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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

NEW PRODUCTION RULE STARTS JULY FIRST

Production Code Administration Goes Into Operation on New Deal in Moral Supervision of Hollywood Output

RESEARCH COUNCIL LOOKING FOR PROGRAM

Mrs. August Belmont Resigns as President, While Campaigns and Drives of Organization Mark Time

Two Sections — Section One

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"A RIOT"

said Bell-Hop No. 22 of the Drake Hotel, Chicago–



"HELL

broke loose up there in the M-G-M Convention Hall–"

Later on he learned the reason... 250 M-G-M representatives heard the best news of all their years in motion picture business... news that will make 1934-35 a year of historic importance... no wonder they shouted, stamped, cheered... Thousands of exhibitors are getting the same big thrill as they study M-G-M's STAR SPANGLED BANNER... more great STARS than any previous year... more BIG attractions than even M-G-M has ever undertaken before. March on with Leo and you'll always be at the head of the parade!



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IN NEW YORK (HELD OVER)—IN MILWAUKEE (TRIPLED



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—"HERE COMES THE NAVY"—"DAMES"—

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GROSS)—IN MEMPHIS AND SAN ANTONIO (50% INCREASE)



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"BRITISH AGENT"—"FLIRTATION WALK"


You can set your new
season's playdates today... for
AUGUST, SEPTEMBER, OCTOBER,
NOVEMBER . . . if you have
signed for the FOX 1934-35
Program!
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MOTION PICTURE HERALD

Vol. 116, No. 1 June 30, 1934

AT LAST, A SOLUTION

"THERE is but one answer, and one answer only to reasonable objections to pictures, and that is the pictures themselves.

That is the essence of a statement from Mr. Will Hays, president of the Motion Picture Producers and Distributors of America, Inc., issued in the aftermath of the impact of the Legion of Decency on the screen.

At the moment one is reminded, too, of a statement back in the dark days of the depression from Mr. Nicholas M. Schenck, who observed in substance that: "there is nothing the matter with this business that good pictures can not cure."

And that is true of more aspects of the industry, probably, than Mr. Schenck had in mind at the figure laden moment.

These assertions have a certain rather obvious quality about them. It would seem that the simple fact might have been known right along, and in truth it has been, but as always a certain minority have brought down difficulties upon a whole industry hoping to elude the inevitable. "Getting-by" is the Hollywood word for it.

Some months ago the writer, sitting in Hollywood, observed in a dry moment that some producer would make a fortune discovering the United States.

The Legion of Decency expression, storming from pulpit and press across the nation, is one of the methods by which these United States expose themselves to discovery by Hollywood.

The smart, chipper, wise-cracking young dialogue writers, with glib innuendo in their pens, for all their facile craftsmanship, do not know the motion picture and its public.

It may be observed to them that while the individual citizen may be considerable of a private sinner, Mr. John R. Public, seen in public and taken in flocks of his fellows, is as righteous as Rotary and as proper as "the parlour" in a Kansas farmhouse.

Also, while we are recording the obvious, it seems just as well to set down the fact that the motion picture is a public institution, that it is exhibited not to individuals, sinners that they are, but to the public, in flocks, in the presence of families and neighbors.

And smart young men can put down words and action in a book printed for individual consumers with all the daring they like, but they can not go out to Hollywood and arrange to have it all done out loud from Macy's window in Herald Square, or any Bijou-Empress in Main Street, U. S. A.

The problem is after all not *"How to get by."*

The problem is how to make pictures for the real market. In the main the industry has done a fair job of it, otherwise the motion picture would not be the dominant amusement form.

Recently a lot of the customers have cast a vote about some of the merchandise.

TIME MARCHES ON

H. R. H. the Prince of Wales, who it seems was but yesterday the world's chosen exemplification of romantic youth, on Saturday last turned his fortieth birthday, and spent it sedately in his garden. He was born the same year that the Kinetoscope brought the motion picture to light. As a brave little lad holding the Union Jack he posed for Biograph in 1901, and in the years after the newreels made him a popular idol. And now he has come to the middle years. We must be knowing now that there is a whole generation at hand which thinks of the world war as of a long time ago.

"A CHAPLIN THIS YEAR"

"CHARLIE CHAPLIN is definitely set for a film this year," says Motion Picture Daily, which relates that it will be all silent. The picture as contemplated will deal with industrial conditions and will present "big factory sets." Naively enough the Hollwood story says that Mr. Chaplin has "the whole film on paper because overhead will not permit improvising."

The day has come in the art of the screen when even the great Chaplin cannot shoot it "off the cuff." Many the odd million the motion picture might have saved itself in years gone by recognizing the merits of preparation and the advisability of drawing plans before building.

Mr. Chaplin's technique has been in the making now just twenty-one years. He became famous in Keystone's one-reelers at a reel a week and tremendous mass circulation. He became a genius in two reels for Lone-Star Mutual and he became wealthy in a handful of releases through First National. But all that was rather a long time ago, as time goes in the screen world. He is still the great Chaplin, but it will be necessary to refresh the memories of the oldsters and to tell the youngsters about him all over again.

△ △ △

NEVER, SO HELP US!

THE last time that the Selwyns went out a-hybridizing cognomens and evolving nomenclature the motion picture industry and the amusement world were enriched by the new name "Goldwyn." This week out comes No. 1 issue of "The Theatre," a monthly, devoted to the interests of "Frankwyn Productions, Inc." A Harwold Frankwyn would be too much!

△ △ △

Infantile paralysis infection is only one of the many reasons why so many Hollywood players should not swim in the same pool.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

FILM SCHOOL RACKET

Meeting with determined opposition from the Motion Picture Producers' Association in Hollywood is a new kind of racket concerning alleged film schools. Agents contact convalescents in hospitals, counting on the desire of those near recovery to be "up and doing" acting as an incentive to a signature enrolling them in a film dramatic school. . . .

STARS ON THE AIR

Acting on innumerable exhibitor protests, and seen as presaging a concerted drive by all major studios, Paramount and MGM have induced Mae West, Charles Ruggles, Mary Boland to cancel radio engagements on the Lehn and Fink Hall of Fame program. MGM likewise refused Lionel Barrymore permission to appear on a Campbell program. . . .

ACTIVE CENSORS

First run situations in and about Columbus, Ohio, were vastly relieved last week when RKO's "The Life of Vergie Winters," banned earlier, was passed with few alterations. The board also had banned Paramount's Mae West film, "It Ain't No Sin," and is holding up Warner's "Dr. Monica," also being delayed by the Pennsylvania board. The New York censor has turned thumbs down on "It Ain't No Sin," which will be remade, probably retitled. . . .

MEXICAN APPROVAL

Although Columbia obtained permission from the Mexican government to film scenes of a forthcoming film in the Pacific port of Mazatlan, and cameraman, technicians and directors will be allowed freedom of movement, it is stipulated that prints of the finished sequences must go to Mexico City for inspection and approval.

DICKENS SCREENED

Again returning to active production, D. W. Griffith has been signed by British and Dominions to direct a screen version of Charles Dickens' famed "Old Curiosity Shop," last week in New York announced Herbert Wilcox, managing director. The film, starting in August, will feature an American star, and will be filmed largely in the original London settings. . . .

EXHIBITORS MEET

The drought, censorship, general economic problems were to be aired this week at a Wisconsin statewide meeting at Lake Geneva, called by Allied States for all independent theatre owners, the idea being to form a single organization. Plans were to be outlined looking to a method whereby the independents may turn the "clean screen" situation to their own advantage. . . .

ART SPASM

Unwittingly last week was Marion Davies the star, by proxy, so to speak, of a bitterly dramatic story of the art world. At the 19th International Biennial Art Exhibition in Venice, in the American collection from the Whitney Museum of American Art, suddenly appeared a portrait of Miss Davies, done by Tada Styka. Mrs. Juliana Force, Whitney director, asked its removal. Nothing was done, and Miss Force threatened to remove the entire collection, which precipitated a nervous spasm through the art world of two continents. Miss Davies, calmly touring in England, seemed completely undisturbed. . . .

RICHARD SAUNDERS

Richard West Saunders, who, a law graduate, went from banking to the controllership of the Famous-Players-Lasky Corporation in 1916, and remained through mergers and motion picture industry development until retirement in 1930, died last week in New York at the age of 59. A strangely versatile person, Mr. West authored several works on banking and economics, was the possessor of a fine library, wrote considerable verse, edited poetry anthologies. . . .

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LUNCH, FILMS

The ingenious idea of Memphis exhibitors to evade the Sunday blue law has hit a snag. Opening his theatre on Sunday under a restaurant license, selling sandwiches, drinks, with films added free, manager Charles Mensing of the Orpheum was arrested, fined. Refusing a court offer to drop the fine in return for a promise to desist, Mr. Mensing plans an appeal. . . .

NEW ORLEANS TAX

A new New Orleans taxation ordinance will burden theatre owners using outdoor advertising thus: marquees, $10 per year; electric signs, $5; muslin signs, $1; easel signs, $5; any theatre sign, $3; streamers, $5; weighing machines, $1.50. Neighborhood houses will pay half that rate. . . .

SENTENCE SUSTAINED

Apparently destined to serve his two and one-half year prison sentence for bribe solicitation is former Alabama state senator Elmer D. Jordon, since his latest request for a state supreme court review was refused. The accusation concerned an effort to obtain Sunday films for Gadsden, Ala., in 1932. . . .

STAGE LABORATORY

The stage as a screen laboratory is the plan of 20th Century Pictures, furthered by the intended New York presentation of "The Red Cat," by Rudolph Lothar and Hans Adler, under the A. H. Woods banner. Darryl Zanuck, 20th Century production chief, will base his screen casting on the play's characterizations. United Artists will release the film. . . .

FILM "CHAMPION"

Three pictures, with as many companies, are in the offing for heavyweight champion Max Baer, according to his own New York-spread story. The three, says he: with MGM and a marine background; a police yarn, for Paramount; one for Columbia. In a few weeks he starts for the Coast and the MGM studio. . . .

UPWARD CURVE

Of real interest to exhibitors of Ohio should be the result of a survey by the Bureau of Business Research of Ohio State University. Graphs indicate the statewide employment curve moved definitely upward during May, as compared with April.

TO THEATRES AGAIN

Indicative of the return of William Goldman to the exhibition scene is the incorporation, in Dover, Del., of William Goldman Theatres, Inc., with capital stock of 100 no par value shares. . . .

RESEARCH CONFERENCE IS CALLED

(Continued from preceding page)

derwood's or elsewhere among the newsphotographic services.

A possibly indicative factor in the eclipse phenomena of the situation is the reported fading of the enthusiasm of Mr. George J. Hecht, publisher of "The Parents Magazine," who has these several years been engaged at endeavors to evolve in some manner a motion picture cause calculated to aid in building circulation.

Short a Career

In this connection it is to be observed that Mr. Hecht in a publicity release of the week announcing the forthcoming publication of a "Movie Guide" speaks of "the widespread interest in the crusade for clean films sponsored by the Federal Council of Churches and the League of Decency" as inspiring his project, but he does not avail himself of any of the recent big publicity wave of the Motion Picture Research Council and its admirable list of hand-picked "names."

In a manner of speaking this does not denote real reciprocity, because Mr. Hecht's magazine supplied to the Motion Picture Research Council pamphlet "A NEW DAY, for the movies and for the children" a drawing, used for the cover, in violent indictment of the screen, depicting a lobby presenting the fictitious titles: "Machine Gun Joe," "The Gunman's Moll," "Mamie, Queen of the Mob" and "Hot Love." The titles are all plucked from the fancy of the artist Mr. Ray VanBuren, formerly of Kansas City and who learned about life in New York's West Sixty-fifth street.

So now it seems the Motion Picture Council is short a career.

—

Mrs. Belmont Arranges Washington Conference

The Motion Picture Research Council, in its announcement of Mrs. Belmont's resignation as president, declared:

"In her statement, Mrs. Belmont said: 'My devotion to the work is greater than ever, for it is apparent that right-thinking people everywhere now see how essential it is to have motion pictures improved. While I haven't the strength to meet the exacting demands of leadership, I shall continue as a member of the executive board of the Council and do everything in my power to advance its work. I have arranged a meeting, together with former Ambassador Alanson B. Houghton, of our best research men and national organizers, to meet in Washington Thursday. This conference will formulate a program to meet the unusual situation that has arisen. With the Pope expressing his condemnation in Rome, and the Protestant churches, through their Federal Council, supporting the Catholic position in this country, the need is manifest for the kind of coordinating work the Motion Picture Research Council can supply. The meeting in Washington, therefore, has been arranged and a careful program will be prepared to meet the present situation in a strong and constructive way.' Mrs. Belmont's statement was telephoned from her summer home in Seal Harbor, Maine, to Mr. Herbert S. Houston, chairman of the Council's Committee on Public Relations.

"Strength Overtaxed," Says Short

"Following the receipt of Mrs. Belmont's statement, the director of the Council, Mr. William H. Short, said: 'The officers of the Council have known for some weeks that Mrs. Belmont's strength has been seriously overtaxed by the complete abandon with which she had thrown herself into the exacting work of the Council, that she had been warned by her physician of a pending breakdown if she continued her present pace, and that she would eventually have to retire from active leadership of the Council.

" 'The Executive Committee of the Council held a meeting on Friday, June 22, at which the matter of a successor was considered, and will meet again on Monday, July 9th, for the same purpose. Mrs. Belmont is cooperating with the executive committee in the matter, and a public announcement will be made in due time.

" 'The conference to which Mrs. Belmont referred will meet at the National Education Association Building at Washington,' Mr. Short said, 'and will review the whole matter of the objectives of the Council and the practical ways in which individuals and groups throughout the nation can further those objectives. The conference is composed of sociologists, psychologists, educators and leaders in organization work. It convenes on Thursday morning, June 28, and will continue in session for several days.

Trade Practices To Be Studied

" 'The trade practices of the motion picture industry which have received much public attention in connection with the framing and administration of the NRA Code for motion pictures is another subject that will be studied during the summer,' Mr. Short said. 'The controversy on the subject between Dr. A. Lawrence Lowell, the honorary president of the Council, and General Hugh S. Johnson is still fresh in the public mind. The Council proposes to secure authoritative statements on these trade practices. A research committee has been appointed which now consists of Drs. Wesley C. Mitchell, chairman, Ben D. Wood, Frederick M. Thrasher, Paul D. Cressey, and Arthur Butler Graham, Esq., and which will be enlarged by the addition of other authorities. The study will be made by Mr. Graham under the direction of this research committee. Mrs. Belmont and Mr. Thomas J. Watson have collaborated in the planning of this study of trade practices."

" 'The general purpose of the Council,' Mr. Short said, 'is to provide dependable information and wise guidance for the great movement towards clean films and a social use of the film art which has been started as a result of the publication and dissemination of the findings of the Payne Fund, studies that were made on the Council's initiative, and which are now sweeping the country.

" 'The Council has large chapters in New York, Boston, and Philadelphia and others either formed or forming in Hartford, Northampton, Richmond, Buffalo, Cleveland, Columbus, Cincinnati, Chicago, St. Louis, Kansas City, Denver, San Francisco and many other points.'

"The President's mother, Mrs. James Roosevelt, who visited the King and Queen of England on Monday, and Mrs. Calvin Coolidge are honorary vice-presidents of the Council. The active vice-presidents are Dr. Henry Sloane Coffin, Dr. Henry Fairfield Osborn, Prof. E. R. A. Seligman and Rabbi Stephen S. Wise."

SALLY RAND LOSES FANS

Tangible evidence of the effect of the Legion of Decency movement was seen this week in the action of a Syracuse, N. Y., theatre in removing Sally Rand's name from the bill of the current show at less than 24 hours notice.

Miss Rand's fans had brought thunderous denunciation from local clergymen and civic organizations. Said Bishop John A. Duffy:

"I must regard the presence of the Rand woman on the stage of Loew's State Theatre as an act of public defiance of the moral sentiment of the Catholic people of Syracuse."

Skinner Defends Censor

Defending the efforts of the Ohio censors as doing "the best they could," Dr. Beverly O. Skinner, state director of education, and head of the censor board, last week predicted a new era in pictures in which there will be less objectionable material. Commenting on the pastoral of Bishop Joseph Schrembs, of the Cleveland Catholic diocese, who asserted that the feeble efforts of censors "have been so pitiable that the flood of indecent films has continued unabated," Dr. Skinner said he was entirely in sympathy with the general movement among both Catholic and Protestant churches to arouse public sentiment against indecent films.

Censor Likely in Oklahoma City

It appeared likely this week that a new board of censors to preview pictures exhibited in Oklahoma City would be formed soon. Pat McGee, district manager for Standard Theatres, said he and Bishop Francis C. Kelly of the Oklahoma City and Tulsa diocese have been conferring on plans for the new board.

Allied Asks Clean Films

At a special meeting of its directors in Des Moines, Allied Theatre Owners of Iowa and Nebraska last week went on record for "clean pictures only." Regional meetings are being arranged to discuss cooperation with church groups.

RESEARCH COUNCIL LOOKING FOR CAREER; MRS. BELMONT RESIGNS

Outgoing President Cites "New Responsibilities" in Churches' Campaign on Films; Continues on Executive Board

By TERRY RAMSAYE

That recent ball of fire in the motion picture sky, the Motion Picture Research Council, is now in a state of eclipse, publicity eclipse, covered by the swift rise of the Legion of Decency campaign.

And true to the attendant phenomena of eclipses, there are special revelations available in the corona and shadows, to the eye of the observer.

In the midst of the current period of totality, emerge most persistent intimations and indications that cosmic changes threaten. Conjectures and reports abound that Mrs. August Belmont, of social grace and fame, third to be cast in the role of president of the Council, is on the verge of resignation from that post. Further it is admitted, without, most insistently without, explanation, that the "financial consultants," the celebrated firm of Tamblyn & Brown, fund raisers, not so long ago brought to the service of the Council by Dr. Short, are no longer serving it.

Further here and there among the adherents and members of the Council organization, including some of its most ardent supporters, appear signs of disaffection, and covert expressions of doubting with significantly secretive shakings of the head. Those whose special personal causes and aims might have been tied in hope to the program of the Research Council are apparently beginning to wonder what that program can be now that the Legion of Decency campaign has swept the scene, and has in fact come to what might well be a superseding understanding with the motion picture industry pertaining to the whole broad subject.

Crystallization Doesn't Crystallize

Dr. Short's proclamations of the aims and purposes of the Council, in sum the crystallization of a public demand for motion pictures of improved social and moral status and influence, when recalled today does not itself crystallize and come to focus. The crystallization of public demand is a hazy objective alongside the demonstration of decisive action and influence by that somewhat older social and religious organization—The Church.

The motion picture industry, through the Production Code Administration and its understanding with and assurances to the Episcopal Committee, finds itself, in the current moral issues of the screen, before the public on a considerably firmer footing and with a still maintained principle of self-regulation, but such program as the Motion Picture Research Council offered gave no prospect of any kindred adjustment.

It would appear that still today, at the admitted end of its "researches" with the publication of many volumes of findings, the Council is by circumstance left still with the problem with which it was born—how and why to exist.

As has been set forth in the pages of Motion Picture Herald in months past, a considerable part of the reason for the existence of the Motion Picture Research Council would appear to be to supply a career and activity for its staff, headed by Dr. William Harrison Short, whose own "Who's Who in America" biography shows him to be a person of many, many movements, causes and most frequent changes of post.

That autobiography, by the by, does overlook or ignore the merry action episode wherein it is related that Dr. Short hit so high a mark in bristling discipline and efficiency as business manager of Rollins College in Florida that the students tossed him into the park lake and thereafter kept his motor tires in a constant state of puncture until he sought other fields.

Some months ago it was permitted to become known that the Research Council had exhausted its share of the Payne Fund and that it would be necessary to take steps in quest of financial support. The financial consultants Tamblyn & Brown were retained. Tamblyn & Brown is famous for its service to imposing organizations and movements of high status. It is said to have numbered among its causes the imposing Cathedral of St. John the Divine, in New York. The objective of the new Research drive was said to be a fund of $200,000, for carrying forward the work. The program, as it then stood, was understood to contemplate the organization of a nationwide machine of subsidiary chapters or councils, which would be in effect considerably a duplication of the Better Films Committees and councils now operating in cooperation with the National Board of Review and its previewing committees, with their several lists of classification of screen product.

Mrs. Belmont Silent

This week it became known that Mrs. Belmont, who was placed in the presidency of the Motion Picture Research Council after the withdrawal of Dr. A. Lawrence Lowell, of Harvard, who was in turn successor to the late Dr. John Grier Hibben of Princeton, had been looking with increasing interest into various aspects of the Council's movements and motivations. Naturally enough a considerable array of sources of both opinion and information, through many persons, was to be found available.

Mrs. Belmont is said meanwhile to have departed to spend the summer at Seal Harbor, Maine, in itself an indication that no vast activity from the chief executive officer of the Council was to be expected.

Twenty-four hours after, no response was had to a telegraphic invitation to Mrs. Belmont to verify or comment upon the report of her retirement and contemplated withdrawal from the post of leadership in the Council.

Inquiry directed at the offices of the Motion Picture Research Council brought Dr. Short to the telephone:

"Will you verify the report that Mrs. Belmont has resigned or is about to resign?" he was asked.

"That's premature!" Dr. Short snapped back. There was a pause, and he said: "Will you please hold the wire?"

The wire was held a while.

Dr. Short came on the line again.

"We are ready to deny Mrs. Belmont's resignation," he said, and beyond that nothing more.

More Bepuzzlements

Some of the bepuzzlements of the Council on the subject of "where do we go from here?" were reflected in the meeting held April 6 of this year when there was discussion of a project to change the name of the organization in connection with the fund raising campaign. Objection had been made that since the researches had all been researched the name was for future purposes perhaps not quite correct. Dr. George Millard Davidson of a committee named in December prior reported against a change of name and Tamblyn & Brown, holding that the public had been sold the "Motion Picture Research Council," concurred.

This week tight-lipped Tamblyn & Brown referred all inquiries concerning the Council back to it. The Council asserted on interrogation that Tamblyn & Brown had issued no publicity in its behalf since June 1.

Another slight element of the publicity eclipse of the Council is the personal attitude of Dr. Short. A few months ago he referred journals seeking his photograph to Underwood & Underwood, the commercial and newsphotographic concern. This week it was found that no photographs of Dr. Short were available either at Underwood & Un-

(Continued on following page)

BULLETIN

The Motion Picture Research Council announced late Wednesday night that Mrs. August Belmont had resigned as president "because of the new and increased responsibilities that have been quickly developing since the Catholic Church and the Federal Council of Churches have begun their aggressive campaign against objectionable motion pictures."

Company Raising Funds Fades Out of Researchers' Picture as Drives Mark Time; Conference Called in Washington

PRODUCTION CODE ADMINISTRATION GOES INTO OPERATION ON JULY 1

Amplified Studio Relations Committee Will Direct New Deal in Moral Supervision of Hollywood's Film Output

With the adoption of plans intended to expand and fortify the industry's methods of self-regulation, adjustments aimed to meet the issue raised by the campaign of protest have been effected.

The critical situation of the last few weeks has been met by steps to make effective the Production Code adopted some years ago. The Legion of Decency movement and its standards will continue, but with an expectation that henceforward the code-controlled products of the screen, by appropriate precautions of the industry, will meet the standards of the Legion and its followers.

Administration Starts July 1

The Production Code Administration, which is a fortified reincarnation of the Studio Relations department of the Motion Picture Producers and Distributors of America, Inc., begins to function July 1 on the industry's revised plan of self-regulation.

The director of the new PCA is Joseph I. Breen, who has been the Hollywood assistant to Will Hays, in charge of studio relations since last December 1.

Mr. Breen will have augmented staff and facilities and his findings with respect to motion pictures, scripts and the like will be hereafter subject to review only on appeal to the company presidents of the member concerns of the MPPDA in New York, the distribution chiefs. Previously the Studio Relations Committee rulings were subject to appeal to a committee made up of Hollywood studio heads.

New Seal for Approved Films

Under the new plan of operation, approved Hollywood productions will carry, in place of the present seal of MPPDA, a similar medallion stating it to be an approved production and bearing a serial number. Appropriate provisions have been adopted protecting the use of the new seal.

Meanwhile this program of procedure was presented by Mr. Breen and Martin Quigley, president of Quigley Publications, to the Episcopal Committee on Motion Pictures of the Catholic church in session in Cincinnati late last week, as forecast in last week's issue of Motion Picture Herald.

The Episcopal Committee has taken cognizance of the announced plans of the industry and through a statement issued in Cincinnati, made public at the end of the session, has given the industry's self-regulative program as much approval and encouragement as such an official pronouncement could contain. The committee's Cincinnati statement follows:

Insist on Wholesome Films

"During the past several months the Catholic Bishops' Committee on Motion Pictures, in cooperation with the authorities of all the dioceses of the country, has been waging a campaign of protest against the destructive moral influence of evil motion pictures. There has been no wish to harm nor destroy the motion picture business, but the evil character of portions of many motion pictures and the low standards of some motion pictures have forced the bishops to take direct and aggressive action in safeguarding the moral well-being of their people.

"These recent activities against motion pictures which offend decency and morality were launched only after years of vain hope that the producers of these pictures would realize the harm being done and take positive steps to correct the trend. The committee is not hostile to the entertainment business; in fact, it recognizes entertainment as a virtual necessity in modern life, but such entertainment must be of a wholesome character, and to that objective the committee has earnestly addressed its efforts.

"The Legion of Decency, whose members pledge themselves not to patronize theatres showing offensive films, has gathered to its banner many thousands of adherents wherever it has been introduced. Plans are being developed to extend its membership to every town and city in the United States and to invite all persons in sympathy with its purpose to lend their support.

Cite Curtailed Patronage

"The committee has been informed that, through the loyal cooperation of our Catholic people, together with a widespread response on the part of many others who believe that a purification of the cinema is an outstanding moral issue of the day, the motion picture theatres have suffered a severe curtailment of patronage. This curtailment has prompted the Motion Picture Producers and Distributors of America, Inc., to send Mr. Martin Quigley of New York City and Mr. Joseph I. Breen of Hollywood to the meeting of the Episcopal committee today.

"The companies which are members of the above-named organization are reputed to be responsible for approximately 90 per cent of the films produced in the United States. These companies are: RKO Pictures Corp., Fox Film Corp., Metro-Goldwyn-Mayer Corp., Paramount Pictures Corp., Warner Brothers, First National Pictures Corp., Columbia Pictures Corp., Hal Roach, Educational Pictures, Inc., Universal Pictures Corp., United Artists, Inc., Walt Disney Prod., Pathe, Inc., Principal Pictures, Inc.

MPPDA Plan Discussed

"The representatives of the association submitted a proposal covering certain specific revisions of the industry's plan of self-regulation.

"The committee has been pleased to receive these representatives and to learn from them of the renewed efforts toward enforcement of the industry's plan of self-regulation, effective as of July 1, 1934, which have been decided upon. The committee is informed that the producers' jury in Hollywood, a part of the original machinery of enforcement of the production code, which was adopted in April, 1930, has been abandoned and that additional local authority has been assigned to the code administration, which administration is to be given an amplified personnel. In the past the producers' jury has functioned ineffectively.

"The final responsibility for the character of the motion pictures to be issued by the organized industry has been accepted by the board of directors of the organized industry. The court of last resort in the settlement of any disputes which may arise between the studios and the code administration will be this board of directors.

"The Episcopal committee views with favor the renewed efforts of the organized industry to discharge its responsibility of issuing only such motion pictures as may conform with reasonable moral standards. The committee believes that the production code if given adequate enforcement will materially and constructively influence the character of screen entertainment. Hence it is disposed to lend encouragement and cooperation to these efforts, which it hopes will achieve the promised results.

National Committee Approved at Meeting of Catholic Hierarchy; 'Council of Legion of Decency' Is Indorsed

Campaign Will Continue

"Our Catholic people, however, are counselled that in the long run the desired result of a wholesome screen can be assured only through unfailing opposition to evil motion pictures. The widespread interest in and loyal support of our campaign of protest must be maintained in order that the producers of motion pictures may constantly be aware of the demand for clean entertainment. The salacious and otherwise objectionable type of motion picture must be avoided.

"The Episcopal committee hopes that the results of the organized industry's renewed efforts looking toward adequate self-regulation will be followed by an adequate moral improvement in the pictures shown, and thus it is hoped that the Catholic Bishops may be relieved of what otherwise will be the imperative necessity of continuing indefinitely and of extending the campaign of protest."

National Committee Named

The Episcopal committee approved of a national committee of priests, members of which are as follows: Rt. Rev. Mgr. Hugh L. Lamb, D.D., Chancellor, Archdiocese of Philadelphia; Rev. Edward Roberts Moore, Ph.D., head of the Division of Social Action, Catholic Charities of the Archdiocese of New York; Rev. George F. Johnson, Ph.D., Associate Professor of Education, Catholic University of America, Washington, D. C., and executive secretary, Department of Education, National Catholic Welfare Conference; Rev. F. G. Dineen, S.J., rector St. Ignatius Church, Chicago; Rev. John J. Devlin, St. Victor's Church, West Hollywood, Cal.

The formation of a "Council of the Legion of Decency" was approved.

Meanwhile in New York, Mr. Hays con-

(Continued on following page)

Other Churches Join in Crusade

Support of the Roman Catholic "Legion of Decency" campaign against "unclean" motion pictures was volunteered this week by clergymen representing millions of churchgoers of the Jewish, Evangelican, Lutheran, Methodist, Presbyterian, Christian Endeavor, Baptist, Episcopalian and a dozen other Protestant congregations.

The Federal Council of Churches, a union of 25 Protestant denominations, in session at Oxford, Ohio, last Saturday, decided to nuite with the Catholic Church in the campaign.

The executive committee of the Federal Council at a subsequent meeting in New York set the third Sunday in October as the date when all Protestant pastors will be urged to present the motion picture problem to their congregations, declaring the time had come for drastic action.

Rabbi David Philipson, a leader of the Central Congress of American Rabbis, wrote Archbishop John T. McNicholas, a sponsor of the "Legion of Decency," that "You are performing an incalculable service in the cause of clean and decent recreation." The Congress of Rabbis and the Synagogue Council of America already are considering action of their own, Dr. Philipson advised.

The Atlantic district of the Evangelical Lutheran Synod, in conference at Albany, New York, heard Dr. Theodore Graebner, of St. Louis, express the opinion that, "the industry must learn there is force behind the action for suppression of the open sewer of America."

The western district of the Evangelical Lutheran Synod, assembled at St. Louis, resolved that the motion picture industry's "utter disregard of complaints and protests" is to be deeply deplored.

Buffalo Group Endorses Drive

Buffalo's Protestant Council of Churches endorsed the efforts of the Catholic diocese of Buffalo and the "Legion of Decency" to obtain "clean pictures." Definite action to join the movement will be taken up shortly by the Buffalo General Pastors' Association. Meanwhile, the Council pledged its aid to the "Legion."

Protestants in Chicago launched a movement to enlist in the movement. One million Protestants in the Chicago area will be asked to cooperate through a pledge of non-attendance.

Baptists Criticize Films

In a letter sent by Dr. B. F. Lamb, secretary of the Ohio Council of Churches, to Protestant pastors in the state, all Protestants are invited to join with the Catholic churches in the crusade. Petitions accompanying the letters are to be sent by the clergymen to Dr. B. O. Skinner, state censor head, requesting the censors to ban in their entirety all "off-color" pictures, on the grounds that mere "pruning" is not sufficient to correct the "evils." Dr. Lamb further pointed out in his letter to the Protestant pastors that more than 500 exhibitors in Ohio had expressed a desire to cooperate with the churches in the movement.

Reverend Jesse Halsey, Presbyterian, of Cincinnati, publicly praised the Catholics for their stand against pictures. "We need a national housecleaning," he said, "and we need some form of cooperative attack on this, the most crying problem of our time."

Active support of the principles of the "Legion of Decency" was recommended to the Christian Endeavor Union in convention over the week end at Detroit.

The Hartford (Protestant) Federation of Churches adopted a resolution commending the efforts of the "Legion of Decency."

The Baptist Ministers' Conference, meeting at New Orleans, criticized motion pictures.

The Presbytery of Brooklyn-Nassau (N. Y.), meeting in Brooklyn on Monday, "heartily endorsed" the Catholic Church, the Federal Churches of Christ and the Central Council of American Rabbis, for their protests against motion pictures. The churchmen pledged their support of the movement and decided to urge their parishioners to patronize only those theatres that offer "wholesome" programs.

Clergymen of the Philadelphia Federation of Churches were called upon to support the "League of Decency" and to urge their members to refrain from attending "unwholesome" pictures.

Rev. Henry Gruber, addressing the 58th annual convention of the western district of the Evangelical Lutheran Synod, held at Clayton, Missouri, urged the church to take a stand against "immoral" pictures, which he charged constitute "one of the greatest dangers that threaten the young people of the Lutheran church." Before adjournment, the convention resolved to ask pastors to urge churchgoers not to patronize "indecent" films.

The Methodist Protestant Church, meeting at Westminster, Maryland, with delegates in attendance from Maryland, Delaware, Philadelphia and Washington, denounced "as enemies of God and society" the makers of :"bad" films, and adopted a resolution to continue to "list motion pictures among modern evils as long as they continue to exalt the gangster and glorify the woman with a questionable past."

The Ohio State Synod of the Presbyterian Church, in session at Wooster, Ohio, voted to inaugurate a nationwide program designed to "improve permanently the moral tone of the motion picture," and, furthermore, to urge churches to use petitions registering protests against "salacious" films. Another resolution commended the "Legion of Decency."

Code Administration In Operation July 1

(*Continued from preceding page*)

currently issued a statement which declared:

"At the quarterly meeting of the board of directors of the Motion Picture Producers & Distributors of America, Inc., action was taken to amend its system of self-regulation in order to eliminate appeals from the decions of the Production Code Administration to the jury of producers in Hollywood.

"Additional local authority has been assigned to the Production Code Administration in Hollywood, of which Joseph I. Breen is the director, and the personnel will be amplified. Any appeal from the decision of the Production Code Administration rests only with the board of directors of the Motion Picture Producers and Distributors of America in New York, which assumes final responsibility for the character of the pictures to be made.

"There is but one answer and one answer only to reasonable objections to pictures, and that is the pictures themselves. It is recognized that the solution of the problem of the right kind of screen entertainment rests solely with the quality of the product and these strengthened arrangements are directed to discharging that responsibility more effectively."

Mr. Breen ends his eastern sojourn this weekend and will be in Hollywood by July 1 to set the revised machinery of control in operation.

Civic Union Asks Control

The Civic Union of St. Louis has decided to extend its campaign against indecent films to many parts of the country.

Decency Campaign Watched Overseas

Echoes of the Catholic Bishops' meeting last week in Cincinnati in connection with the "Legion of Decency" motion picture campaign were heard over the week end in the principal capitals of Europe, with opinion reported divided on the Continent as to the possibilities of the movement being extended to European centers.

In London the *Daily Express* claimed to have obtained from "a high Vatican source" an outline of instructions reputedly sent by Pope Pius to Roman Catholic clergymen all over the world, urging:

1. Formation of local "Leagues of Decency."
2. Organization of protest meetings against films held by vote to be objectionable.
3. Utilization of the power of boycott.
4. Publication in the whole Catholic press of lists of films under ban.

A subsequent dispatch, from Rome, indicated that the "clean pictures" campaign of the American bishops was not the result of specific instructions from the Pope, but was undertaken on the initiative of the bishops themselves.

Meanwhile, Motion Picture Herald was authoritatively informed that despite published reports to the contrary, the motion picture campaign of protest originated by a committee of Catholic bishops is an independent American effort which was not directed and has not thus far been recognized by the Vatican, although the purposes of the campaign are understood to be favorably regarded at Rome.

That the organized church campaign is in line with the Vatican's policy, was further verified in *Osservatore Romano*, Vatican newspaper, which editorially praised the American movement and stated that the crusade was being taken up in Europe.

"We are in full accord with the idea," said Leopoldo Zuelo, head of the Italian censorship board. "We are doing our best and will continue to do so to censor immoral films coming from Hollywood. Our percentage of rejection is fifty," he added.

A spokesman for the British Board of Censors, at London, said that rigid censorship of every film shown in Great Britain is accomplishing a "cleaning up" which makes it unlikely that any private action will be taken.

However, the Vatican source mentioned by the *Daily Express* declared that "Leagues of Decency" would be formed throughout Great Britain.

In Paris the chief censor of the French government and Catholic Church officials, too, were reported to have given "hearty approval" to the American drive.

"Indecency is not needed in the movies," declared Edmund See, head of the French censor board. At the same time M. See gave America a clean bill of health so far as France is concerned, adding that Germany and Italy are worse offenders. However, he continued, "so far as the movement to keep indecency out of the movies is concerned, we are for it."

Hope for an international movement was expressed in Paris at the headquarters of the Catholic Society, according to the press cables.

THE CAMERA REPORTS



IN CONVENTION ASSEMBLED. Are Paramount executives and theatre operating partners at the sales meeting in Los Angeles. Among those present are Adolph Zukor, Sam Dembow, Jr., R. B. Wilby, John Balaban, Karl Hoblitzelle.

FUTURE STAR? (Below). Perhaps, but in any case, Marie Roche, Baltimore News beauty contest winner, is more than a little excited, as MGM director W. S. Van Dyke exhibits the script of "The Thin Man."





FEATHER TRIMMING. (Left). As pleasingly exhibited by Esther Ralston, MGM featured player. We are told, and recount for the interest of feminine readers, that these are uncurled ostrich feathers, in brown and white.



JOLSON AND FAMILY. The latter being Ruby Keeler, also a Warner player, as the couple arrived in New York, with a part of the fleet in the background. She has just completed "Dames," and will return to the Coast after a brief vacation.



QUIGLEY AWARD WINNERS. Honored were Gene Curtis, manager, Ken Finlay, exploiteer, of the Palace theatre, Montreal when Quigley plaques in the May Round Table Club contest were presentd by Mayor Camillien Houde. From left: the Mayor, Mr. Curtis, Col. J. A. Cooper, Motion Picture Distributors of Canada, Mr. Finlay.



METRO SALES FORCES MEET. The selling corps of Metro-Goldwyn-Mayer, as they convened last week at the Drake Hotel, in Chicago, for the annual sales convention. On the platform, center, is Felix F. Feist, general sales manager, who presided as the group prepared for an active season's selling.



LA CUCARACHA. Which is liberally translated as "The Cockroach," famed Mexican folk dance, and which is here literally interpreted by Muriel McKinnon, as in RKO Radio's color musical fortunately titled with the Spanish word.



GENTLEMEN, LADIES OF THE PRESS. As they were tendered a party last week at the Waldorf-Astoria Hotel, in New York, by Captain Roscoe H. Fawcett, the publisher of the Fawcett group of motion picture fan magazines.



THROUGH THE MACHINERY. (Right). And onto the stage of a Warner studio set, may be seen Kay Francis and Leslie Howard, in a scene from "British Agent," in which they co-star. The still camera has achieved an unusual effect, making a "porthole" of the mechanics.



BLACK AND WHITE. Attractively posed by Heather Angel, Universal player who is appearing in "Romance in the Rain."

WARNER TO GET $4,000,000 FROM ERPI AS SEVEN-YEAR FIGHT ENDS

Sound Royalties Settlement. Calls for Payment by Erpi of $2,500,000 in Cash; Warner Books Gain by $2,000,000

Warner Brothers Pictures and Electrical Research Products, of the American Telephone structure, finally signed a peace agreement last week, thereby ending a controversy over sound royalties which for seven years had engaged star legal talent in combat in arbitration chamber and federal court.

Legal Actions Dissolved

Variously reported to have involved some $50,000,000, claimed by the Warners as their share in additional sound recording royalties, the dispute has been the most outstanding since sound started in 1926. Its settlement was effected privately without a court decision and automatically dissolves the various legal actions sponsored by the Warner interests against Erpi and also settles various claims which each held against the other. The Warners will receive from Electrical Research some $4,000,000, and, in addition the books and profits of Warner will benefit by some $2,000,000 as a result of the settlement of Erpi claims against the Warner company. Warner will remain a Western Electric licensee. The following statement was released in New York jointly by the managements of both corporations:

Announces Settlement

"A settlement has been reached of the long-standing controversy between Warner Brothers Pictures, Inc., and Electrical Research Products, Inc. This controversy began early in 1928 when arbitration proceedings were initiated, relating primarily to the amount of participation of Warner Bros. Pictures' subsidiary, the Vitaphone Corporation, in the royalties received by Electrical Research Products from its motion picture licensees. The controversy has continued in various forms ever since and has resulted in extensive court proceedings.

"The settlement clears accounts of the parties outstanding at various dates and in addition provides for the surrender by the Vitaphone Corporation to Electrical Research of Vitaphone's right to participation in future royalties. In addition to clearing the accounts, Electrical Research pays Warner Brothers $2,500,000 in cash, $1,300,000 in negotiable promissory notes and an amount not to exceed $200,000 payable on certain contingencies.

"The agreement disposes of the arbitration and all litigation between the parties and provides that Warner Brothers Pictures shall remain a licensee of Electrical Research Products."

Warner Brothers later in the week explained to its stockholders that actual decision to effect the settlement came at a special meeting of the board in New York on June 1. The company, in a letter to all stockholders, itemized the $1,500,000 in promissory notes received from Erpi—in addition to $2,500,000 in cash—as a $500,000 note payable April 26, 1935, a similar $500,000 note payable April 26, 1936, and a $300,000 note payable April 26, 1937. All three were signed by Erpi and indorsed by Western Electric.

The $200,000 sum included in the settlement, payment of which depends upon certain contingencies, will not be definitely determined until April 26, 1937.

Warner Books Benefit

"In addition to the above sums" (totaling $4,200,000), the company stated that "the books and records of Warner Brothers Pictures, Inc., and subsidiaries, show a net financial benefit from exchange of mutual releases, amounting to approximately $2,100,000, before provision for federal and state taxes (not yet ascertainable), legal fees and minor adjustments."

By the exchange of mutual releases between the parties, all claims for indebtedness and damages to Warner and its subsidiaries against Electrical Research, Western Electric and American Telephone have been discharged. Likewise claims of Erpi against Warner and subsidiaries are discharged, except that as to certain claims the release runs to Jan. 1, 1934, and as to other claims, to April 1, 1934. "All litigation between the parties has been terminated," the Warner statement added.

Carried to Federal Courts

After some four years of conflict, waged principally behind locked doors of arbitration chambers before noted legal talent acting as arbitrators, and costing both corporations $1,000 a day, the dispute, late in 1931, finally was shaped to revolve around the specific charge that Erpi, Western Electric's sale subsidiary, had not paid Warner-Vitaphone all the royalties due on disc recording by Western Electric's system, in accordance with the agreement entered into when Warner-Vitaphone undertook in 1926 the commercialization of Erpi's then new talking picture device.

The battle for a time tended to repeat in pattern the early history of the great patents battle which tore the industry apart when the litigation reached the courts. Determined at the start not to try the case in the newspapers, guards were placed about the arbitration chambers in the elaborate executive offices of the American Telephone and Telegraph Company, at 195 Broadway, New York, to prevent any reportorial activities by the press. The arbitrators met intermittently variously during 1931 and 1932, when Warner suddenly abandoned arbitration and took the fight into the federal courts at Wilmington, Delaware.

Based on Contract of April, 1927

The contract under which the Warner claim was based is one of April, 1927. The Warner claim originally was centered in the contention that Erpi's method of licensing other producing companies and associated

Warner Will Continue as Erpi Licensee; All Litigation Is Disposed of by Agreement Reached Outside of Court

practices were contrary to the intent of the contract. To this Erpi entered a blanket denial, and offered at the same time to show that Warner failed to be always actuated by the clauses and spirit of this now historical document. Contrary to the general belief, Warner has been receiving royalty payments from Erpi at the end of each year, and is said to have approximated $900,000 for a recent year. Warner, however, has claimed that the payments were not sufficient.

Other Companies Had Rejected Sound

Specifically, the contract provided in substance that in return for the production, theatrical and exploitation facilities of Warner-Vitaphone, Western Electric, later acting through Electrical Research Products, would pay Warner 37 1-2 per cent of eight per cent of Erpi's gross receipts on disc recording. This method of recording long since has been abandoned in favor of all-film recording.

At the time the agreement was entered into in 1927, "The Jazz Singer" had not yet demonstrated what the talking picture was to become. That achievement revolutionized motion picture entertainment in the fall of 1927. It was in the spring of 1926 that Warner Brothers agreed with Western to be the means by which the invention should be brought before the public.

Other companies already had rejected this new child of science. Ultimately approached by Walter J. Rich, Wall Street envoy, whom Western Electric had engaged, the Warner brothers deemed themselves in a position to gamble on the outcome.

Studio Made Laboratory

The Vitagraph studio of Warner Brothers was turned into a practical laboratory for the actual application of what Western Electric—more specifically, its parent company's Bell Laboratories—had contrived theoretically. In addition, Warners rented Hammerstein's Manhattan theatre in New York for further production of pictures with sound, and by the middle of the summer of 1926, a full-length dramatic film, "Don Juan," was ready to be run through projectors in synchronization with a highly amplified phonographic reproduction of interpretative orchestral music.

Then Came "The Jazz Singer"

Shown to the public in New York on August 6, along with a promising short in which the operatic tenor, Martinelli, was heard as well as seen singing, "Don Juan" failed to convince film leaders.

Nevertheless, production continued throughout 1926 and into the next year, realizing some encouragement in a peculiar

(*Continued on page 38, column 3*)

UNION OFFICES RAIDED IN GRAND JURY INQUIRY

Projectionists Local 306 and Empire Group Are Visited by Police Seeking Evidence in Sabotage of Independents

The intricate affairs of projectionists' Local 306, New York, of the International Alliance of Theatrical Stage Employees and Moving Picture Operators' were brought once more into the limelight of public print this week after a sensational raid by detectives, made at the instigation of assistant district attorney William E. Kleinman of Brooklyn, on the two New York offices of the local and on the office of the Empire State Motion Picture Operators' Union in Brooklyn.

Three separate squads of detectives descended simultaneously on the offices, armed with "forthwith subpoenas" and orders from Mr. Kleinman to bring back evidence for the Brooklyn grand jury's inquiry into bombing and sabotage of independently operated theatres.

The raids Monday were staged after several months of exhaustive inquiry by the district attorney's office into disorders growing out of labor disputes between exhibitors and projectionists, and Mr. Kleinman said Monday that the action taken by his office was only the "beginning of a thorough inquiry into union activities."

On Tuesday supreme court Justice Peter B. Smith in Brooklyn signed an order directing district attorney Kleinman to show cause why the books, papers and documents seized in the raid should not be returned to the offices of Local 306.

For several months past there has been widespread agitation and general dissension in the ranks of the membership of Local 306 over the administration of Harry Sherman, president and "chief organizer." More than a year ago Mr. Sherman succeeded Sam Kaplan, who was ousted from the presidency of 306, and is currently serving a prison term on charges of coercion.

Dissatisfaction with Sherman

Dissatisfaction with Mr. Sherman's handling of the local's affairs appears to revolve chiefly around his inability to satisfactorily explain the disposition of approximately $1,000,000 of the local's funds. Added to that, Mr. Sherman, until the past week, was receiving a salary of something like $20,000 annually. This the courts reduced last week to $1,800.

The district attorney's office on Tuesday declined to reveal the specific causes for its descent on 306 headquarters, other than to state that it was a part of the investigation.

This stage of the investigation apparently has borne considerable fruit, as the various raiding parties arrested more than 30 officials and employees and departed with a police van loaded with books and records, inviting the persons subpoenaed to accompany them to the grand jury room in the Brooklyn Central Courts Building.

The three separate groups from the different offices all met in the jury rooms and as books and records were being unloaded, witnesses signed waivers of immunity or indicated their refusal. Among those refusing were Joseph Blatt, business agent of Empire State Union; Charles Beckman, financial secretary of Local 306, and Arthur Farkash, Empire State's president.

Once Cleared in Homicide Case

Last year Mr. Farkash, together with James Adesso, vice-president of Empire State, and Mr. Blatt, were exonerated in magistrate's court on homicide charges in connection with the death of James McArthur, a night watchman in a Brooklyn theatre. McArthur was fatally beaten by a group of men who demolished the theatre's furnishings. Labor difficulties had been current at the theatre after the management had employed operators who were members of the Allied Motion Picture Operators' Union. Previously their operators had been members of Local 306 and Empire State.

The district attorney's office submitted testimony to the grand jury regarding purported transactions between the union and gangsters. The name of Dutch Schultz, notorious New York racketeer and former beer baron, appears with that of other wellknown underworld characters. Last year the names of Frank Spitale and Irving Bitz, go-betweens in the Lindbergh kidnapping case, were linked with 306 on somewhat similar charges. Currently, it is alleged, an underworld chieftain received $7,500 from one of the unions. Also, it is stipulated by persons "unknown" in the membership of the unions, a detective agency was given $25,000 for purposes "unknown," while lawyers, too, received exorbitant fees. More than $200,000 has been spent by Local 306 during the past year on what Mr. Sherman has explained to those who sought to question him was "rehabilitation" work.

Efforts on Tuesday to reach anyone of the principals involved proved unavailing. At Mr. Sherman's office all questions were referred to Mr. James Finn, publisher and editor of the *International Projectionist,* who, he himself explained, always acts as spokesman for Mr. Sherman. Said Mr. Finn:

"Mr. Sherman's attitude is that it's a deliberate frameup between the Kaplan faction in the union, the district attorney and the theatre owners. They had no right to break in on the unions' offices with machine guns, no warrants and no subpoenas. Why, they didn't even give a receipt for the records."

Mr. Sherman on Monday night had described the incident as "a lot of baloney,"

"Another One of Those Things"

"Just another one of those things which was tried in Washington," declared Mr. Sherman. "The story has been on the ice the last two weeks. The district attorney had no complaint or warrant and the papers he took amounted to nothing."

A protest is to be made by Sherman's attornies against the district attorney for forcibly entering the union's office without a warrant.

"The whole thing has been inspired by exhibitors at odds with the union," said Mr. Sherman.

Attempts to reach Mr. Farkash at the headquarters of the Empire State union met with the reply, "There's no one around here and I don't think there will be for a few days."

Studios Act to Revise Product

Paramount, Warner, Goldwyn, MGM and Radio Tuesday announced plans to revise certain pictures currently either in production or, in one instance, completed. The move was stated to have been made as a direct result of the religious agitation throughout the country against films.

In the case of Mr. Goldwyn, "The Barbary Coast," starring Anna Sten and Gary Cooper, was put on the "shelf," and while the picture had not actually gone into production several months had been spent on preparation. Paramount announced that, after a preview of the new Mae West film, "It Ain't No Sin," by the New York State Censor Board, the picture would be revised.

MGM abandoned "The Postman Rings Twice" and "Professional Correspondent," screen name for the novel, "Man and Wife." MGM also pulled back Jean Harlow's "Born to Be Kissed" for "laundering." Similar treatment was given "The Green Hat," and Greta Garbo's next, "The Painted Veil," is being carefully surveyed.

Radio is revising "The Fountain" script. Warner is remaking two reels of "Madame Du Barry."

Changes from original screen treatments are being made at virtually all studios.

Four Hal Roach Features Added to 32 Short Subjects

Hal Roach returned to Culver City Wednesday after conferring in New York with MGM distribution executives on his schedule for 1934-35. In addition to 32 two-reel comedies, Mr. Roach's feature program will be increased to four, two starring Laurel and Hardy and two to be known as "Marquee Pictures." In one of the Marquee features will be featured Charley Chase, Buster Keaton, Our Gang, Irvin S. Cobb and other comedians.

In keeping with the reputed trend away from double features in some sections, Mr. Roach, like the Educational interests, has decided to increase his short subject negative costs by 20 per cent.

Warns of "Boycott"

Producers cannot afford to offend 20,000,000 American motion picture goers, the Rev. Russell Sullivan, S.P., warned in a stormy session of the House of Representatives in Boston last week. Rev. Sullivan, appearing before the legislature at the request of Cardinal O'Connell, of Boston, said a boycott of two feature films a month would almost bankrupt "even the great picture companies."

'GRINDS' IN SHADOW OF PARAMOUNT

Dozen Theatres Where Bernhardts and Irvings Once Trod Now Play Double Features at Dime a Throw

Beneath the towering structures of New York's Empire State and Chrysler buildings and directly within the shadows of the mighty Paramount Building—which houses the spacious Paramount theatre in Times Square—a dozen "grind" houses ply their double and, sometimes, triple bill trade. The majority of these once were legitimate theatres, boasting proud names in the world of the drama, houses where stepped the Bernhardts, Terrys and Irvings of the earlier day, over whose stages now flit the ghostly figures of the motion picture screen.

The New 42nd Street

Further, these theatres supplied the backbone for that institution once famed for its glittering lights, its brilliant "first nights," with their attendant sartorial splendor and dignity—42nd Street. During the depression, the magic aura surrounding the "street" faded perceptibly and strange things happened: individuals with apparently but little appreciation of "art," "background," "tradition" or "culture," overnight turned 42nd Street into a gaudy hurly-burly of tinsel.

Unshaven barkers in remnants of what once were brilliant commissionaires' uniforms shout their wares—"Come on in, folks, and see a three-hour show for 10 cents! Only a dime, folks, only a dime!"

Cautious inquiry last week revealed that most of these "grinds" have regular patrons —chiefly among the unemployed—who stand in line as early as 9 A. M., waiting for the box-offices to open. Then they go in, as one barker said, sit down, manage to stay awake during the first show and spend the rest of the day asleep. Periodically, it may be noted, those patrons who prefer to sleep are prodded into comparative wakefulness by ushers apparently appointed for that sole purpose.

"After spending five or six hours in the show," the barker continued, "the guys go home an' curse the employment situation, the administration down at Washin'ton an' capitalism. Poisonally, I don't hold much wid capitalism, but dese guys ain't really got no kick comin'."

Eight Once Stages of Stars

Seven of the theatres are on 42nd Street itself, between Seventh avenue, and Eighth, with the remainder scattered, some on Eighth, one on Seventh and one on the corner of 42nd and Broadway. Eight of them were once legitimate theatres.

Prices at the majority of the houses vary according to the time of day, but all have a 10-cent admission up to 1 P.M. After that, it may be 15 cents until six o'clock and 20 cents thereafter, with the scale sometimes going as high as 25 cents, but a dyed-in-the-wool bargain hunter need pay "only one thin dime,' if he gets there early enough.

Morning prices, as checked last week, reveal the following illuminating statistics:

Sam H. Harris	10 cents
Liberty	10 "
Selwyn	10 "
Times Square	10 "
*Eltinge	25 "
*Minsky's	25 "
Ideal	10 "
Times	10 "
Stanley	15 "
Geo. M. Cohan	10 "
Wallack's	10 "

**Burlesque. The Eltinge varies between burlesque and double features.*

Of these, the Sam H. Harris, Liberty, Selwyn, Times Square, Eltinge, Times, Wallack's and Geo. M. Cohan theatres all were once legitimate houses. Wallack's currently is dark.

In Times Square itself during the past few months have been two theatres—the Gaiety and the Globe—which have maintained dual bill policies at prices ranging from 10 cents early in the morning to 25 and 35 cents after 6 P.M. These two, however, are now showing first run pictures. The Gaiety was the theatre in which the Fox film, "Cavalcade," had its world premiere.

The New "Tin Can Alley"

A few samples of the product being offered one week at some of the theatres in question, will give an idea of what the new "tin can alley" may be like.

At one theatre, on the same bill, were playing "Hell's Highway" and "Sailor's Holiday." The former was generally released in the summer of 1932, while there are no records available on the release date of "Sailor's Holiday.'

Another house was playing "No More Women" and "The Worst Woman in Paris." At a third were "Come on Marines" and "Spitfire," both comparatively recent releases, but the admission price for this bill was only 15 cents, as for the majority of the theatres in that vicinity.

It's the 1934 sound version of the street of bright lights, where the Barrymores thrilled countless audiences in "The Jest," where Sir Henry Irving played "The Passing of the Third Floor Back," and where countless legendaries of a moribund legitimate theatre were looked upon as gods and played in a regal setting.

CODE 'PLAINTS FILED BUT NO ONE ANSWERS

Compliance Officer Calhoun, of the Los Angeles area for the NRA, was asked recently if the studios were complying with all requirements of the Motion Picture Code.

"Some complaints for violation have been filed against the studios," said the officer.

"Have any hearings been held about these complaints," some one asked the Compliance Officer.

"No," said the deputy, "the studios have been advised and notified to appear here, but to date no one has shown up."

French Increase Duty on Imports

The French government on Tuesday extended its quota decree to December 31, 1934, allowing 94 "dubbed" versions to be imported during the second half of the year. This number is one more than the total allowed for the first six months to June 30.

At the same time, the import duty on negatives was increased from three to five francs per metre. Extension of the existing quota for the second half of 1934 is considered sufficiently liberal to meet the requirements of the American industry in point of dubbed versions, which failed to consume the 93 allowed up to June 30.

Among the provisions of the new decree is a clause which exempts all animated cartoons from restrictions.

Allied Owners Company Seeks a Reorganization

Francis T. Pender, president of Allied Owners Corporation, bankrupt subsidiary of New York Investors, Inc., has filed in the New York federal court a petition for reorganization of the company under the new bankruptcy law.

The petition indicates the cash position of the firm as having increased to $601,708, a gain of $260,940. The major assets are set forth as Loew's King, the Pitkin and Paramount, all Brooklyn theatres; Loew's Valencia, Jamaica; one theatre in Birmingham, Ala., one in Fremont, O., and one in Glens Falls, N. Y. No adjudication has yet been made, according to the petition, of a claim of $23,364,726 against the Paramount Corporation, also in bankruptcy.

Rian James Promoted

Rian James, writer, has been promoted to associate producer at Universal. Russ Columbo has been signed to a new starring contract.

Firm Changes Name

Theatre Equipment Acceptance Corporation, a Delaware corporation, has changed its name at Dover, Del., to Theatre Equipment Contracts Corporation, New York.

FEATURES PLANNED EXCEED 600 MARK

26 Independents Announce 243, Seven Major Companies 350, With Columbia Still to Report; More Color in Short Product

With but one of the larger companies—Columbia—yet to have its 1934-35 sales convention, the motion picture industry this week laid its final plans for the business of selling and buying motion pictures for the new season. Seven major companies to date have promised 350 features for the approaching cycle and have detailed the title, story and cast leaders for 277 of them.

At the same time, 26 independent producers and distributors have announced 243 features for 1934-35, giving exhibitors thus far a total of 593 pictures, or with Columbia's expected 40 a grand total of 633, from which to chose for new season playing time. However, Columbia has made no official announcement and several independents also have issued no definite programs for 1934-35.

Higher Admission Drives Awaited

Small exhibitors this week were awaiting the outcome of three movements having a direct bearing on buying and selling for the 1934-35 schedules. One of these is the Warner campaign for a nationwide scaling up of admission prices and a drive to eliminate duals; second, MGM's indications that new season contracts may carry a clause stipulating a 15-cent minimum admission, and the third is Educational's declaration that duals are on the wane and, therefore, Educational's 1934-35 budget will be increased 20 per cent.

Protests against new zoning schedules in the Los Angeles territory were voiced at a meeting of the Independent Motion Picture Producers Association on Monday night in Hollywood. The schedule, as drawn, penalizes the showing of double features, and Ken Goldsmith, speaking for the association, said exhibitors should be allowed to operate their businesses "without the influence of monopolistic bodies." The association will launch a nationwide campaign in opposition to that of Warner to sustain double bills, he said.

Warner has openly declared for a drive to raise admission scales, and, as soon as the necessary organization is possible, will launch it. Coincidentally, the company will seek elimination of double featuring by withholding product from houses charging less than 15 cents for matinees and 20 cents in the evening.

MGM's new season contracts may stipulate a 15-cent minimum admission in most territories, it was said this week, despite the fact that Felix F. Feist, general sales manager, does not regard 10-cent houses as "any special problem for the future."

Cites Business Improvement

In Chicago this week, Mr. Feist predicted that a 15-cent minimum for the 1934-35 season would be entirely justified by continued business improvement the next six months, and that the same factor automatically will eliminate 10-cent houses in most localities. He pointed out that the Administration still is committed to public works projects and relief programs which will put $1,500,000,000 more into general circulation before the end of the year, and as a result, stimulated public spending will make it possible for the exhibitors themselves to initiate the movement away from 10-cent admissions.

Mr. Feist indicated that double billing is purely an admission of weakness on the part of the exhibitor and is "ruinous to business."

In the short subject field, plans indicated that color will be used more than ever before. More than double the number of shorts made in Technicolor for 1933-34 will be in the new season schedules, Dr. Herbert T. Kalmus, Technicolor president, said last week before leaving New York for Hollywood. Aside from this color process as it is to be used in 1934-35 feature pictures, five cartoon makers have contracted for the use of the process and two others currently are negotiating. United Artists, Columbia, Universal, Warner and MGM have signed contracts for Technicolor in short product, Dr. Kalmus said.

Additional Product Details

Further product announcements were made known during the week:

Beacon Productions plans to make six melodramas on the Coast for 1934-35 release, with Syndicate Exchanges handling distribution in the New York territory.

Columbia was considering holding its second regional sales convention in Chicago, July 7-9, at the Drake, the first being set for July 2-4 in Atlantic City. Edward G. Robinson has been given a contract for one feature, as yet untitled, to be directed by Howard Hawks. A new starring combination will have Jack Holt and Edmund Lowe teamed. Claudette Colbert will be presented again by Columbia, following her success opposite Clark Gable in "It Happened One Night."

Three pictures to be announced in Atlantic City and Chicago are "Feather in Her Hat," "Party Wire" and "The Girl Friend," the last named being a musical to star Lupe Velez.

Columbia will sponsor Tim McCoy in another series of outdoor feature dramas. Four comedy players signed in two-reel subjects are Leon Errol, Walter Catlett, Harry Langdon and Andy Clyde.

Fox Release Schedule for Quarter

Fox Film Corporation announced its tentative release schedule for the first quarter, as follows: August: "Grand Canary," "Wanted," "The Cat's-Paw" (Harold Lloyd), and "The World Moves On"; September: 'The Dude Ranger," "Servants' Entrance," "Charlie Chan in London," "Serenade" and "Marie Galante"; October: "Judge Priest," "Life Begins at Forty," "Caravan" and "State versus Elinor Norton." Four of the pictures in this group already have been completed, four are in production and the remainder are being prepared for early shooting.

Freuler Film Associates plans production of 16 features, including eight westerns and eight melodramas.

Gaumont-British made known its plans for American distribution of 12 specially selected films designed for the American market, with an abundance of American and British star names. First is "Along Came Sally," starring Cicely Courtneidge, wellknown both here and abroad, and supported by the American seriocomic, Sam Hardy. Next is "Channel Crossing," starring Constance Cummings, with Nigel Bruce, Anthony Bushell and Matheson Lang in support. James Gleason, Charlotte Greenwood and Cyril Maude will be starred in "Orders Is Orders," a comedy satirizing an American motion picture company. "The Murder Party," a comedy-thriller, will star Leslie Banks, while "Friday the 13th" will have Frank Lawton, Ursula Jeans—the boy and girl of "Cavalcade"—Gordon Harker and Jessie Matthews. In "Dick Turpin, Outlaw," Victor McLaglen will re-enact the career of the famous highwayman, while in support of him will be Jane Carr, Frank Vosper and Jimmy Finlayson, an American comedy favorite. "Strike," a drama, will star Leslie Banks and Carol Goodner, with Donald Calthrop and Frank Vosper in support. Cicely Courtneidge will appear also in "The Woman in Command," with Edward Everett Horton co-featured. "Sleeping Car" will star Madeleine Carroll and Ivor Novello; "Just Smith," Tom Walls and Carol Goodner; "It's a Boy," Edward Everett Horton and Leslie Henson, and "The Arson Ring" will feature Leslie Banks, Carol Goodner and Frank Cellier.

181 MGM Short Features

Metro-Goldwyn-Mayer's short subject program for 1934-35, supplementing its group of 52 feature releases, will consist of 181 one and two-reel subjects. These will be produced at the Hal Roach studio and the MGM Culver City studios, and include 104 issues of Hearst Metrotone News and FitzPatrick Traveltalks. Approximately 35 per cent of all short subject product will be made in Technicolor. Eight FitzPatrick Traveltalks will be made in color, an innovation, as will six MGM musical revues and 13 musical cartoons.

The entire list of MGM short product for 1934-35 comprises three Laurel and Hardy two-reel comedies, in addition to their full-length features; eight Charley Chase comedies of two reels each; seven special two-reel comedy subjects starring Irvin S. Cobb, from material prepared by himself; eight Thelma Todd-Patsy Kelly co-starring comedies; six "Our Gang" two-reelers; six two-reel musical revues and 13 one-reel MGM musical cartoons, both in Technicolor; 12 Pete Smith Oddities and six Pete Smith Goofy Movies; eight FitzPatrick Traveltalks, and biweekly issues of Hearst Metrotone News, with Edwin C. Hill as the explanatory Globe-Trotter. Mr. Hill's broadcasts on "The Human Side of the News" have proved one of the most popular of all radio features. During the coming season Hearst Metrotone will operate independently of its previous association with Fox Movietone News.

Eight from Pinnacle

Pinnacle Productions will handle eight features, to be produced on the Coast, Jack Trop, president, announced.

RKO Radio Pictures has started work on two features on its 1934-35 program and expects to put five more into work before July 16. The two currently underway are "The Fountain" and "The Age of Innocence." Those scheduled for an early start are "The Gay Divorce," "Wednesday's Child," "Richest Girl" and "Anne of Green Gables." "To the Victor," a story based on the life of Sir Basil Zaharoff, has been added for the new season.

An augmented 1934-35 program was made public last week by Harry Goetz, president of Reliance Pictures, releasing through United Artists. The company will make three in addition to "The Count of Monte Cristo," "Transatlantic Merry-Go-Round" and "Catalina." One of the additional features may be made in New York. "The Count of Monte Cristo," starring Robert Donat and Elissa Landi, has been completed.

Universal has bought the Homer Croy story, "Lady Tubbs," for the 1934-35 program, to be produced by Lou Ostrow.

Using New Camera Device

Mascot Pictures is using a newly purchased camera device, called the "velocitator," in its production of "Young and Beautiful." The device is a development of the camera "dolly," and is electrically controlled.

Fund Proposed To Retire Paramount Bank Obligations

Holders of the 3,380,121 shares of Paramount Publix Corporation stock outstanding, under a proposal said to be incorporated in the plan of reorganization of the company now being worked out, may be assessed on the basis of $2 a share to create a fund for retirement of the company's bank obligations in the reorganization.

Such a proposal would provide a cash fund from which $5,000,000 would be paid, *pro rata,* to the 12 banks which provided Paramount, through its subsidiary, Film Productions Corp., with a $13,000,000 credit fund in 1932. This transaction currently is in litigation.

Current valuation of Paramount's assets shows approximately $100,000,000, a markdown of $50,000,000 from the $150,000,000 estimated at the time of the receivership in January, 1933. Liabilities are reported at an estimated $60,000,000, of which $25,000,000 is owed to bondholders, $13,000,000 to banks and $22,000,000 to general creditors.

In expectation that Paramount will be reorganized by autumn or early winter at the latest, deals with the theatre operating partners are being renewed by the trustees for terms of less than one year. This policy will permit the heads of the reorganized company to make their own permanent operating deals or to operate theatres themselves.

Paramount expects to gross $20,000,000 abroad the coming season, George J. Schaefer, general manager, told the sales convention.

In New York, reports were published to the effect that Charles E. Richardson, one of the three trustees in bankruptcy of Paramount, had resigned. Mr. Richardson on Wednesday explained the reports as follows:

"After serving for nearly 14 months as a trustee of Paramount Publix, a number of purely personal reasons have made it necessary for me to consider whether it will be possible for me to remain in the situation for the additional time which will be required to conclude the matter. A definite conclusion will be reached by July 10, however."

Stockholders and creditors of Paramount will meet the morning of July 10 before U. S. district judge Alfred C. Coxe in New York to determine whether the appointment of Mr. Richardson, Charles D. Hilles and Eugene W. Leake as temporary trustees will be made permanent, the move coming under the provisions of the new bankruptcy act.

Circuit Office Moved

The Paramount theatre district of Upper New York State will have headquarters in Poughkeepsie, under supervision of George Walsh, operating partner, and Harold Greenberg, booker. Headquarters were formerly maintained in New York City.

Sells Distribution Interest

E. L. Walton has sold an interest in Majestic Pictures distribution for the Northwest to Art Adamson, former Portland salesman for Universal, who will be a partner in the Portland district only.

PLAQUE IS PRESENTED BY MONTREAL MAYOR

Government and Civic Leaders Participate at Ceremonies Honoring Winners of Round Table Plaque for Exploitation

Noticeable improvement in both the caliber and activity in theatre merchandising in Montreal was cited at the presentation to Manager Gene Curtis and advertising Manager Ken Finlay of the Palace Theatre, of the Martin Quigley Awards for May, sponsored by the Managers' Round Table Club of MOTION PICTURE HERALD. Mayor Camillien Houde, who combines a forceful leadership with ready wit to make him one of Canada's most colorful personalities, made the presentation.

It was the first time that a Montreal mayor had appeared in person at a theatrical gathering, and the conservative *Gazette* made a radical departure from precedent when it printed a picture as well as an eight-inch news story of the event, participated in by government and civic leaders of Canada, including a number of consuls.

W. J. C. Sutton, president of the Advertising Club of Montreal, presided, with more than 250 present at the Mount Royal hotel for the event. Colonel John Cooper, head of the Motion Picture Distributors and Exhibitors of Canada, was present from Toronto to introduce Mayor Houde.

The entire proceedings were broadcast over a network from Station CKAC, operated by *La Presse,* leading newspaper of Montreal. Newsreel men from the Associated Screen News "covered" the event pictorially.

Complete details of the presentation appear in this issue in the Managers' Round Table Club department, on page 77, and a picture of the event is found on page 13.

Musicians Favor Clean Films Drive

The American Federation of Musicians, in annual convention in Cleveland last week, went on record as favoring the move for clean pictures, and advocated the combination policy of pictures and stage presentations at motion picture theatres.

Attending the 39th annual meeting at the Hotel Hollenden were 351 delegates from every state. There was one woman delegate, Mrs. Fanny Benson of Marion, Ohio, secretary to the business manager of the Marion local.

This year's officers and board of directors were reelected as follows: president, Joseph N. Webber, New York; vice-president, C. L. Bagley, Los Angeles; secretary, William J. Kerngood, Newark, N. J.; treasurer, H. E. Brenton, Boston. On the executive committee are: C. A. Weaver, Des Moines; A. C. Hayden, Washington, D. C.; A. A. Greenbaum, San Francisco; James C. Petrillo, Chicago; and J. E. Jarrett, Toronto.

Delegates selected to attend the American Federation of Labor convention in San Francisco are: Edward Carnavan, New York; Charles L. Bagley, Los Angeles; C. A. Weaver, Des Moines; Otto Kapl, Cleveland, and Vincent Castronovo, Providence. Selection of a city for next year's convention has been left in the hands of the executive committee for later decision.

U. S. Studying Fox Theatre Deal

Investigation of possible anti-trust law violations in the proposed acquisition of the Fox Metropolitan circuit by Loew and Warner was launched Tuesday by the department of justice when Albert J. Law, special investigator for the department in New York, was assigned to the case.

If the proposed acquisition is effected, Skouras Brothers would lose operating control of 44 of the 87 theatres in the circuit, if the $4,000,000-bid of the two companies is accepted. Counsel for Skouras raised the question of possible anti-trust law violation during a hearing last week before Federal Judge Julian W. Mack when the joint bid was made. A meeting of Fox Metropolitan noteholders was postponed for the third successive time this week.

MGM Launches New Advertising Campaign

Metro-Goldwyn-Mayer is planning to launch an extensive advertising campaign in general magazines having national circulation, according to Donahue & Co., agency

The campaign will have an annual budget of $1,000,000, and will run in full-page space in five general weekly and 10 general and women's monthly magazines. The campaign will start in August.

French Propaganda Film Would Restore Confidence

A three-minute French film appearing in the theatres of France recently is seen in Paris as an ingenious effort to restore confidence of the people in their government and the nation. In various sections the propaganda subject, in subtitle, indicates that "France gave liberty to the world"; that "France is in the forefront of progress"; that "France fought for civilization," in each case the subtitle followed by appropriate scenes of the French Revolution, scientific effort, the World War.

Disney Goes Satirical

Walt Disney, cartoon producer, has turned from comedy to satire in his latest Silly Symphony production in color, "Who Killed Cock Robin," to be released by United Artists.

SELZNICK FINDS NEW SPIRIT AMONG BRITISH

Budgets Increased as Productions That Never Saw America Gross from $500,000 to $700,000, Producer Discovers

By VICTOR M. SHAPIRO
Hollywood Correspondent

Producers in England, with grosses between $500,000 and $700,000 on some of their pictures which never were shown in America, are expanding their production budgets and at the same time building star personalities, David Selznick said on his return to Hollywood from London.

The young producer for Metro-Goldwyn-Mayer was abroad two months looking for local color, fact and fancy, anent "David Copperfield," but also took time to study studio conditions, dip into theatre grosses and sign talent. He brought back a tale over which American producers, smug in their concept of dominance, might well ponder.

Spending "Real Money"

" 'Catherine the Great' and 'The Private Life of Henry the Eighth' are just forerunners of what we can expect of England," said Mr. Selznick.

"Alexander Korda is now engaged in launching a twelve picture program for United Artists, each picture of which will be geared for the American market with American appeal and produced according to the best standards of American methods and technology.

"England, for the first time in her film history, is spending real money on production. The reason is twofold.

"In the first place, some of her own pictures which never even saw the light of day in America, have grossed and are grossing between $500,000 and $700,000, American money, in the British Isles, exclusive of Canada, Australia and New Zealand.

"In the second place, Britain is wisely building star personalities. Why, some of her pictures, with her own big names, gross more in England than some of our biggest American star pictures, and our big stars are very popular abroad. Furthermore, America never even heard of some of these new English stars who are the lead attractions there.

Producers Taking New Life

"The whole picture, as I saw it, was a revelation. The spirit of the industry is different now. Producers have shaken off their lethargy. They can afford to gamble. If they hit, they hit big. If they miss, they can make it up on a succeeding hit. That's what made the American business great.

"Actors and actresses, writing talent and technicians are being paid as much in England as they are here.

"Believe it or not, one popular feminine star gets about $100,000 a picture, American money, even at this rate of exchange.

"Even the English press have made a right-about face in writing about British-produced pictures. Heretofore, the critics wrote caustically, unmercifully kidding about the superiority of American-made films. The critics today are constructive, giving more space to film activities and in many instances waxing enthusiastic about the new spirit sparking from British productions.

"The producers," he said, "may be a bit behind us in the refinements of technique, but the real heart of the picture, the people, the stories, the writing, each is being given profound attention.

"Metro will endeavor to meet this friendly competition by engaging in production in England in the near future."

Finds Theatres Crowded

Mr. Selznick found that London "has put the depression behind it." He said, "The town is gay, crowds jam the theatres and night clubs. The legitimate theatre is having its best season in years. Film houses are getting over a dollar for orchestra seats at the West End, and lines again circle picture houses.

"Britishers, because of the influence of American films, are using our vernacular. In fact, Americans are part and parcel of the present day London scene.

"Nor does a picture need an English background to succeed in England.

"One phase of our product disconcerts the British. That's our crime pictures. Crime films are considered sort of primitive by the English. But when you realize that an English Bobby doesn't even carry a gun, that may explain something."

While abroad, Mr. Selznick signed up Hugh Walpole to work on the script of "David Copperfield," Fritz Lang and Leontine Sagan, directors, and Peter Trent, English boy, as a possible choice for "David Copperfield." He also persuaded Lloyd George to permit the adaptation of his war memoirs.

Private Coast Pools Seen Spreading Paralysis Grip

With the infection of Harold Rosson, Hollywood cameraman, and Ida Lupino, player, with mild cases of infantile paralysis, an epidemic of which is currently sweeping the section, it is believed the use of private swimming pools has something to do with the spread of the infection. The health department warned that water entering the nasal passages interferes with protective membranes, thus making the swimmer susceptible to the infection. Many stars have ceased using their private pools.

Capital Exchanges Merge

The Capital Film Exchanges in Denver and Salt Lake City have merged, and will handle independent product. Harry N. Kerer will be president and manage the Salt Lake branch, and his brother, George, as vice-president, will manage the Denver branch. Abel Davis will be sales manager and secretary-treasurer.

41 Films Will Regale President On Vacation Trip

When President Roosevelt, aboard the U.S.S. Houston, sails south on a vacation voyage which will carry him through the Caribbean to Porto Rico and Hawaii, he will not find the facilities of the great battleship lacking in means for his entertainment. In addition to a vacation library of 300 books, the ship's motion picture library will carry 41 feature pictures and 35 or 40 short subjects, some of them not yet generally released.

The films were supplied by United Artists, Warner, Fox, Metro-Goldwyn-Mayer, RKO Radio, Universal, Paramount and Columbia. Each film aboard has been checked against a list of more than 300 features Mr. Roosevelt has seen during the past year. Ten of the films carried have been seen by the President, but are to be shown for the special benefit of the ship's crew.

The features aboard the Houston are as follows:

"The Last Gentleman"
"Bulldog Drummond Strikes Back"
"The Affairs of Cellini"
"The Personality Kid"
"Doctor Monica"
"Fog Over Frisco"
"Return of the Terror"
"House on Fifty-sixth Street"
"Baby Take a Bow"
"Handy Andy"
"Spitfire"
"Tarzan and His Mate"
"Twenty Million Sweethearts"
"Nana"
"Manhattan Love Song"
"Melody in Spring"
"Speedwings"
"Half a Sinner"
"Little Miss Marker"
"The World Moves On"
"Murder on the Blackboard"
"Cockeyed Cavaliers"
"Crime Doctor"
"Gambling Lady"
"Mystery of Mr. X"
"Viva Villa"
"Operator 13"
"I'll Tell the World"
"Counsellor at Law"
"Scarlet Empress"
"Most Precious Thing in Life"
"Twentieth Century"
"The Party's Over"
"Murder at the Vanities"
"Many Happy Returns"
"Looking for Trouble"
"The Key"
"Now I'll Tell"
"Sadie McKee"
"Thirty Day Princess"

A special portable loud speaker has been added to the Houston's regular sound equipment, in the event the President experiences any difficulty hearing from his box high above the well deck, where the rest of the audience is seated. The screen, a 9 x 11 foot sail cloth, will be 45 feet from the President's box.

Aylesworth to Address Educators

Merlin Hall Aylesworth, president of National Broadcasting Corporation, will address the annual convention of the National Education Association in Washington next week. His topic will be "Radio as a Means of Public Enlightenment."

MGM Engages Mrs. Bolitho

MGM has engaged Sybil Bolitho, widow of the late William Bolitho, to open a London office, assisted by Christine Cooper. Mrs. Bolitho will seek screen talent and stories.

Liberty Sells Product

Allied Exchange of California, distributor of Liberty product, has sold the first four on the Liberty schedule of eight to the Hollywood Pantages theatre, to the Los Angeles in Los Angeles and to the Fox, San Francisco, as first run.

SIGNED . . .

Columbia

Contracts to John Mack Brown, player, and John Wexley, writer. . . . Lupe Velez and Jack Haley sign for leads in "The Girl Friend." . . . John Gilbert, Victor McLaglen, Wynne Gibson and Alison Skipworth added to "The Captain Hates the Sea."

▽

Fox

Henry B. Walthall engaged for "Serenade." . . . Claire Trevor awarded lead in "24 Hours A Day." . . . Irving Cummings will direct "The White Parade" (Lasky). . . . Irving Pichel joins "She Was a Lady." . . . Sam Hellman doing dialogue and Dorothy Arzner will direct "The Captive Bride" (Lasky). . . . Contract to Roger Imhof. . . .

▽

Liberty

Sidney Fox and Paul Kelly head cast of "School for Girls," William Nigh directing. . . .

▽

Mascot

Gouverneur Morris and Otto Brower to collaborate on an original, "Anything Once." . . . Bob Custer and Lucile Browne cast in "Law of the Wild." . . . Norman Dawn to design sets for "Young and Beautiful." . . .

▽

MGM

James Dunn opposite Jean Parker in "Have a Heart." . . . Franchot Tone assigned to "Four Walls," Paul Sloane will direct. . . . George Meeker, Bert Roach and James Donlan additions to "All Good Americans." . . . Willard Mack to write dialogue for "China Seas." . . .

▽

Monogram

Marion Orth to write screen play for "Successful Failure." . . . Gloria Shea joins "Tomorrow's Youth." . . . Melville Brown to direct "The Redhead." . . .

▽

Paramount

Hans Kraly preparing "All the King's Horses" for screen. . . . Leslie Adams assigned to "Crime Without Passion." . . . Helen Morgan signed for "You Belong to Me." . . .

▽

RKO Radio

Alice Brady goes into "The Gay Divorce." . . . Ralph Forbes, Richard Abbott and Betty Alden added to "The Fountain." . . . Lionel Atwill and Laura Hope Crews join "The Age of Innocence." . . .

▽

Select

Roscoe Ates and Ruth Gillette additions to "Woman in the Dark," Phil Rosen directing. . . .

▽

Universal

Esther Ralston replaces Jane Knight and Clara Kimball Young added to "Romance in the Rain." . . . John V. A. Weaver and John Harider to assist in producing "The Great Ziegfeld." . . . "Castles in the Air" changed to "We Up and Dream." . . . Contract to Polly Wars. . . .

▽

Warner-First National

Bette Davis and Gordon Westcott go into "The Case of the Howling Dog." . . . John Arledge joins "Flirtation Walk." . . . "Gentlemen Are Born" to have James Cagney and Margaret Lindsay in cast and Mervyn LeRoy as director. . . .

BRITISH USE OF OWN PRODUCT INCREASES

Twice as Much Footage Shown In English Theatres as Quota Requires and From Only Half of Product Available

By BRUCE ALLAN
London Correspondent

If American production executives study official British film statistics with an appreciation of their inner meaning they must be doing a lot of hard thinking just now.

The Board of Trade returns showing the British production footage actually exhibited here in the year ended Sept. 30, 1933, reveal that British exhibitors have been devoting 23.7 per cent of their programs to native-made film.

The percentage is highly significant, to New York and Hollywood as well as to London, for this reason: the 23.7 quota of British films shown compares with an obligatory quota of only 12½ per cent. Exhibitors are showing very nearly twice as many British films as the law compels them to show.

British films are of two classes: films made for exhibition and films made to comply with the renters' quota (15 per cent for the year in question) and destined for the distributors' back shelves. It's hard to arrive at an exact percentage here, but a commonly accepted estimate is that half the British negative footage is "Quota rubbish," made as cheaply as possible to the order of American distributors and deliberately carried by them as a trading loss.

Twice as Many as Required

Accepting this figure, the exhibition statistics become even more striking. The theatres are running nearly twice the number of British films stipulated by the Films Act, and they are finding them from an effective output of British films which is only half of the product intended to be available.

If one assumes that the one quota was designed to balance with the other, the result can be stated in yet another way; those concerns which have taken British production seriously and tried to produce entertainment value are selling, in footage, four times as much as the Films Act promised them. Translate footage into rentals and the figures are very much more in their favor.

What is the answer, in American terms? It can't be that it is either good business or good tactics to make British films for the ash-can. The distributors' quota this year is 17½ per cent; in 1936 it will be 20 per cent—one film in five must be British. A "quota quicky" costs £5,000-£6,000. On a 30-picture output (American) that will let the producer in for £30,000-£36,000 as a minimum annual expenditure on British production. If you make the sort of film turned out so far, the takings per picture are going to be from £600-£1,000, with annual receipts £3,000-£5,000, or a yearly loss, as the result of trying to beat the quota, of £27,000 to £30,000 a year, or £1,000 per picture of the American program! That's without counting handling costs.

British Enterprise Progresses

While American distributors make, or have made for them, films that are entertainment material in a technical sense only, real British studio enterprise goes from better to better. It has produced "Henry VIII" and it will produce many "Henry VIII's"—and invade America with them. The young apprentice is making better films, in England, than the old master will condescend to make, in England—and is invading the old fellow's home town.

If Hollywood, or New York, thinks it clever to follow a policy which inevitably leads to this sort of result, British producers will be delighted to leave America to its self congratulations.

FROM OFFICE BOY TO DIRECTORSHIP

From waste basket to megaphone, or from rags to riches, might be the subtitle on this little story of the films. Back in 1923 Charles Barton was an office boy in the Paramount studio. In the course of 11 years in the same general location he functioned as prop boy, film cutter, assistant director and dialogue writer.

This week Mr. Barton was informed he has been raised to the status of a director in his own right. His first assignment will be as co-director of "Wagon Wheels" with Arthur Jacobson, another assistant also promoted to the directorial ranks.

New Hearst Reel Starts Lineup of News Gatherers

Mike Clofine, editor of the new Hearst Metrotone News, which will go into action in October, has begun to line up a staff of cameramen and others who will work under his direction. The policy of the reel will remain virtually as it is now, it is understood.

When the new reel begins in the fall, there will be no break in the regular release schedule, the Hearst reel continuing where the combined Hearst-Fox product terminates. E. B. Hatrick, in charge of Hearst film interests, has closed a deal with Gaumont Newsreel in England for an exchange of clips. Mr. Hatrick is now in Europe, where he plans to conclude other deals which are designed to give the reel complete international coverage.

Carr Recovering

Trem Carr, in charge of Monogram production on the Coast, is gaining strength rapidly in Cedars of Lebanon Hospital, Hollywood, after a minor operation.

MODIFIED CLAUSES IN CODE AWAITED

Every Labor Case Successfully Arbitrated, Says NRA Organ; Ten Committees to Speed Decisions of Code Authority

Possibility of appreciable modification of some parts of the NRA code appeared imminent this week as a result of announced plans of the National Recovery Administration to revise codes to "eliminate unworkable provisions, clauses which involve radical prohibitions on respectable sections of industries, or conscript unwilling groups," and any other sections requiring the strong arm of Government for enforcement.

Await Third Darrow Report

The industry was awaiting the third and final report of the Clarence A. Darrow National Recovery Review Board, for an attack more far-reaching in respect to some of those connected with the code's administration than the first report incorporated, had been threatened at the time the first report was made public. The final report was to be laid before President Roosevelt this week.

Every labor controversy that has arisen under the code has been successfully arbitrated, the Administration announced, and in most cases, it was said, the arbitration settlements resulted in increased wages or employment.

"The motion picture code is the only one in which every employer and every union organization of workers in an industry has signed an agreement to arbitrate before resorting to lockouts or strikes," The Blue Eagle, official organ of the NRA, said.

At the same time it was indicated in Washington that cases involving violations of the code may be brought before the Federal Trade Commission under an arrangement worked out for the handling of unfair trade practice charges under the codes.

It is understood a business man will be able to carry his case to the commission, which will cite the code authority in question to appear before it. On the other hand, a code authority might lodge a complaint, in which event the individual would be cited. The commission, it was indicated, will sit as a judicial body.

Plan to Speed Decisions

In New York, the Code Authority approved a plan for the setting up of ten committees to hear all appeals and recommend decisions in order to prevent the body's activities from becoming hopelessly clogged. The Authority will have a panel of approximately 50 persons to draw from and names of exhibitors, exchange men and other personnel from all sections will be on the list. Each committee will have one Code Authority member as chairman, and every committee will have one distributor and an affiliated and unaffiliated exhibitor. Under the plan, decisions by the Code Authority will be made within 15 days after hearings by committees.

The total of assessments paid to the Code Authority as of June 20 was $68,040, of which 6,259 assentors to the code paid $67,161.

The Code Authority this week named 103 impartial alternates on the local code boards of 29 cities. The New York and Dallas recommendations have not yet been approved by Mr. Rosenblatt. The list of appointees follows:

ALBANY: S. Aronowitz, attorney; David C. Lithgow, artist; Eugene J. Steiner, attorney; Townsend R. Morey, insurance agent and business man; George Myers, counsel.

ATLANTA: E. A. Banker, retired capitalist; Mike Benton, president, Southeastern Fair Ass'n; H. E. Choate, president, Chamber of Commerce.

BOSTON: James Humphrey, Sheldon, professor of constitutional government; Harold F. Whitney, professor of government.

BUFFALO: Francis DiBartolo, attorney; Charles Freiberg, retired business man; Sam Dickey, ex-judge.

CHARLOTTE: C. M. Westbrook, insurance man; Charles E. Lambeth, president, Chamber of Commerce; W. T. Hoppe, Hoppe Motors, Inc.

CHICAGO: Judge James M. Corcoran, Judge Oscar Hebel, Judge Walter LaBuy, Judge Eugene Holland.

CINCINNATI: C. Doone Rettig, attorney; Joseph O'Meara, Western & Southern Insurance Co.; Chester Shook, attorney.

CLEVELAND: Herbert Thomas E. Greene, Municipal Court.

DENVER: Z. D. Havens, John F. Muller, W. Griffin Temple.

DES MOINES: Dean L. C. Hoffman, School of Finance and Commerce; Gardner Cowles, Jr., *Register & Tribune;* John Gibson, Gibson Coal Co.

DETROIT: John R. Watkins, attorney and former U. S. District Attorney; Judge Donald Van Zile, recorder's court; Judge Guy A. Miller, circuit court.

INDIANAPOLIS: Charles S. Becker, Troy G. Thurston.

KANSAS CITY: V. P. Thompson, Thompson-Hayward Chemical Co.; Fred Wolfson, lawyer; Robert Greenlease, Greenlease Motor Co.

LOS ANGELES: Thomas May, president, The May Co.; Carl Bush, secretary, Hollywood Chamber of Commerce; John Treanor, president, Riverside Cement Co.

MEMPHIS: C. A. McElravy, managing director, Ellis Auditorium; Charles Glascock, attorney; E. P. McNeil, Memphis Chamber of Commerce; A. B. Case, attorney.

MILWAUKEE: Frederick C. Bogk, Julius N. Egerman, Henry C. Fuldner, J. Victor Loewi, J. F. Pyle.

MINNEAPOLIS: J. B. Juster, Juster Brothers; John Burgess, vice-president, Northwestern National Bank.

NEW HAVEN: T. W. Arnold, professor; William O. Douglas, Walton H. Hamilton, all Yale Law School; Donald D. McDonald, secretary and treasurer, Bradley, Scoville, Inc.: Walter M. Pickett, judge of Common Pleas Court.

NEW ORLEANS: Ben Beekman, Nicholas Bauer, Judge Rufus G. Foster, A. P. Patterson, E. E. Levy, Whitney Bank; Coleman Adler, Edgar Stern.

OKLAHOMA CITY: John C. Campbell, president, Fidelity National Bank; Frank Haven, vice-president, Liberty National Bank; Senator W. C. Fidler.

OMAHA: John Taggert, court reporter; Edward B. Crofoot, attorney; Edward Shafton, attorney.

PHILADELPHIA: Alfred Sayres, West Jersey Trust Co.; Carroll H. Deshon, Henry August, C. P. A.

PITTSBURGH: A. I. Wise, dentist; Edward Sheinberg, counsellor; L. H. Kreiger, attorney; C. Gillotti, attorney.

PORTLAND: Walter R. May, manager, Portland Chamber of Commerce; Harvey Wells, member of legislature; Jack Luihn, manager, Seeley-Dresser Co.

SALT LAKE CITY: Harry L. Finch, former city commissioner; Harry S. Joseph, mining engineer; Joseph G. Vincent, restaurateur and building contractor.

SAN FRANCISCO: Capt. Stewart E. Barber, retired naval officer; George T. Williams, Bruce Ellis, assistant to publisher, *San Francisco Call-Bulletin;* John A. Pettis, manager, California Manufacturers Ass'n.

ST. LOUIS: Karl P. Spencer, attorney; Arthur Baer, Stix, Baer & Fuller Dry Goods Co.; Walter Fritsch, vice-president, St. Louis Browns Baseball Club; George Eigel, attorney; Russel R. Casteel, attorney.

SEATTLE: Bruce Morgan, Judge Kenneth McIntosh; Col. Harry Matthews; James R. Stirrat; J. D. Loman; F. K. Struve.

WASHINGTON: Hon. Leo A. Rover; Joseph V. Morgan; Professor Robert E. Maurer, Georgetown University School of Law.

Appealed Cases Settled

The Code Authority announced the following appeals from Grievance and Clearance and Zoning Board decisions had been disposed of:

GWYNN THEATRE CO., Baltimore, complainant, *versus* FOREST THEATRE CORP., Baltimore, respondent: determination of Washington Grievance Board on complaint of Gwynn Theatre Co., under Article VI, Part 3, Section 1, of the code against the Forest Theatre Corp., unanimously affirmed.

DICK GASTON, IOWA THEATRE, Ft. Madison, Ia., complainant, *versus* FOX WEST COAST, STRAND & ORPHEUM theatres, Ft. Madison: decision of Des Moines Grievance Board in dismissing complaint brought by Iowa Theatre under Article VI, Part 2, Section 1 of the code, unanimously affirmed.

PACIFIC NATIONAL THEATRE, complainant, *versus* JAY-BEN CORP., respondent, both of Los Angeles: Jay-Ben Corp. appealed from decision of Los Angeles Grievance Board, upon complaint of the Pacific National Theatre, that Jay-Ben has violated provision of Article V-E, Part 3, Sections 1, 2 and 3, dealing with premiums, giveaways, *et al,* Local board order Jay-Ben to "cease and desist." Code Authority upheld their decision on the appeal.

C. V. CRAWFORD, MAGEE THEATRE, Magee, Miss., complainant, *versus* SANATORIUM THEATRE, Sanatorium, Miss., respondent: this theatre is operated on premises of a state hospital for prevention and cure of tuberculosis; complaint of Crawford charged exhibition of motion pictures to general public by the Sanatorium was unfair to his theatre, and the board upheld him, as did the code authority.

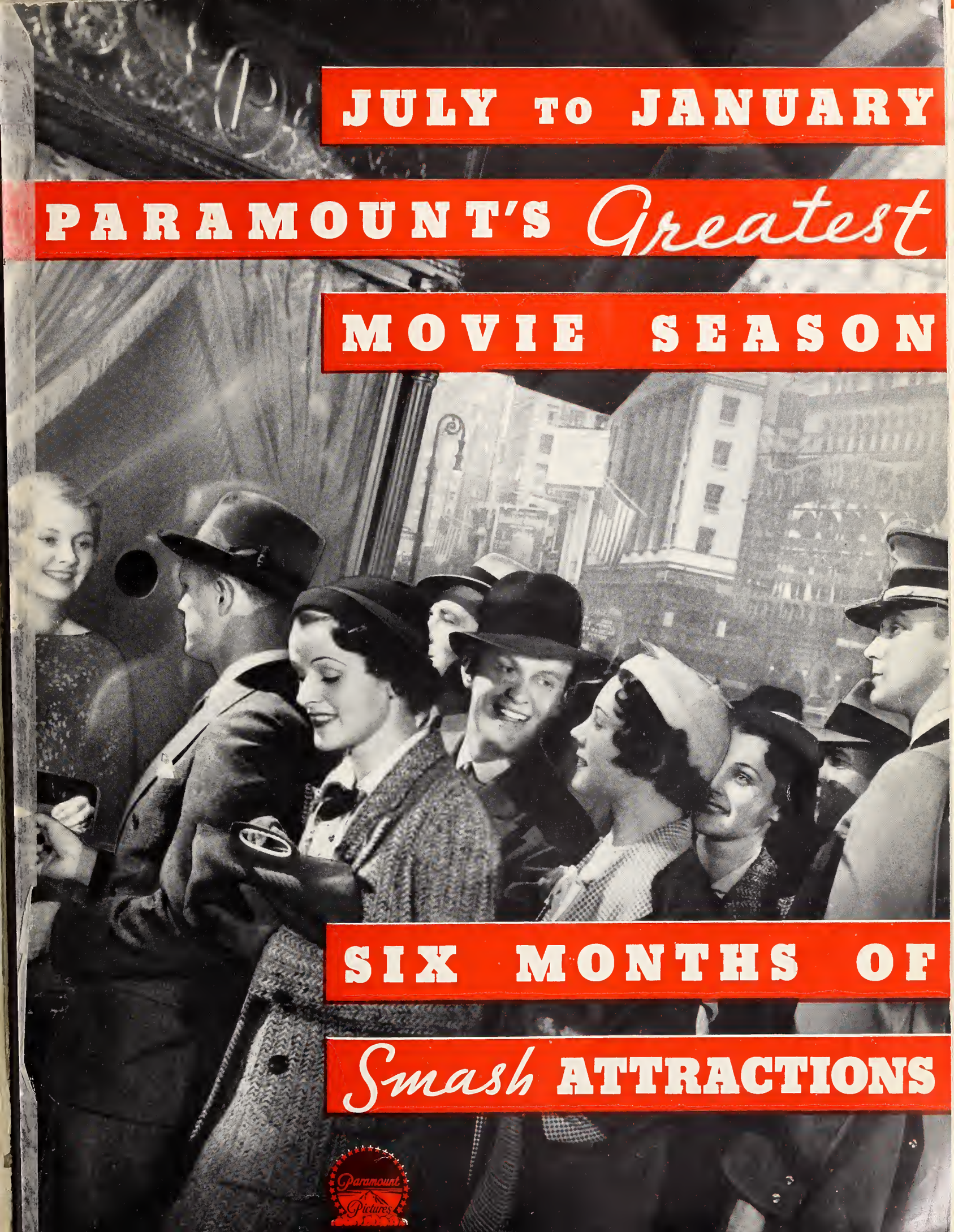
LANGHEINRICH BROS., complainants, *versus* SAXE AMUSEMENT MANAGEMENT, INC., respondents, both of Milwaukee; respondent charged with holding, at matinee performances, demonstrations of cooking by electricity and giving away prizes. Milwaukee board upheld complainant and Saxe appealed decision. Code Authority, however, upheld Milwaukee board.

New Theatre Case

E. T. LANDIS, PRINCESS THEATRE, Monticello, Ia., complainant, *versus* R. C. LAMBERT, MRS. SOPHIE LAMBERT and FLOYD CARTER, all of Monticello, respondents: Des Moines Grievance Board, on complaint of Landis, ruled that in view of the small (2,200) population of Monticello, the respondents, who are proceeding with the opening of a new theatre in the town, should not be allowed the clearance of films from distributors to "an additional theatre in Monticello." The Code Authority unanimously reversed this decision on appeal of the respondents, and directed the complaint to be dismissed.

G. G. MITCHELL, IMPERIAL THEATRE, Newton, N. C.—protest to the Charlotte Clearance and Zoning Board: Imperial Theatre, having appealed from the determination made May 11 by the Charlotte Clearance and Zoning Board on protest of Imperial against existing clearance and zoning, and the appeal having been duly heard by the Code Authority, the Code Authority unanimously affirmed de-

(Continued on page 38, column 1)


JULY TO JANUARY
PARAMOUNT'S Greatest
MOVIE SEASON
SIX MONTHS OF
Smash ATTRACTIONS
Paramount Pictures



"THE OLD-FASHIONED WAY"

with

W. C. FIELDS • BABY LEROY

Joe Morrison · Judith Allen · Jack Mulhall

Directed by William Beaudine

The profile of Borrymore . . . the body of Weissmuller . . . the personality of Cooper . . . the voice of Crosby . . . that's W. C. Fields, the world's most perfect mole, the screen's most hilarious comic, the ladies' most odoroble lover . . . in "The Old Fashioned Woy" . . . Just wait until you see Fields engoge in mortal combot with Boby LeRoy.

SHOOT THE WORKS

THE MOSTA OF THE BESTA, YOWSAH

Music, laughter, a little love, a little kiss . . . all the mosta of the besta for deah, dea h old box-officey, with a great cast surrounding the Old Maestro and All His Merry Lads. Six smash songs by Robin and Rainger . . . Gordon and Revel . . . and Ben Bernie, Al Goering and Walt Bullock . . .



SIX HIT TUNES

"With My Eyes Wide Open I'm Dreaming" • "Take A Lessan Fram The Lark" "Do I Lave You" • "A Bawl af Chap Suey And Yau-ey" • "Were Yaur Ears Burning, Baby" • "In The Gaod Old Winter Time"

"SHOOT THE WORKS"

with

Ben Bernie and all his Merry Lads

Jack Oakie • Arline Judge

Alison Skipworth • Roscoe Karns

William Frawley

• Directed by Wesley Ruggles •

JULY . . . 6 pictures, starting with the year's greatest money attraction, Mae West in "It Ain't No Sin," and a great musical, "Shoot the Works"



MAE WEST

"IT AIN'T NO SIN"

with Roger Pryor, John Mack Brown
and Duke Ellington's Orchestra
Directed by Leo McCarey

WEST GOES SOUTH with three new "tall, dark and handsomes"...10 trunks of gorgeous clothes 5 sensational songs by Arthur Johnston and Sam Coslow . . . the original "beef trust" chorus . . . a hot band and a choir of 100 voices.

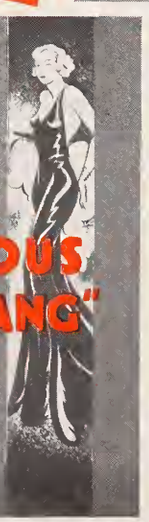


"KISS AND MAKE-UP"

with CARY GRANT
GENEVIEVE TOBIN
Helen Mack, Edward Everett Horton and the Wampas Baby Stars of 1934
Directed by Harlan Thompson
Associate Director, Jean Negulesco
a B. P. SCHULBERG production

"ELMER and ELSIE"

with George Bancroft
Frances Fuller, Roscoe Karns, George Barbier
Directed by Gilbert Pratt



"The NOTORIOUS SOPHIE LANG"

with
Gertrude Michael
Paul Cavanagh
Alison Skipworth
Directed by Ralph Murphy

if it's a PARAMOUNT PICTURE it's the best show in town!

Paramount Pictures





BING CROSBY
MIRIAM HOPKINS

in *"She Loves Me Not"*

with

Kitty Carlisle · Directed by Elliott Nugent

Biggest Braadway smash in years! 250 consecutive performances in New York ta S. R. O. business. Millions of Saturday Evening Post readers followed it serially for weeks. Music by twa champion song-writing cambinatians—Gordon and Revel and Rainger and Rabin. A host af hits, headed by "Lave in Bloom," "Straight Fram the Shoulder, Right From the Heart." Kitty Carlisle singing lave duets with Bing Crasby. Miriam Hopkins in a sensational new rale

PRINCETON



"LADIES SHOULD LISTEN"

with

CARY GRANT · FRANCES DRAKE

Edward Everett Horton · George Barbier

Nydia Westman · Charles Ray

Directed by Frank Tuttle

"YOU BELONG TO ME"

with

Lee Tracy

Helen Mack

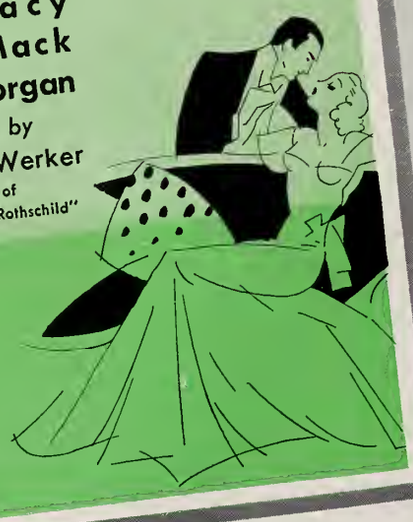
Helen Morgan

Directed by

Alfred L. Werker

director of

"The House of Rothschild"



AUGUST ... 5 "ace" film entertainments, including a Dietrich production, a Bing Crosby-Miriam Hopkins comedy with music, and a picture with Gary Cooper, Carole Lombard and Shirley Temple.



MARLENE DIETRICH



The reigning beauty of the screen in a mighty drama...an eye-and-ear spectacle with thousands of extras...500 horsemen galloping up Palace stairs in a cavalcade of fury...priests in solemn processional...the most gorgeous wedding ever screened...a background of marvelous music and stunning pageantry for a dramatic and unforgettable love story.

"THE SCARLET EMPRESS"

with John Lodge, Sam Jaffe, Louise Dresser

Directed by JOSEF VON STERNBERG



GARY COOPER

CAROLE LOMBARD

SHIRLEY TEMPLE

in

"Now and Forever"

with

Sir Guy Standing · Charlotte Granville

Directed by Henry Hathaway

Two of the biggest box office names in the business and the littlest BIG name in motion pictures today in a film entertainment jammed with romance, heart throbs and excitement.

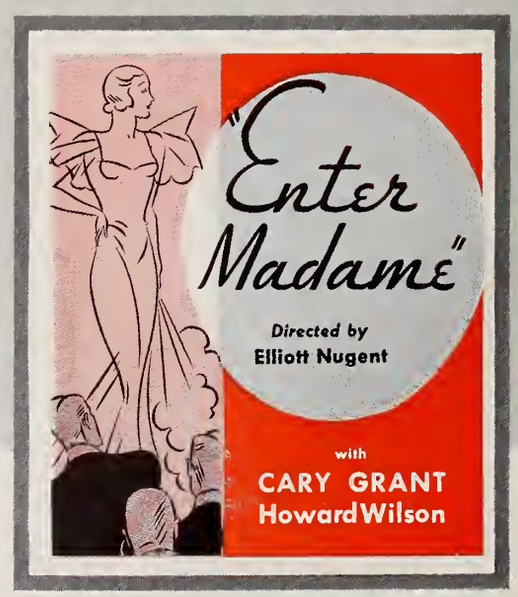
if it's a PARAMOUNT PICTURE it's the best show in town!

Paramount Pictures









SEPTEMBER...5 more outstanding attractions, headed by Cecil B. DeMille's "Cleopatra", the biggest box office bet of the year, and "Mrs. Wiggs of the Cabbage Patch," a sure-fire success.

CECIL B. DeMILLE'S

"Cleopatra"



A love affair that shook the world, set in a spectacle of thrilling magnificence!

Directed by Cecil B. DeMille with

CLAUDETTE COLBERT
WARREN WILLIAM
HENRY WILCOXON

Ian Keith • Joseph Schildkraut • C. Aubrey Smith • Gertrude Michael

This picture pramises ta be the biggest grasser af the year, and perhaps, af all time. Made as only Cecil B. DeMille could make it, it is ane af the mast stupendaus and exciting praductions ever seen an the screen. 8000 players and two acres af stupendaus sets farm the backgraund far the magnificent lave stary af Antany and Cleapatra.







"Mrs. WIGGS OF THE CABBAGE PATCH"

with

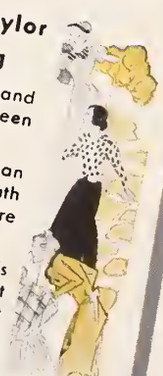
Pauline Lord · W. C. Fields
Za Su Pitts
Evelyn Venable · Kent Taylor

Directed by Norman Taurog

Alice Hegan Rice's famaus stary and play braught ta vivid life an the screen by a great cast af players.

An impartant praductian ta be made an an elabarate scale that will build bath prafits and gaad will far every theatre that plays it.

"Mrs. Wiggs af the Cabbage Patch" is ane af the warld's mast papular and best laved baaks. As a screen praductian, it will be watched far, waited far and paid far by a ready-made audience af millions.



if it's a PARAMOUNT PICTURE it's the best show in town!





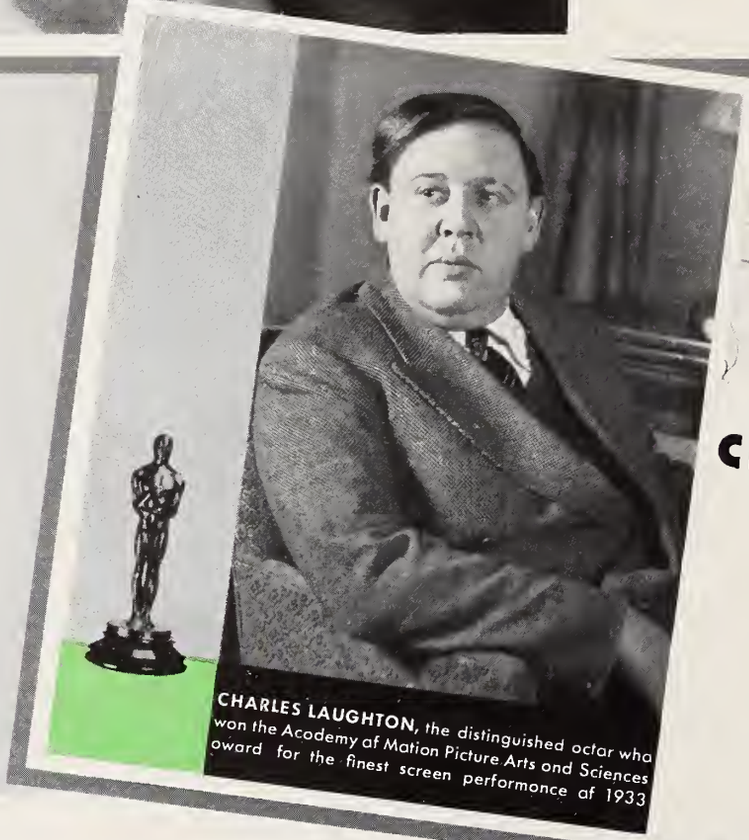
"College Rhythm"

with

Joe Penner · Lanny Ross · Richard Arlen
Ida Lupino · Lyda Roberti

Directed by Norman Taurog

Right at the time when football hysteria grips the nation and people start going places and doing things, Paramount will release the topper to "College Humor," a football musical, "College Rhythm." With Joe Penner, the No. 1 comedy attraction on the air today; Lanny Ross and a great cast of players... The action will be set to music by the great Paramount song-writing team, Gordon and Revel.



CHARLES LAUGHTON, the distinguished actar who won the Acodemy af Mation Picture Arts and Sciences award for the finest screen performonce af 1933



charles laughton

"Ruggles of Red Gap"

with

CharlieRuggles · MaryBoland · Sir Guy Standing

Harry Leon Wilson's classic of an English valet who become a sociol personoge in a thriving metropolis of Western America. A riotous and highly omusing vehicle for Charles Loughton, whose greot floir for comedy makes him one of the outstanding actors on the screen today... A motion picture mode from a book that has had millions of reoders.

Directed by Leo McCarey

OCTOBER ... The BIG Month ... The Harvest Month for Paramount box offices, with four sure-fire successes in "College Rhythm," "Limehouse Nights," "Ruggles of Red Gap" and "Pursuit of Happiness."





SYLVIA SIDNEY and GEORGE RAFT

"Limehouse Nights"

with Anna May Wong Directed by Alexander Hall

An action-packed melodrama in an exciting background! RAFT... suave, steely, gun in pocket, going places and doing things in a hair-raising hunt through dangerous Limehouse for SYLVIA SIDNEY, lovely captive of half-caste hatchet men.

One of the most popular plays in New York this year



All obout those good old days when we proudly stressed in the Constitutian of the United Stotes the famous phrase, "life, liberty and pursuit of happiness"—ond the greotest of these was the latter, which brings us to "bundling," the delightful subject of this picture.



"THE PURSUIT OF HAPPINESS"

with

Francis Lederer · Joan Bennett
Charlie Ruggles · Mary Boland
Walter Kingsford
Directed by Ralph Murphy



"BACK PORCH"*

with

W. C. FIELDS

* TITLE TENTATIVE

if it's a PARAMOUNT PICTURE it's the best show in town!

Paramount Pictures





NOVEMBER... 6 Top Money Pictures headed by a smash attraction in "The Big Broadcast," a Sylvia Sidney picture and four other big features.





SYLVIA SIDNEY

in

"Desire"

with **John Lodge** Directed by **Marion Gering**

Sylvia Sidney as a sweet and simple little savage who became the most brilliant figure in the world's gayest society . . . a role which will be perfectly matched far Miss Sidney's sincere and charming talents as an actress.

a B. P. SCHULBERG Production



"SHOE the WILD MARE"

with **HENRY WILCOXON · SIR GUY STANDING · WILLIAM FRAWLEY**
and an all-star cast

A sensational, mile-a-minute story of "big business" and New York Society, from the lightning pen of Gene Fowler, best selling author.

DAMON RUNYON'S

"The LEMON DROP KID"

with

JACK OAKIE
and **HELEN MACK**

Directed by
WESLEY RUGGLES

"The YELLOW BARGAIN"

with

EVELYN VENABLE
LLOYD NOLAN

Directed by
JAMES FLOOD

MAE WEST



in "GENTLEMEN'S CHOICE"
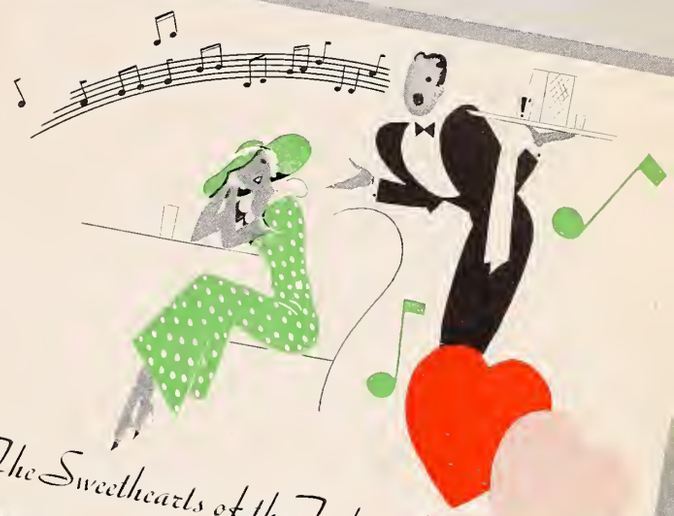
As a vehicle for Mae West, "Gentlemen's Choice" fits every curve of her fascinating personality and a few more not displayed. With this assortment of curves, blinding speed and a nice change of pace, Mae West will have every film fan fanning for her not once, but again and again.

This picture gives promise of becoming the greatest WESTern ever made.



DECEMBER...Paramount's Christmas tree blazes brightly with two of the year's big hits . . . MAE WEST in "Gentlemen's Choice" and BING CROSBY AND KITTY CARLISLE in "Here Is My Heart," delivered to you for holiday business.





The Sweethearts of the Ticket Machines!

BING CROSBY
KITTY CARLISLE
in
"Here is My Heart"

Directed by Elliott Nugent

After "She Loves Me Not," Bing Crasby and Kitty Corlisle will be one of the hottest "name" cambinotions in the business... the mast populor vaice an screen, rodia and stoge singing to the girl wha answers him with the voice thot registered so sensatianally in "Murder At the Vanities."

An amusing ond romantic story af o goy, rich young blood who bought his woy inta o hotel os o waiter to be neor a lovely yaung lody whase title made her houghty.

Sensational Broadway comedy hit

"THE MILKY WAY"

with
JACK OAKIE
and an all-star cast

"WAR IS DECLARED"

A sensational international special with a huge cast of players.

ZANE GREY'S

"HOME ON THE RANGE"

with
RANDOLPH SCOTT



if it's a PARAMOUNT PICTURE it's the best show in town!

Paramount Pictures



ROSTER OF PARAMOUNT PLAYERS, DIRECTORS AND WRITERS 1934-35

PLAYERS Adrienne Ames • Richard Arlen • George Barbier • Mary Boland • Whitney Bourne Grace Bradley • Carl Brisson • Geo. Burns & Gracie Allen • Kitty Carlisle • Claudette Colbert Gary Cooper • Larry Crabbe • Eddie Craven • Bing Crosby • Alfred Delcambre • Katherine DeMille Marlene Dietrich • Jessica Dragonette • Frances Drake • W. C. Fields • William Frawley • Frances Fuller Paul Gerrits • Gwenllian Gill • Cary Grant • Jack Haley • Charlotte Henry • Miriam Hopkins Dean Jagger • Roscoe Karns • Charles Laughton • Baby LeRoy • John Lodge • Carole Lombard Pauline Lord • Ida Lupino • Helen Mack • Fred MacMurray • Julian Madison • Margo • Joan Marsh Herbert Marshall • Gertrude Michael • Raymond Milland • Lillian Moore • Joe Morrison • Lloyd Nolan Jack Oakie • Lynne Overman • Gail Patrick • Joe Penner • George Raft • Claude Rains • Lyda Roberti Lanny Ross • Jean Rouverol • Charlie Ruggles • Randolph Scott • Clara Lou Sheridan • Sylvia Sidney Alison Skipworth • Sir Guy Standing • Colin Tapley • Kent Taylor • Eldred Tidbury • Lee Tracy Evelyn Venable • Mae West • Henry Wilcoxon • Dorothy Wilson • Howard Wilson • Toby Wing

DIRECTORS Charles Barton • William Beaudine • Cecil B. DeMille • James Flood • Marion Gering Alexander Hall • Henry Hathaway • Arthur Jacobson • Mitchell Leisen • Ernst Lubitsch • Leo McCarey Norman McLeod • Wm. Cameron Menzies • Ralph Murphy • Jean Negulesco • Elliott Nugent Gilbert Pratt • Wesley Ruggles • Edward Sedgwick • Arthur Sircom • Norman Taurog Harlan Thompson • Frank Tuttle • Charles Vidor • Josef von Sternberg • Alfred Werker

WRITERS Frank R. Adams • Charles Barton* • Claude Binyon • Charles Brackett • Laurie Brazee Dana Burnet • Bartlett Cormack • Jack Cunningham • Walter DeLeon • Finley Peter Dunne, Jr. • Guy Endore Herbert Fields • Garrett Fort • Lewis Foster • Howard Green • Elmer Harris • Ben Hecht* • Cyril Hume Grover Jones • Paul Jones • Vincent Lawrence • Gladys Lehman • Charles Logue • Charles MacArthur* Jeanie Macpherson • Doris Malloy • Francis Martin • John McDermott • J. P. McEvoy • Wm. Slavens McNutt Wm. Cameron Menzies* • Alice D. G. Miller • Jack Mintz • Paul Moss • Seena Owen • Frank Partos Humphrey Pearson • Arthur Phillips • Gilbert Pratt* • Marguerite Roberts • Peter Ruric • Harry Ruskin Dore Schary • Raymond L. Schrock • Chandler Sprague • Jane Storm • Harlan Thompson* • Keene Thompson Dale Van Every • Virginia Van Upp • Bobby Vernon • Garnett Weston • Waldemar Young

*Also Directors

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

The problems of corporate reorganization are not the sole cause of the occasional headaches of the Paramount Picture management. Mae West's kisses are another source.

It seems that the recording technicians at the studio in Hollywood who were putting Mae's dialogue onto film during the production of "It Ain't No Sin," had found the blonde "siren's" voice a "cinch" to handle, until Mae started a love scene with Roger Pryor, her young leading man. Then the trouble started.

"Smack!" went the first kiss, and E. L. Kerr, technician in charge, asked for another "take" so that he could pull the microphone back a bit and diminish the intensity of Mae's osculation.

"Smack!" went the second, and Harry Mills, the sound mixer, reported too much volume sizzling through the wires into his sound booth.

Director Leo McCarey cautioned Mae to take it easy, and she agreed. But a third attempt shocked the recording apparatus again.

Mae, a bit nonplussed over the reactionary effects of her love making on science, informed all present that if she kissed her leading man at all, she would have to do it roundly—let the sound tracks fall where they might.

And, so, the Paramount Pictures Corporation wrapped a piece of silk around the microphone to dampen the vibrations.

▽

The Blue Eagle is just one year old, and although the lusty yells of the infant indicate healthful vitality, some folks in independent motion picture quarters regard it as being a backward bird in the matter of teeth.

▽

Turning the corner at Fifth and Walnut in Cincinnati, one might observe a frame in the lobby with a hand-lettered panel reading:

MERRY WIVES OF RENO
Carefully Cooled

▽

Loaded on to the carefully scrubbed decks of the battleship Houston, commissioned to take President Roosevelt on a vacation through the Canal to the Pacific will be his private 30-foot launch, a complete library of nautical works and mystery novels, fishing tackle aplenty, two powerful radios, a band selected from both fleets and 40 of the newest motion pictures—all intended for Mr. Roosevelt's personal enjoyment while sailing the deep briny blue. Any Republican faction in the industry could inject a bit of campaign politics into the situation by complaining that free shows are a violation of the motion picture code.

▽

The name of Major Manny Cohen still appears as editor of Paramount News in New York, a position from which he was suddenly catapulted clear across the Continent, some two years ago, to the vice-presidency in charge of Paramount production.

▽

Fredric March was reminiscing about his old trouping days in the South.

"What kind of a run did you have in Savannah?" he was asked by a native son.

"We beat the audience over the county line by three minutes," answered Freddie.

▽

Morrie Ryskind, discussing the foreign debt situation with Newspaperman Frank Adams, said he can't see why France, having defaulted four times in succession, doesn't own the money outright.

Eddie Cantor, writing in the *Saturday Evening Post*, says he never really knew how many relatives he had until he made a success. "When I earned my first $2, one amateur night at the old Miner's theatre on the Bowery, I was alone in the world, an orphan," sighed Eddie. "By the time Ziegfeld starred me in 'Kid Boots,' I had a tidy little family of 14 relatives. My first talking picture 'Whoopee,' brought me 32 pairs of uncles and aunts, 212 cousins and a brand-new grandfather as a bonus," he added.

Eddie didn't start to have second cousins until he went on the air, and when he made personal appearances, he picked up two nephews and five third cousins once removed from his aunt's side in each town visited. None of Eddie's relatives wanted anything from him, except the rent, some assorted suburban homes, trips to the Coast, weekly checks of any amount of $60 and up, or volunteered to move in with him—he could take his choice.

▽

Benito Mussolini from time to time has expressed his views none too delicately on the moral merits of American motion pictures. Influences disturbing to Italian home life too often creep into the American motion picture, Mussolini frequently has said, and often he has urged his blackshirts to refrain from visually participating in the showing of our productions.

However, it was learned last week at first hand, through undeniably authoritative channels, that, contrary to his public expressions in this connection, Il Duce spends many an evening privately viewing with much satisfaction those same American films.

▽

Probably influenced by the impressiveness of the many weighty decisions made during the week for the new season by managing studio and corporate officers who are intent upon bringing order in 1934-35 out of the last of the business chaos of 1933-34, the corporals in charge of the MGM studio commissary in California assembled the other day in special executive session in the back kitchen and decided that henceforth all of the company's actresses wearing hoopskirts during production shall be barred from eating in the studio restaurant. This unprecedented action was taken on the grounds that such expansive apparel extends from the pivotal point too far into the aisles, thereby impeding traffic, and, furthermore, because it covers up too many vacant chairs, thereby increasing the hunger pangs of the Garbos, the Barrymores, Laurel and Hardy and other Hamlets of the lot.

It appears, then, that in the future hoopskirt wearers will be compelled to effect a change of wardrobe on their lunch hour, unless, of course, they decide to dine off the lot, or Mr. Mayer calls off all hoopskirt production.

▽

"Whom do you think is the best dressed woman on the screen?"—L. Bamberger Department Store's advertisement in Photoplay.

Well, whom is?

▽

Paramount has engaged one "Duke" Yorke to appear in "Elmer and Elsie." Duke travels the continents offering a cash prize to anyone who can make him smile. So far, he has not paid out a dime. After a few days in Hollywood he will be laughing right out loud.

THE members of a Fox company on location at Bridgeport, California, were quite surprised the other day when Jack Frier, an electrician, boldly interrupted the filming of a scene, and begged Doris Lloyd not to smash a picture frame which Miss Lloyd had just taken from a wall, as prescribed in the script. It appears that the frame held the picture of Fanny Midgley, who died in 1932. She on many occasions had played mother roles for Wallace Reid, Charlie Ray and others, and before her death she had been under contract to Fox for quite some time. Preparing the company for its location trip, a property man at the studio happened to pick up Miss Midgley's picture from the storeroom, not knowing, of course, that she had been the wife of Electrician Frier.

▽

Read Kendall, in California, passes along the story about a group of extras, hired to play Russian soldiers for Warners' "British Agent," who delayed production because they were unable to understand the operation of some obsolete rifles used in Russia during the last war. One of the group stepped forward and volunteered to instruct the men. His colleagues knew him as Boris Carli, but they did not know that in more palmy days Mr. Carli was the manufacturer of those guns.

▽

From Hollywood, via Johnny Chapman, comes the yarn about the movie "big shot" who had just put an important actor under contract and was at a party given in honor of his new star.

The producer attached himself to the star's wife and gabbed: "I've got the most marvelous story for your husband."

"What is it?" inquired the star's wife, politely.

"It's called 'Loss Miserabuls.'"

"What's it about?"

"Well, it's—it's about a fellow who spends 20 years on the gallows. It's a sort of 'I'm a Fugitive from a Chain Gang' in costume."

▽

Hi-hattin' Hollywoodians might take a lesson from little Mary Brian.

Passing through Memphis via plane, the other day, she alighted for the usual re-fueling period of 15 minutes. Newspaper men, informed in advance that she would be on the westbound plane, did not arrive in time since she actually was on the ship headed east, which got in hours earlier.

When an airline official told Miss Brian of the mistake, she went to a telephone, called the city desk at the *Commercial Appeal*, and was briefly and graciously interviewed over the wire. One of the pilots took her picture with a pocket camera; the paper blew it up to two columns and placed over it this caption: "Mary Brian No High Hat Film Star."

In sharp contrast to Miss Brian's sociability was the behavior of Kay Francis, Warner star, when she arrived at Newark Airport from Hollywood, last week, en route to Europe. Miss Francis flew in a rage at a newspaper photographer who had snapped her picture. She abandoned the chase and managed a smile for a photographer sent to the airport by the Warner executive offices in nearby New York. If news cameramen had not been on hand to snap the dainty lady, she probably would have charged Publicity Director Einfeld's forces with neglect of duty.

▽

Aid Al Schwartz reports that a Bronx theatre owner is hiring only midget ushers, so the audience will look bigger.

Modified Clauses In Code Awaited

(Continued from page 22)

mination of the Charlotte board, to take effect with releases of the 1934-35 season.

Sawpits Theatre Corp., Embassy Theatre, Port Chester, N. Y., complainant, *versus* Skouras Theatre Corp., Universal Pictures Corp., Metro-Goldwyn-Mayer Distributing Corp., Fox Film Corp., Columbia Pictures Corp., RKO Distributing Corp., United Artists Corp., Warner Bros. Pictures Corp. (Vitagraph, Inc.), respondents. The Code Authority modified the ruling of the New York Grievance Board to this effect: Skouras Theatres shall prepare a list of 44 features from all the pictures remaining to be played at the Capitol theatre under contract for the 1933-34 season and shall divide the 44 into two groups of 22 each, and shall submit both groups to the complainant, and the complainant shall choose one of the two groups, and Skouras Theatres is directed to release the pictures in that group under license agreements with the distributors, and the respondent distributors are directed to make those pictures available to the complainant under terms and conditions which "shall be no less favorable to each distributor concerned than those contained in the license agreement with the Skouras Theatre Corporation."

Local Board Decisions

In the field, local boards made these decisions:

Albany

Clearance and Zoning Board in matter of Crandell Theatre, Chatham, *vs.* Playhouse and Park theatres at Hudson, unreasonable clearance cited, rendered decision giving 14 days' clearance for the Playhouse over the Crandell and open booking for Park and Crandell theatres.

Buffalo

Exchanges were ordered not to supply film to Nathan Bornkessel, non-theatrical account, on complaint that Bornkessel was showing pictures free on a screen placed on an extension out over Lake Ontario to attract attention to a concession.

Chicago

Ten-cent theatres were seeking adjustments in new clearance and zoning schedules which will give them a better break in earlier films.

Cleveland

First "cease and desist" decision rendered by grievance board was in the case of P. R. Touney, Princess Theatre, Wasseon, against Guy Johnson, operating free shows in Lyons, Metamora and Otrakee, and against M. E. and Lou Hensler, operating free shows in Brailey, Liberty Centre and adjacent towns.

The free shows were designated by the board as non-theatrical and distributors were ordered to cease service to them.

Pittsburgh

Grievance board ordered J. Richman, Pearl Theatre, to stop admitting children for five cents on the ground that it is below the scales specified in his contracts.

St. Louis

Clearance and Zoning Board denied the request of Publix Great State Theatres, Inc., that its first runs in Quincy, Ill., be granted 14 days' clearance over theatres in Palmyra, Mo., and Barry, Mo.

Washington, D. C.

Film deliveries to Moe Kohn, Leader Theatre, Baltimore, Md., have been ordered stopped by the Grievance Board on the ground that he failed to obey the board's order to stop issuing advertising passes.

Allied Meets in New York; Wisconsin Group Convenes

Two state affiliates of Allied were in convention during the week. The New York group met at Buffalo on Wednesday, President Sidney Samuelson being the principal speaker. At Lake Geneva, Wisconsin, the state association convened Thursday morning, with some 200 in attendance to discuss the "clean film" crusade, percentage, preferred playing time, unfair clearance and other trade problems. F. J. MacWilliams is president of Allied of Wisconsin.

Irving Trust Is Named Permanent Trustee of RKO

Radio-Keith-Orpheum Corp., in equity receivership since January 27, 1933, is now in a position to proceed with reorganization under the new provisions of the federal bankruptcy law. The company was the first large corporation in the country to file application to take advantage of the new bankruptcy law. The move resulted on Tuesday in the appointment by Federal Judge Alfred C. Coxe of the Irving Trust Company as permanent trustee of RKO, under the provisions of the newly enacted law. All objections to the appointment of Irving Trust were over-ruled by Judge Coxe.

In Hollywood, B. B. Kahane this week took over active production supervision of RKO Radio Pictures, with his associate producers consisting of Pandro Berman, scheduled to make 13 features for the new season; Kenneth MacGowan, six; Lou Brock, four; Merian C. Cooper, a minimum of two, with the balance of the program divided between Richard A. Rowland, B. H. Fineman, Cliff Reid, H. N. Swanson and Glendon Allvine.

Alfred Savoir, Playwright, Dies in Paris at Age of 51

Alfred Savoir, noted French playwright, died at his home in Paris on Tuesday. He was 51 years of age.

M. Savoir, who in 1927 came to New York to write scenarios at the Paramount studios in Astoria, L. I., was known the world over as an author of typical French comedies, although he was a Pole by birth. Among his best known plays were "Bluebeard's Eighth Wife," "The Grand Duchess and the Waiter," "Bellboy," "La Petite Catherine," "He," "Cocktail" and many others. The playwright also wrote the original story for the Maurice Chevalier picture, "Love Me Tonight."

Supply Dealers Move

Headquarters of the Independent Supply Dealers' Association have been moved from Baltimore to the Paramount Building, New York. J. E. Robin is president, and Joe Hornstein vice-president.

Joe Kane with Mascot

Joe Kane, for three years associated with Charles R. Rogers at Paramount, has joined Mascot Pictures as a production supervisor. His first will be "Waterfront Lady."

Warner and Erpi Settle Royalties

(Continued from page 15)

efficacy of sound to short subjects, permitting vaudeville acts and playlets.

Still there was no "Jazz Singer" when the contract of 1927 was drawn up, giving Warner Brothers a substantial share in Western Electric's income from sound, as Western's co-worker in its commercial development. At that time Western took over the activities of the Fox-Case laboratory in developing sound-on-film. Participating only in the financial benefits accruing to Western from sound-on-disc, Warner interests lay in the retention and fostering of that method, which situation, however, failed to deter Western Electric scientists from pursuing the perfection of sound-on-film.

Then, in the fall of 1927, came "The Jazz Singer." Western Electric (now more immediately, Erpi) and Warner Brothers, in contractual cooperation, had put the thing over. In Europe, as well as America, reproducing equipments other than Western Electric were brought forward.

In the United States one heard these others (except Photophone) called "bootleg" equipment, and one of the first was the Pacent Reproducer. It is now an Erpi contention that Warner broke faith by backing this competitive apparatus. In 1931, in an injunction suit brought by Western against Sol Wallerstein, Buffalo exhibitor, charging patent violations in his Pacent equipment, Warner Brothers took over the defense.

Nathan Miller, former governor of the State of New York, was one of the members of the Warner-Erpi arbitration board. So were Frank Hogan, of Washington, D. C., and Judge Hiscock, of the New York court of appeals. Judge Hiscock succeeded Samuel Untermyer, New York corporation attorney, who resigned in 1930 upon associating himself with Fox Film Corporation during reorganization of that company.

Prominently associated with the Warner legal talent during the controversy were George E. Quigley, president of Vitaphone Corporation; Abel Cary Thomas, Warner's general counsel, and Senator Pepper, of Pennsylvania. Representing Erpi's interests were Green and Hurd, New York legal firm; J. E. Otterson, head of Electrical Research, and Whitford Drake, vice-president.

Included among the suits filed by Warner interests against A. T. and T., Western Electric and Erpi, in addition to the proceedings involving the royalties claimed by Warner, was one charging the telephone-sound group with violating the federal anti-trust statutes.

Schulberg in New York; May Work Independently

B. P. Schulberg arrived unexpectedly in New York on Tuesday, from the Paramount coast studio, where he is an independent producer. Dispatches received in New York from Hollywood preceding Mr. Schulberg's arrival indicated that he is considering production under his own banner, possibly under a deal with Erpi.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

FLIRTATION WALK

Warner

With this picture, Warner Brothers picks up again the music, song-dance, girl-glamour spectacles of a year ago. However, moving in an atmosphere of youth, glory and hurrah, its romance tinged with contrasting comedy and drama, the locales being an Hawaiian Army Post and West Point Military Academy, it's an entirely different kind of musical.

The yarn is an original by Delmar Daves and Lou Edelman. Music and lyrics, several of the songs sounding like potential hits, are by Mort Dixon and Allie Wrubel. Dances were directed by Bobby Connolly, New York stage dance director. Direction is by Frank Borzage, whose most recent credits are "No Greater Glory" and "Little Man, What Now?"

Dick Powell and Ruby Keeler ("20,000,000 Sweethearts") have the leading roles. Pat O'Brien, currently in "The Personality Kid," Ross Alexander, Guinn Williams, Henry O'Neil and John Arledge are included among the more familiar names in the supporting cast. A new personality, Glenn Boles, recruited from the New York stage, makes his screen debut.

Scores of girls, beautiful costumes and colorful production settings insure the eye-spectacle accompanying the musical background. Opening in Honolulu, where Private Powell and the General's daughter, Ruby Keeler, witnessing an exotic native festival, fall in love, the story runs the gamut of eye and ear entertainment until it is climaxed in West Point. There, with all the glamour, always patriotically thrilling, that accrues to the Cadets, the two lovers are leads in a student play that counterparts the event that first brought them together.

It looks like a vehicle calling for all the colorful hullabaloo that was used in exploiting the previous Warner "42nd Street," "Footlight Parade," and so on, with colorful West Point thrown in for good measure as smash showmanship.

CARAVAN

Fox

A mere listing of the production values of "Caravan" indicates its entertainment potentialities. The title is short, quick and alluring. The production is based on the novel "Gypsy Melody" (explanatory of its atmosphere) by Melchior Lengyel. It's a colorful, lilting, musical romance. The screen play is by Samson Raphaelson, scenarist of "Trouble in Paradise," "One Hour With You" and the forthcoming "Merry Widow." Eric Charell, known to American exhibitors for his work on "Congress Dances," is the director. The music is by Werner Richard Hermann. Lyrics are by Gus Kahn. Three of the numbers, the theme song, "The Caravan Song," "The Wine Song" and "Ha Cha Cha," have that rhythmic swing that presages popularity. Not to be overlooked are the artistic settings, designed by William Darling, who made the sets for "Cavalcade."

The cast is exceptional. It stars Charles Boyer, previously seen in minor roles in "The Magnificent Lie" (Ruth Chatterton) and "Red Headed Woman." He is a noted continental actor. It teams Loretta Young, now in "Rothschild" and "Born to Be Bad," with him. In support it has Jean Parker, recently in "Little Women," "Lazy River" and "Operator 13"; Phillips Holmes, in a romantic role similar to that of "Nana"; Louise Fazenda, Eugene Pallette, C. Aubrey Smith, currently in "Rothschild," "Scarlet Empress" and "Cleopatra," and in minor roles, Charley Grapewin, Noah Beery, Dudley Digges, Lionel Belmore, Billy Bevan, Armand Kaliz and Harry Bradley.

Essentially a musical, semi-operetta, the picture is being produced on an extensive scope, insuring spectacular color, grouping and action. Basically, the motivating story is romantic, dealing with a girl who married by contract because she didn't know the man her uncle had picked out for her. It appears to be the kind of musical at which Fox has been aiming—different yet cleverly attuned to a popular pitch, that makes interest creation an easy job.

THE AGE OF INNOCENCE

Radio

A romantic drama, this story is adapted from a novel by Edith Wharton, widely read author of short stories and books, and the stage play by Margaret Ayer Barnes. The screen play is by Sarah Y. Mason, who adapted "Little Women," and Victor Heerman, who collaborated with Miss Mason on that success. Direction is by Philip Moeller.

The cast is headed by Irene Dunne, currently in "Stingaree," and John Boles now appearing in "The Life of Vergie Winters." The supporting cast includes Julie Haydon, long absent from the screen but who appeared in "Golden Harvest" and "Song of the Eagle"; Lionel Atwill, Laura Hope Crews, Herbert Yost and Helen Westley among the better known names, listing also the comparatively new Theresa Connover, Edith Van Cleve and Leonard Carey.

Very much in the nature of a problem play, the yarn has its locale in New York and is timed to the late Victorian era, about 1875. Motivated by the intense anti-divorce feelings of the upper social strata, it presents Helen Westley as the social and ethical dictator of the day. Her granddaughter, Julie Haydon, is about to marry Boles, when Miss Dunne, also a granddaughter, separated from her titled European husband, comes home to be divorced. She and Boles had been childhood sweethearts. As a lawyer he handles her case and the old love is reawakened. However, as position, prestige and future depend upon keeping his word, Boles weds Miss Hayden. The association with Miss Dunne is kept up, however, threatening any moment to explode its dynamite but in the end being worked out so that Miss Dunne returns to Europe and husband and wife are left together.

The background of the story, illustrating the strict social-moral thought of the time, establishes a modern parallel, suggests a type of showmanship, which combined with name values should be conducive to timely interest.

SHE WAS A LADY

Fox

This is an unusual modern romance drama. Written by a woman, focusing all its action and activity on a woman, it should have strong woman appeal. The original story by Elizabeth Cobb (daughter of Irvin Cobb) appeared serially in *McCalls Magazine*. The screen play is by Gertrude Purcell, adapter of "Another Language" and "Palooka." The director, Hamilton McFadden, did "Stand Up and Cheer," "As Husbands Go" and "The Man Who Dared."

The cast is composed entirely of well known screen names. Helen Twelvetrees is the lady. Her most recent pictures are "All Men Are Enemies" and "Now I'll Tell." In support are Donald Woods, seen in "The Earth Turns," "The Merry Wives of Reno" and currently "Charlie Chan's Courage"; Ralph Morgan, recently in "The Power and the Glory," Monroe Owsley, whose first success was with Ann Harding in "Holiday" and recently in many pictures; Doris Lloyd, Barbara Weeks, a promising newcomer; Jackie Searl and Karol Kay.

Human interest motivates the story. It tells of a girl, daughter of a British remittance man, who upon his death sought her rightful place only to be rebuffed. Narrating technique, while preserving some of the color of sophisticated drawing room stuff, has seen to it that an element of adventure is maintained. The locales are colorful and exciting—a western ranch, a small-time traveling circus, an aristocratic old English manor house, the pretentious home of showy American wealth, a New York gambling night club. As it relates the girl's efforts to win her rightful place, it plumbs those elements that usually can be counted upon to stir the most sympathetic feminine emotions, it promises powerful drama and touching romance. Both elements have demonstrated their entertainment appeal too many times to need any further detailing as to how they should be called to popular attention.

THE KANSAS CITY PRINCESS

Warner

This can be described most adequately as a farcical, hectic, action-packed comedy with a laugh in almost every situation and line of dialogue. The story is an original by Sy Bartlett, author of "The Big Brain." The screen play is by Bartlett and Manual Seff, who worked on "Footlight Parade," "The College Coach," "Bedside" and "Fur Coats." William Keighley, who is directing, is previously credited with "Easy to Love," "Journal of Crime" and "Dr. Monica."

The cast lists many familiar Warner names. Joan Blondell has the lead. Glenda Farrell is teamed with her. Regulars listed include Hugh Herbert, Gordon Westcott, Hobart Cavanaugh and Renee Whitney. Osgood Perkins, recently on the New York stage, makes his screen debut. Name values are strengthened by Robert Armstrong, Vince Barnett, Ivan Lebedeff and T. Roy Barnes.

Essentially it's a story of mugs and molls. Starting as a pair of Kansas City manicurists, production coloring being in keeping with the story intent, the misses Blondell and Farrell proceed to get themselves into no end of exciting and amusing trouble. Given a "sparkler" by Gangster Armstrong, Joan quickly loses it to glib Wescott, a super-romantic crook. Deciding to beat it, they have Armstrong on their heels, when they become embroiled with Cavanaugh and Barnett en route to New York and Paris. There, after Armstrong has forced himself on Herbert as a bodyguard aboard ship, the whole pack become embroiled in a prospective divorce case that promises to be a classic of foolish hilarity, in which knock-'em-round action plays an effective part.

Directed straight at the masses, with rapid-fire action provoking any number of surprises, this show apparently calls for colorful, all-laugh suggesting showmanship which effectively combines the appeal of personnel, story and production values.

SELECTED MOTION PICTURES

Following is a listing of "Leading Motion Pictures," for the period April 15 to May 15, as complied in the office of Mrs. T. G. Winter, Public Relations Department, Motion Picture Producers and Distributors of America, Hollywood office.

Best of the Month

THE LAST GENTLEMAN. United Artists. Director: Sidney Lanfield. Story by Katherine Clugston. Cast: George Arliss, Janet Beecher, Edna May Oliver, Ralph Morgan. George Arliss again plays the role of a crotchety, lovable old gentleman who cunningly uses his wits to set a few things right before he dies. Adults and young people. Too mature for children.

Social Drama

HALF A SINNER. Universal. Director: Kurt Neumann. From the play, "Alias the Deacon," by Leroy Clemen and John B. Hymer. Cast: Berton Churchill, Sally Blane, Joel McCrea, Russell Hopton, Mickey Rooney. A fair piece of ordinary program material. Adults and young people.

HELL CAT. Columbia. Director: Al Rogell. Cast: Robert Armstrong, Ann Sothern, Minna Gombell, Benny Baker. Some good acting and comedy, lovely clothes and variety of background. Family.

ISLE OF FURY. Warner Brothers. Director: Michael Curtiz. Based on the play by Robert Gore-Browne and J. L. Hardy. Cast: William Powell, Edna Best, Colin Clive. The love story has a certain charm, as it unfolds a young wife's realization that her husband is to her the great reality. Adults and young people.

MERRY ANDREW. Fox. Based on the play by Lewis Beach. Director: David Butler. Cast: Will Rogers, Peggy Wood, Mary Carlisle, Paul Harvey. Will Rogers in the amusing and somewhat pathetic role of a small town business man forced by his wife to sell out his beloved little drug store to a "chain," and thereafter making himself and everyone else miserable inventing ways to spend his time. Family.

MOST PRECIOUS THING IN LIFE. Columbia. Based on the story, "Biddy," by Travis Ingham. Director: Lambert Hillyer. Cast: Jean Arthur, Donald Cook, Richard Cromwell, Anita Louise. The fine human story of a frail little "Biddy" in a college dormitory who finds her long lost son occupying one of the rooms she cleans. Family.

SUCH WOMEN ARE DANGEROUS. Fox. Director: James Flood. From the story, "Odd Thursday," by Vera Caspary. Cast: Warner Baxter, Rochelle Hudson, Herbert Mundin, Rosemary Ames, Henrietta Crosman. A pleasant, clean and charming little romantic social drama of today. Family.

WHIRLPOOL. Columbia. Original story by Howard Emmet Rogers. Director: Roy Wm. Neill. Cast: Jack Holt, Lila Lee, Allen Jenkins, Rita LaRoy. A grim whirlpool which guards escape from a penitentiary symbolizes the dangerous eddies of life outside to a man who is released after serving a sentence of twenty years. Adult and young people.

THE WITCHING HOUR. Paramount. From the stage play by Augustus Thomas. Director: Henry Hathaway. Cast: Sir Guy Standing, John Halliday, Judith Allen, Tom Brown, Olive Tell, Wm. Frawley. The swing from the older generation to the younger is well done, and the common human characteristics of both generations are preserved. Adults and family.

Light Romance

CHANGE OF HEART. Fox. Director: John Blystone. Story by Kathleen Norris. Cast: Janet Gaynor, Charles Farrell, Sally Eilers, James Dunn, Beryl Mercer. A sweet romantic story which is happily suited to the reunion of Janet Gaynor and Charles Farrell as screen lovers. Family.

TWENTY MILLION SWEETHEARTS. Warner Brothers. Director: Ray Enright. Cast: Ginger Rogers, Pat O'Brien, Dick Powell. A clean and entertaining revue of radio studios and favorites. Family.

THIRTY DAY PRINCESS. Paramount. Director: Marion Gering. Original story by Clarence Buddington Kelland. Cast: Sylvia Sidney, Cary Grant, Edward Arnold, Vince Barnett, Ray Walker. The princess of a mythical kingdom is set down in America instead of in her land of romance, and when she has the mumps, high international finance demands that a double shall take her place. Family.

Humor

CALL IT LUCK. Fox. Director: James Tinling. From a story by Dudley Nicholls and Lamar Trotti. Cast: Herbert Mundin, Pat Patterson, Charles Starrett. When a London "cabby" wins a small fortune as a sweepstake prize, he brings his lovely young niece to New York, is quite completely "fleeced" by confidence men, but finds a way to get even. Family.

THE CIRCUS CLOWN. Warner Brothers. (Formerly called "Sawdust.") Based on a story by Bert Kalmar and Harry Ruby. Director: Ray Enright.. Cast: Joe E. Brown, Patricia Ellis, Dorothy Burgess. The glamour of life under the "big tent" is seen through the eyes of a wide-mouthed country boy. Adults and young people.

EMBARRASSING MOMENTS. Universal. Director: Edward Laemmle. Original by Wm. Anthony McGuire. Cast: Chester Morris, Marion Nixon, Walter Woolf, Alan Mowbray, Henry Armetta, John Wray. Chester Morris, as an inveterate practical joker, makes life miserable for all his friends and acquaintances. Adults and young people.

FRIENDS OF MR. SWEENEY. Warner Brothers. Director: Edward Ludwig. Novel by Elmer Davis. Cast: Charlie Ruggles, Ann Dvorak. The subtle and chuckley kind of comedy of which Charlie Ruggles is capable is given ample opportunity in the first part of the picture in which he is seen as a down-trodden little worm of an editor who dares not call his soul his own and has almost forgotten his early prowess as a college football hero. Adults.

HOLLYWOOD PARTY. M. G. M. Director: Alan Dwan. Cast: Jimmy Durante, Lupe Velez, Jack Pearl, Laurel and Hardy, Polly Moran, Charles Butterworth. Hodgepodge raised to the highest power with much wisecracking and the Durante style of humor running over and around everyone else who comes to his party. Adults and young people.

PRIVATE SCANDAL. Paramount. Director: Harry Joe Brown. Cast: Zasu Pitts, Helen Mack, John Halliday, Phillips Holmes, Ned Sparks. Murder mystery comedy with particular emphasis upon the comedy as may be judged from the cast. Adults.

High Comedy

TWENTIETH CENTURY. Columbia. Director: Howard Hawks. Cast: John Barrymore, Carole Lombard, Roscoe Karns, George E. Stone, Walter Connolly. A tumultuous and noisy picture telling a story of backstage life. Adults.

Mystery, Melodrama and Crime

BULLDOG DRUMMOND STRIKES BACK. Twentieth Century-U. A. Director: Roy del Ruth. Original story by H. C. McNeille. Cast: Ronald Colman, Loretta Young, Warner Oland, Charles Butterworth, Billie Burke. The inimitable Drummond in a picture that adds to its highlights of dectective pursuit such clever comedy that Butterworth almost "steals the picture" from Colman. Adults.

CRIMINAL AT LARGE. Helber Pictures. A Gainborough Production (English). Director: T. Hayes Hunter. Cast: Emlyn Williams, Cathleen Nesbett, Norman McKinnel. An interesting mystery tale, with some good backgrounds and bits of acting. Adults and young people.

MANHATTAN MELODRAMA. M. G. M. Director: W. S. Van Dyke. Original story by Arthur Caesar. Cast: Clark Gable, William Powell, Myrna Loy, Nat Pendleton. The story centers around the lives of two men, orphaned in boyhood, who are raised as brothers and continue their devotion through life although their paths lie far apart. Adults.

MAN WITH TWO FACES. Warner Brothers. (Formerly "The Dark Tower.") From the play by George S. Kaufman and Alexander Woollcott. Director: Archie Mayo. Cast: Edward G. Robinson, Mary Astor, Ricardo Cortez. A brilliant cast in a backstage melodramatic mystery story. Adults and young people.

RETURN OF THE TERROR. Warner Brothers. Suggested by a story written by Edgar Wallace. Director: Howard Bretherton. Cast: Mary Astor, Lyle Talbot, Frank McHugh, John Halliday, Irving Pichel, George E. Stone. A deep-laid plot to throw suspicion of murder and insanity upon a fine doctor who heads a sanitarium leads to many mysterious doings, thrills and chills. Adults and young people.

Worldly Wise

AFFAIRS OF CELLINI. Twentieth Century-U. A. Based on the stage play by Edwin Justus Mayer. Director: Gregory LaCava. Cast: Constance Bennett, Fredric March, Frank Morgan, Fay Wray. It is all highly sophisticated, colorful entertainment which will be a matter of taste.

SISTERS UNDER THE SKIN. Columbia. Original story by S. K. Lauren. Director: David Burton. Cast: Elissa Landi, Joseph Schildkraut, Frank Morgan, Doris Lloyd. Skillfully played and directed, with the actors behaving like real people for the most part.

WHERE SINNERS MEET. R. K. O. Based on the A. A. Milne play, "The Dover Road." Director: J. Walter Buben. Cast: Clive Brook, Diana Wynyard, Billie Burke, Alan Mowbray. What happens on the Dover Road, where runaway couples are detained as house guests of a suave, erratic Englishman, long enough for them to take stock of themselves and each other's idiosyncrasies, before setting out on a new matrimonial venture, provides a gaily imaginative comedy of manners.

Travel

SWEDEN, LAND OF THE VIKINGS. Produced and photographed in Sweden by John W. Boyle. In natural color. Narrative by Wilfred Lucas. Released in the east by Associated Cinemas of America and in the west by Mr. Boyle. A delightful introduction to an interesting people, this feature length picture, in unusually satisfactory color, should find a warm reception among audiences of all ages who enjoy travel pictures. Family.

Short Subjects

GULLIVER MICKEY. Mickey Mouse cartoon. United Artists-Walt Disney. Mickey has a dream of high adventure among many Lilliputs.

FUNNY LITTLE BUNNIES. Silly Symphony cartoon. United Artists-Walt Disney. A charming view of how the bunnies make easter eggs, getting their color from the rainbow.

FOLLOWING THE HORSES. Fox. Extraordinary and perilous riding with armies and steeplechasing in many lands. Very beautiful photography.

Free Lance Publicist

J. Maxwell Joice, chief of amusements at the 1933 Chicago World's Fair, and a press agent, is now engaged in free lance publicity at 1482 Broadway.

TRAVELERS . . .

J. R. McDonough, president of Radio Pictures, arrived in New York from an extended trip to Hollywood.

David Miller, co-producer with Pete Smith of "Goofy Movies," left New York for the Coast.

John Mock, Fox assistant eastern story editor, was due in New York from San Francisco.

Hal Roach arrived in New York from Chicago.

Felix F. Feist, MGM general sales manager, returned to New York from the Chicago convention.

Harry M. Woods, song writer, returned to New York from England.

Harry Jans and Harold Whalen returned to New York on the *S. S. Leviathan* from France.

Marc Connolly arrived in Hollywood from New York to start work on the adaptation of "A Village Tale," for Paramount.

Charles H. David, managing director of the Pathe-Natan studios in Paris, arrived in Hollywood from New York.

Helene Holstein, former Viennese soubrette, and wife of Julius Klein, assistant to Carl Laemmle, Jr., arrived in Hollywood from Chicago.

Morris Goodman, foreign sales manager for Mascot, sailed for Europe.

Elizabeth Lonergan sails for a European holiday July 1.

Glenda Farrell and Helen Ferguson are in New York.

Nigel Bruce left Hollywood for New York.

Sidney R. Kent, president of Fox, returned to New York from the Coast.

Harry M. Warner is visiting his daughter, Doris Leroy, in Hollywood.

George Burns, his wife, Gracie Allen, Kay Francis, Hope Hampton and her husband, Jules Brulator, sailed for Europe from New York.

A. C. Brown, Paramount traveling auditor, and Andre Hornez, MGM scenarist, sailed for France, on the *Champlain*. Also aboard was Bernard Zimmer, French playwright.

Ed Kuykendall attended the International Rotary Conference in Detroit last week.

King Vidor arrives in New York July 11 from Hollywood with a print of his latest picture for United Artists release.

Stanleigh Friedman, of Warner's legal department, sailed for Europe.

I. W. Schlesinger, South African financial and theatrical magnate, returned to Europe after a visit to New York.

Leslie Howard is vacationing in his native England.

Eugene Pallette arrived in New York from the Coast.

Monroe Greenthal returned to the United Artists home office from a Paris holiday.

Kitty Carlisle, Paramount featured player, is vacationing in New York.

Hal B. Wallis and Jacob Wilk were en route to the Coast from New York. Mr. Wallis just returned to New York from Europe.

Harry Goetz, Reliance president, returned to New York from Hollywood.

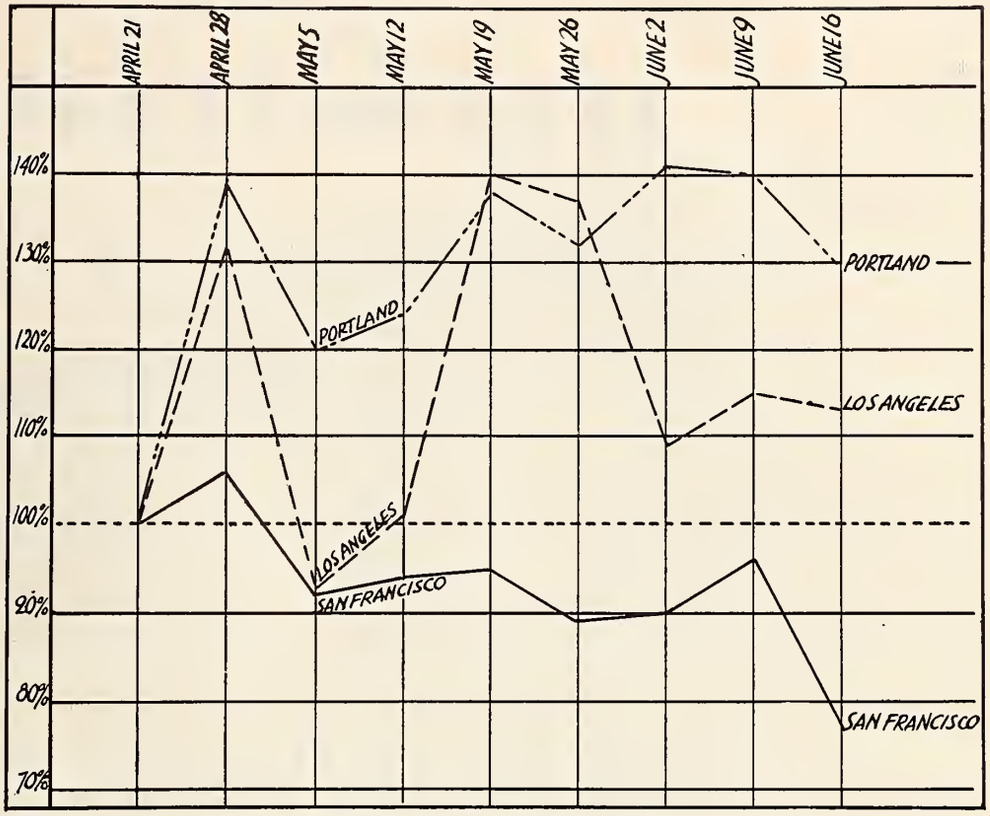
Florence Heller, Broadway actress, left for Hollywood.

Harry E. Nichols, field representative for the Quigley Publications, is traveling through Washington, Oregon and British Columbia.

Karl MacDonald, Warner Latin America division manager, leaves this week for Buenos Aires.

Dorothy Reid Signed

Dorothy Reid, absent from independent production for two years, has returned, being scheduled to appear in Monogram's "The Red Head," from the story of Vera Brown.



The chart, based on Motion Picture Herald's tabulation of box office grosses, shows the business done in each of three west coast key cities during the nine weeks period from April 21 to June 16, 1934. In each city, the gross for the first week of the period is taken as 100% for that city.

Columbia Broadcasting Year Net Is $923,794

Columbia Broadcasting System, for the year ended December 30, 1933, reported a net profit of $923,794, and operating profit for the year after charges but before depreciation, of $1,381,698. On the combined 49,194 shares of Class A and 63,250 shares of Class B, the net was equal to $8.21 per share.

The company declared a quarterly dividend of 50 cents on the A and B stocks, payable June 29 to stock of record June 15. This compares with 25 cents three months earlier, and represents an increase from a $1 to a $2 annual basis.

Mexican Producers To Have Military Advice

The civic government of Mexico City has effected a friendly censorship arrangement with the national government for Mexican made films. Native producers will inform the national government when they propose to make films with soldiers or military scenes, so that an expert may supervise these scenes in order to avoid blunders.

Taylor Film Board Head

Percy Taylor, former Canadian general manager for Radio, and now Columbia manager in Winnipeg, has been appointed chairman of the Manitoba Film Board of Trade.

ITOA Plans Outing

The Independent Theatre Owners Association, New York, will hold a boat ride and outing on July 11, to which the entire membership has pledged support.

INCORPORATED

The following motion picture companies have been charted at Albany, N. Y.:

Institutional Cinema Service, Inc., New York City, with capital of 200 shares no par value stock. Edward Elman, Harry H. Silverman, Irving G. Morris, 405 Lexington Avenue, are directors and subscribers.

Monte Brice Productions, Inc., New York City, with capital of 10 shares no par value stock. Harry Fahrer, Howard M. Antevil, Georgette Levy, 1250 Sixth Avenue, Manhattan, are directors and subscribers.

Surf Avenue Enterprises, Inc., New York City, to exhibit motion pictures, capital 200 shares no par value stock. David N. Goldman, Bernard R. Gogel, Florence S. Epstyne, 285 Madison Avenue, New York City, are directors and subscribers.

Luxor-Bleecker Amusement Corporation, New York City, with $10,000 capital to exhibit motion pictures, plays, etc. Miriam Pollack, Esther Reitman, David Freedman, 170 Broadway, Manhattan, are the incorporators.

Columbia Has Shanghai Office

Columbia Pictures has opened a new distributing office in Shanghai, China, which follows similar expansion in Japan. Paul Sien Chung will manage the new branch, under the supervision of John Albeck, Far Eastern manager.

Czech Production Increases

The output of pictures in Czechoslovakia increased from 25 sound pictures in 1932 to 35 in 1933, commercial attache Sam E. Woods reports from Prague. Of the total produced in 1933, 29 were Czech, two were French and four were German.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 230.—(A) Just what is meant by "diverging" or "converging" beam? (B) Could there be a diverging or converging ray? (C) Define "Ray," "Beam," "Picture Light," "Definition" as applies to projection, "Soft Focus," "Specular" as applies to screens, "Diffusion" as applies to screens, "Double Convex," "Plano Convex," "Meniscus," "Flatness of Field," "Glare Spot." (D) Why is it desirable that correct terms be used by projectionists and others? (E) What body is authoritative in selecting terms and titles correct for use insofar as applies to the projection field?

Answer to Question No. 224

Bluebook School Question No. 224 was: (A) How are matched lenses usually selected? (B) If you broke one lens of a projection lens, what would you do? (C) In ordering replacement of a single lens, what must be done? (D) Why is it necessary to send the broken lens along with the unbroken ones when ordering a single-lens replacement?

It is encouraging to see so relatively few dropping out during the hot weather. The following made good:

G. E. Doe; C. Rau and S. Evans; D. Danielson; J. Wentworth; H. Edwards; R. De Totto; C. Oldham; T. Van Vaulkenburg; L. Cimikoski; D. Ferguson; A. F. Sprafke; L. J. O'Melia; Nic Granby; D. U. Granger; W. Broadbent; B. Doe; B. R. Walker; L. F. Evans; D. Goldberg and L. Hutch; F. H., S. and P. Dalbey; G. Johnson and L. R. Spooner; O. L. Daris and F. Simms; S. Carberry; G. Lathrope and N. L. Tomlinson; L. N. and C. B. Traxler; D. Habor and D. Breaston; P. Itt; R. D. Oberleigh and J. Lansing; M. and J. Devoy; H. F. Menefee; L. and F. H. Klar; N. Bagley and L. D. Richardson; L. R. O'Leary; K. Y. Spencer; B. H. Sanders, J. Jensen and D. L. Lode; J. Hendershot; L. H. Daniels and B. W. Williams; O. Davis and T. L. Turk; H. L. Samuels and T. G. Gnalo; L. R. Doty; H. R. Baldwin; J. Jurts and D. Howard; B. L. Donald and F. Y. Gradley; M. and S. T. Gibson; G. Thompson; F. L. Benton and A. L. Dodson; T. T. Golley; O. Allbright; P. and L. Felt; D. L. Sinklow; B. R. Walker; R. Geddings and L. Grant; N. Prane and B. R. Mills.

(A) Messrs. Rau and Evans answer correctly thus:

"The usual procedure in matching lenses is to try them out until two are found that give exactly the same image dimensions at equal projection distance and projection angle."

Dale Danielson says:

"Lenses usually are matched by trial and elimination; that is to say, until two are found that will project the same size image using the same aperture, projection distance, etc."

G. E. Doe says:

"Because of the fact that lens manufacturers allow a small tolerance of error in marking their lenses, which means that they find it impractical to mark projection lenses with the exactly correct E. F., if a precise match is wanted for a projection lens, the only sure way is to have the lens it is desired to match project an aperture image to a screen and superimpose on that image others by different lenses until one is found that matches exactly."

(B) Nic Granby says:

"I would order a new lens for the reason that while by sending the whole damaged lens, including the broken element, to its maker it would be quite possible to replace the assemblage in its former state, it would in all probability cost almost if not fully as much as would a complete new lens. Moreover, if it be a lens that is matched with another, the repaired lens might not match the other lens exactly.

"My answer, therefore, would be that I would get a new lens, forwarding the other (if a matched set) for matching, meanwhile securing the loan of two lenses for use during the time my own were absent. The loan can be had either from the manufacturer or dealer."

Every one else advised sending in the whole assemblage, including the broken lens, to its maker, which is correct, but has the objections named by Brother Granby. I am not demeriting any one on this, since the procedure (sending the lens and broken element back) is suggested by the Bluebook. However, we have later concluded that because of its high cost and the present day demand for exact matching, it is not advisable to have such damage repaired.

(C) Practically every one suggests sending the entire lens, including broken lens element, to the manufacturer who originally made the lens, which is quite correct if such a repair is decided upon.

(D) Messrs. Rau and Evans say:

"It is necessary to send the broken lens so that the manufacturer can measure the curvature of the surfaces and be able to exactly duplicate them."

I am continually receiving letters asking how their writers may join the Bluebook School. I therefore again say there are absolutely no requirements except (a) Answer the questions as best you may, not getting immediately discouraged if your answers are not judged correct. Absolutely no one will know that but me. The answers, except those published, are shown to absolutely no one, and are burned immediately they are found to be incorrect. They are all burned as soon as the answer has been prepared for publication. (b) Write your name, your address and the number of the question you are answering at the top of the first page. (c) Write as plainly as you can. Typewritten answers are of course preferred, but good handwriting will serve. (d) Write on one side of the paper only. It also is better to write on separate pages the answers to each question (not section of a question, but question as a whole), so that no part of two questions appears on the same sheet. It facilitates their handling.

Intercity Radio Links Group Of Cities in New RCA System

The first steps of a new intercity radio telegraph system of RCA Communications, Inc., which may later be extended over the country, began operation last week in cooperation with Western Union. New York has been linked by radio with Boston, Washington and San Francisco, and applications have been filed for construction permits to similarly join Seattle, Los Angeles and Detroit. Very shortly it is expected New Orleans and Chicago will be part of the radio system. Collection and delivery service for messages will be through Western Union offices in the cities named. The arrangement is said to in no way impair the independence of either company.

OVER THE WEEK-END, ALL OVER THE COUNTRY, THIS FINE PICTURE HAS SNAPPED BUSINESS BACK TO MID-WINTER LEVELS . . .

Released NOW .. When You Need A Strong Attraction!



ANN HARDING
and
JOHN BOLES
in
"THE LIFE OF VERGIE WINTERS"
with
HELEN VINSON

BIG **in Boston, Trenton, Washington, Syracuse, Rochester, Detroit, Providence, Cincinnati, Des Moines, Kansas City, Grand Rapids, Minneapolis, New Orleans, Omaha, Sioux City. Best Attendance in Eight Weeks at Radio City.**

●

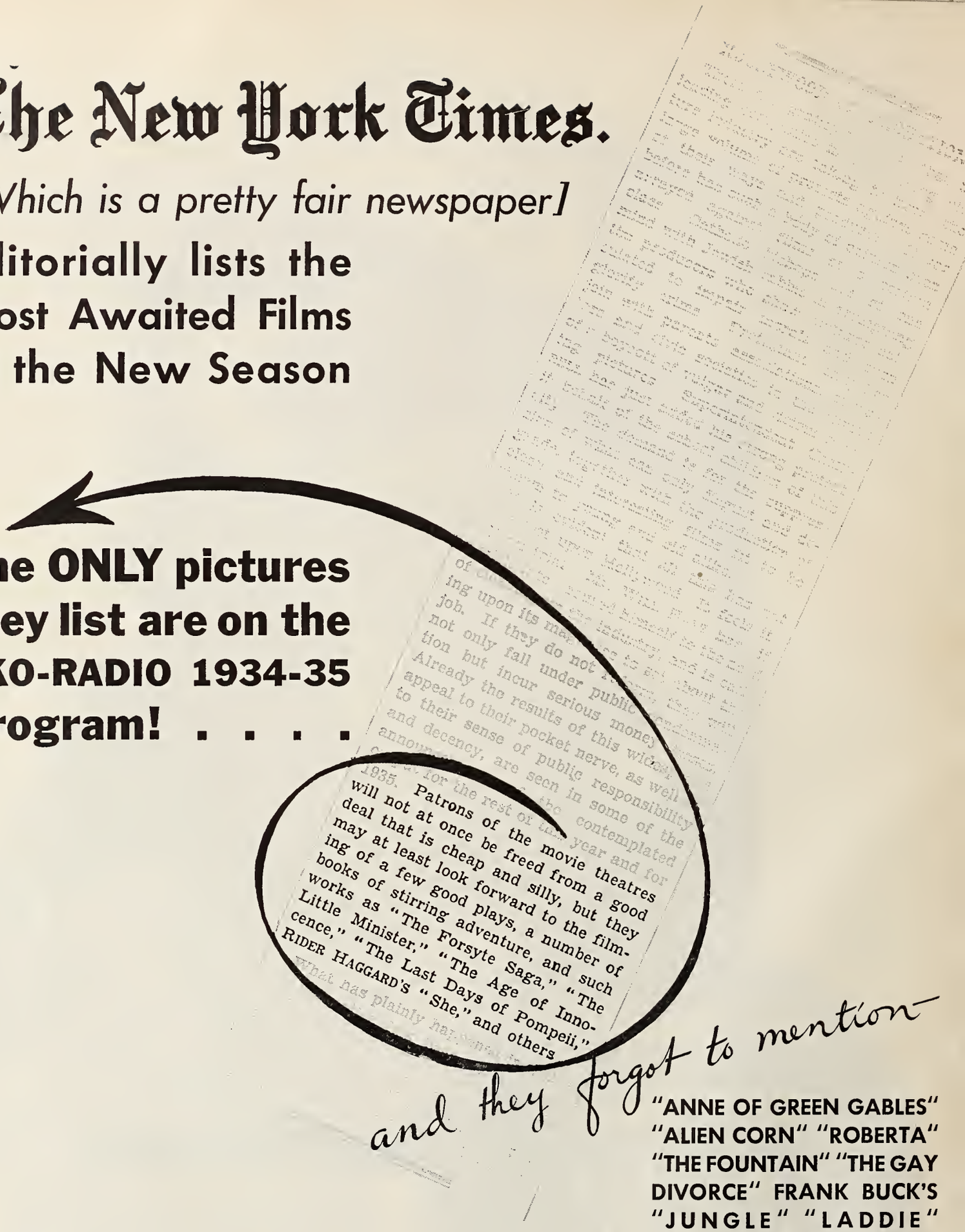
RKO - RADIO PICTURE

Directed by ALFRED SANTELL
From the story by LOUIS BROMFIELD
Pandro S Berman, Executive Producer

The New York Times.

[Which is a pretty fair newspaper]

Editorially lists the Most Awaited Films of the New Season



Patrons of the movie theatres will not at once be freed from a good deal that is cheap and silly, but they may at least look forward to the filming of a few good plays, a number of books of stirring adventure, and such works as "The Forsyte Saga," "The Little Minister," "The Age of Innocence," "The Last Days of Pompeii," RIDER HAGGARD'S "She," and others

The ONLY pictures they list are on the RKO-RADIO 1934-35 Program! . . . .

and they forgot to mention

"ANNE OF GREEN GABLES" "ALIEN CORN" "ROBERTA" "THE FOUNTAIN" "THE GAY DIVORCE" FRANK BUCK'S "JUNGLE" "LADDIE" "FRECKLES" AND MANY OTHERS . . . . .

AND DON'T FORGET..

it was RKO-RADIO that delivered on its 33-34 Program these outstanding pictures.

Morning Glory, One Man's Journey, Ann Vickers, Little Women, Flying Down to Rio, The Lost Patrol, Spitfire, Wild Cargo, This Man is Mine, The Crime Doctor, Stingaree, Of Human Bondage, We're Rich Again, Cockeyed Cavaliers, The Life of Vergie Winters, Down to their Last Yacht.

Leslie HOWARD



With

BETTE DAVIS

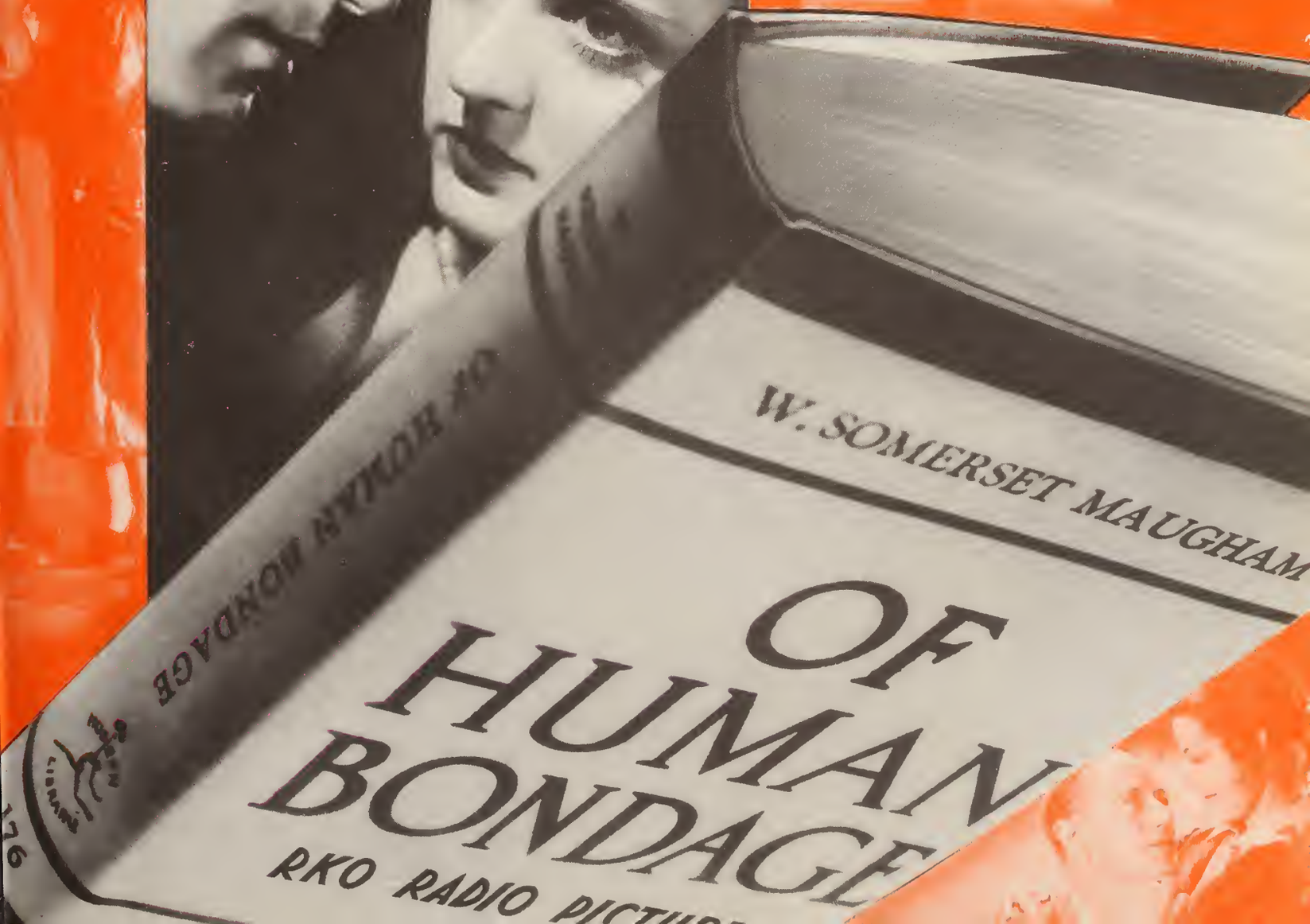
FRANCES DEE

KAY JOHNSON

REGINALD DENNY

DIRECTED BY JOHN CROMWELL

A PANDRO S. BERMAN PRODUCTION





W. SOMERSET MAUGHAM'S "OF HUMAN BONDAGE" COMES TO THE SCREEN VIBRANT WITH THE POWER THAT HAS MADE THE NOVEL OUTSTANDING AMONG THE GREAT BOOKS OF ALL TIME.

The Hollywood Scene

AND NOW, HO FOR THE PIRATE CYCLE
CLEAN PICTURES HARDER TO MAKE
BOX OFFICE CHAMPIONS AT $100,000
12 PICTURES START, SIX COMPLETED

by VICTOR M. SHAPIRO

PSYCHOLOGISTS and students of the drama have oft said, "Remove some desire from the realm of human instinct and nature sublimates that wish in some other form of activity."

In the case of gang pictures, they being "Verboten," producers met the public's want by making murder-mystery-melodrama.

With some of them coming under the ban, because of undue emphasis on the crime element, Hollywood is now turning to the "Yo Ho, and a Bottle of Rum" cycle of pirate pictures.

To date, the following pirate pictures have been announced by the various companies, with more in the offing:

"Treasure Island," Metro-Goldwyn-Mayer.
"Black Ivory," Warner Bros.
"Captain Blood," Warner Bros.
"Captain LaFitte," RKO Radio.
"Captain Kidd," Sol Lesser.
"Buccaneer," Paramount (Cecil B. DeMille).

▽

Paramount Digs In

Field men of Paramount have a wider concept of the studio problems and objectives following the addresses of Emanuel Cohen, Adolph Zukor and George J. Schaefer at the convention which closed Thursday night.

As Mr. Cohen said, the making of pictures has ceased to be a one-man task; all elements from the purchase of a story to the paying patron must coordinate for success.

George Schaefer declared: "I am proud to say Paramount will not have to borrow a red cent to meet its production costs for the next year."

In announcing a production policy of "good taste," evidencing again that he would have a hand in production, Mr. Zukor said, "Our picture schedule will parallel the first 15 years of Paramount's existence, in which films avoided salaciousness."

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"Clean" Films Harder to Make

Amid the silence that reigns in Hollywood, while bombs burst in air, the voice of one producer was raised recently, neither in sorrow nor in anger, that he, for one, had no need of reforming his product.

Sol Lesser told representatives of women's organizations, who called upon him to inquire about his present program of films, that "The only thing that's ever been 'bad' in any production I've ever been connected with is the adjective in 'Peck's Bad Boy.'

"It's more difficult to make a clean picture than a salacious one," Mr. Lesser told the women, "for a socalled 'dirty' picture need not be intelligent in order to win a certain kind of patronage; but a clean picture has got to be clever."

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The Goldwyns Entertain

Mr. and Mrs. Samuel Goldwyn digressed somewhat from the usual caliber of the typical filmdom frolic as host and hostess at the opening of an exhibit of Paintings of the American Scene by Cergei Soudeikin at the Stendahl Galleries. Dinner jackets and white carnations were replaced by tails and gardenias. Chamber music by Vladimir Bakaleinikoff and Alexander Nilsberg gently filled the halls and garden patio, where Rupert Hughes made an elaborate introduction.

The formal invitations issued by the Goldwyns carried a red bar diagonally across the "time and place."

Concurrent with this exhibit, Mr. Goldwyn happens to be producing the film of Russian origin adapted from Tolstoy's "Resurrection," now titled "We Live Again" and starring the Soviet Siren, Anna Sten.

As one wag put it, "it's Goldwyn's Last Sten."

▽

Champions at $100,000 Cost

On the selfsame day that congratulations poured in on Stanley Bergerman when it was announced that three out of five pictures produced by him last year were rated Box-Office Champions in the MOTION PICTURE HERALD check-up, Carl Laemmle's son-in-law was cudgeling his mind about "wary and shy" bankers.

"Today," he said, "with American distribution geared the way it is, plus the revenue from other English-speaking countries, the returns on a moderate investment through established channels are fairly well assured."

Mr. Bergerman's three Box Office Champions are "Moonlight and Pretzels," "Out All Night" and "The Countess of Monte Cristo," produced at an average cost of $100,000, which is something of a record.

▽

Speaking of bankers, and in Hollywood every one does of "Doc" Giannini, it is to him the statement is credited that over a period of 10 or 15 years he has loaned film producers more than fifty million dollars, at the legal rate of interest, and never lost a penny in his transactions.

Another fact, which the Doctor never has revealed, is that in no film financing deal the Doctor ever made did his bank charge over the legal rate of interest, share in profits, or exact any kind of bonus.

▽

Two lusty hopefuls, both on vacations from college and both sons of two eminent producers, embarked on film careers this week for the summer.

Buddy Schulberg, son of Ben and a student editor at Dartmouth, sails next week for U. S. S. R. to explore the curriculum of the Russian school where he understands young men of any nation may come to study films, including courses in raw stock, camera, laboratory work, optics, set designing, costume design, philosophy, psychology, pantomime, budget, direction, cutting and exhibition.

Buddy Lesser, son of Sol, on vacation from Stanford University, starts as publicity assistant at his dad's production headquarters at the Pathe Studio in Culver City.

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Twelve Pictures Started

Twelve pictures were placed before the cameras in the past week. Six were finished. Currently 36 pictures are in actual production—an increase of six over the corresponding week of a year ago.

Universal has two new ones. "The Human Side" features Adolphe Menjou, Doris Kenyon, Dickie Moore and Reginald Owen. "Million Dollar Ransom" will present Edward Arnold, Phillips Holmes, Marjorie Gateson and Mary Carlisle.

Warner started two also. "The Case of the Howling Dog," mystery melodrama, has Warren William and Helen Trenholme, with Mary Astor. "Big Hearted Herbert," comedy romance, will present Guy Kibbee, Aline MacMahon, Patricia Ellis and Phillip Reed.

Fox began work on "Serenade," in which Pat Patterson, Nils Asther and James Burke have the important roles.

With Jean Parker, Una Merkel, Stuart Erwin and James Dunn in the leads, MGM started "Have a Heart."

Teaming Irene Dunne and John Boles, Radio launched "Age of Innocence," casting Wesley Barry and Laura Hope Crews in supporting roles.

Columbia finally put "The Captain Hates the Sea" before the cameras. The cast lists Victor McLaglen, John Boles, Wynne Gibson, Leon Errol and Florence Rice.

Paramount started "Pursuit of Happiness," starring Joan Bennett, Francis Lederer and Grace Bradley.

Principal Pictures moved to location the "Peck's Bad Boy" company, including Jackie Cooper, Jackie Searl, Thomas Meighan and Dorothy Peterson.

Majestic started "She Had to Choose," in which Isabel Jewell, Buster Crabbe, Reginald Toomey and Sally Blane are the important players.

Supreme started "Demon for Trouble," starring Bob Steele with Gloria Shea, Don Alvarado and Nick Stuart in support.

Of the six finished pictures, Paramount accounts for two. They are "The Notorious Sophie Lang," Gertrude Michael, Paul Cavanaugh, Arthur Byron and Alison Skipworth, and "Elmer and Elsie" with George Bancroft, Frances Fuller and Roscoe Karns.

Columbia completed "Girl in Danger," formerly titled "By Persons Unknown," in which Ralph Bellamy, Shirley Grey, Charles Sabin and Arthur Hohl are featured.

"Caravan," with Charles Boyer, Loretta Young, Jean Parker and Phillips Holmes heading a large cast, was moved to the cutting room by Fox.

Warner wound up active shooting on "The Dragon Murder Case." Warren William, Margaret Lindsay, Lyle Talbot and Robert Barrat have the leading parts.

Monogram completed "Moonstone" in which David Manners, Phyllis Barry and Jameson Thomas are featured.

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After experimenting for one week in putting the Chinese on a three-day week, Friday, Saturday and Sunday, for the current showing of "House of Rothschild," Sid Grauman, by popular demand, was forced to return to the full week policy.

THE CODE QUESTION BOX

By JAMES P. CUNNINGHAM

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

No. 50—ADDRESS OF LOCAL BOARD IN THE FIELD

QUESTION—Please give me the address of the Code Authority for the St. Louis district. I have a protest I wish to file.—ILLINOIS.

ANSWER—There are two code boards in each key city, a Local Grievance Board to hear complaints of unfair trade practice or unfair competition, and a Local Clearance and Zoning Board to establish fair clearance schedules and to hear and adjust complaints of unfair clearance. The boards in St. Louis are located in Suite 815, Ambassador Building. The telephone number is Central 8354. Miss Lila Schofield is the secretary.

▽ ▽ ▽

No. 51—DISPUTE OVER WAGES FOR PROJECTIONIST

QUESTION—Would you kindly put me right regarding the following wage dispute? The theatre I worked at as a projectionist for three years was run by a circuit up to June of 1933, and my salary was $25 for a 32-hour week. The theatre was returned by the circuit to its original owner on July 1, 1933. I continued to work at this theatre when it was reopened on August 27, 1933, for the same salary, but the hours were increased to 36 and 38. Then the manager reduced my salary to 45 cents an hour, with my hours varying from 32 to 36. He said that because the theatre wasn't open on August 23, 1933—the date specified in the code upon which wage and hour schedules are computed—he had a right to cut wages to 40 cents an hour under the code. I claim that he is in error, and I want to know if I am right and can I demand the salary that has been paid up to last week, which was $25 for 36 to 38 hours.—NEW YORK.

ANSWER—The motion picture code specifically says (Article I-V, Part 1, Section 6-A) that motion picture projectionists shall receive not less than the minimum wage and work no more than the maximum number of hours per week which were in force in a locality as of August 23, 1933.

The code states further that in the event that there did not exist a prevailing scale of wages and maximum number of hours for a projectionist, or if there is a dispute over such wage scales and hour schedules, then the matter shall be arbitrated. It is assumed that the matter described above is a non-union situation, and where a non-union operator is involved, the code says that the manner of arbitration shall be as follows:

The non-union employees shall appoint one representative and the local IATSE union shall appoint one representative, and the exhibitor shall appoint one. This committee of three shall constitute an arbitration board for the specific purpose of settling the single dispute. The committee shall examine the facts and shall unanimously determine the existing scale of wages and the maximum number of hours for the operators involved. In the event that they cannot unanimously agree, then they shall mutually designate an impartial person who shall be empowered to sit with the board, review the facts and officially determine the dispute, with the proviso, however, that in the event the three representatives cannot agree upon an impartial person, then the Division Administrator (Sol A. Rosenblatt), or the NRA Administrator (General Hugh S. Johnson), shall designate such impartial person.

Pending the determination of such dispute, the rate of wages then paid by the exhibitor and the maximum number of hours then in force (but such hours shall not exceed 40 weekly), shall not be changed so as to decrease wages or increase hours. In order to effectuate the foregoing provisions and pending the determination of the dispute, the employer agrees that he shall not lock out his employees, and the employees agree that they shall not strike, according to the code.

If no arrangements have been effected by the projectionist for arbitration, the projectionist may present his problem for possible adjustment to the Regional Labor Board in his territory. The location of this Regional Labor Board in any territory may be obtained from the National Labor Board of the NRA at Washington, D. C.

△ △ △

No. 52—CODE ASSESSMENT CHARGED AGAINST NON-SIGNER

QUESTION—The Code Authority sent me a bill for a six-months' code assessment, and although I did not sign the motion picture code, they claim I have received benefits from it under the 10 per cent cancellation privilege clause, and, therefore, I must pay the assessment.

I did sign the President's blanket code of last year, however, but do not feel the film code is aimed at "small town" theatres, so I did not sign it. I have never bought as high as 90 per cent of any group of features, with the exception of one group, and I had that much of a cancellation privilege (10 per cent) from that distributor before the code went into effect.

It is tough enough to keep open without any added expense. However, I am all for the code in places where the small theatre owner can be benefited.

Do I have to pay this assessment, and, if so, can I still sign the code and get what little protection it might give me at some future time?—NEW YORK.

ANSWER—The Code Authority has ruled that even though an exhibitor has not signed the code, he must pay the code assessment levied against him by the Code Authority if he has accepted any benefits of the code, such as the 10 per cent cancellation privilege.

However, because this exhibitor had a 10 per cent cancellation clause in one contract signed before the code became effective, on December 7, it appears that he may have grounds for complaint against the assessment in view of the fact that such cancellation privilege had been previously granted and was not a direct result of the enactment of the code by the industry. The Local Grievance Board in the exchange city in the territory where the exhibitor operates, or the Code Authority itself, located in the RKO Building, 50th Street and Sixth Avenue, New York, will entertain complaints against code assessments.

Exhibitors who have not signed the motion picture code will, it is expected, be given the opportunity again to sign under a decision due shortly from the Code Authority.

Heifetz with Majestic

Lou Heifetz has been named publicity head of Majestic by Larry Darmour on the Coast. Mr. Heifetz will handle studio publicity.

U. A. of Japan Chartered

United Artists Corporation of Japan has been chartered at Wilmington, Del.

Warner Plans Navy Film Premiere at Norfolk, Va.

Warner will hold the world premiere of "Here Comes the Navy" at the Loew's State theatre, Norfolk, Va., on July 6 in honor of the arrival at that naval base of the United States fleet, which cooperated in the making of the film recently on the Coast. The home office advertising department, under S. Charles Einfeld, director, has made elaborate plans for the premiere. The release date on the film has been advanced to the last week in July. James Cagney is starred.

Academy May Change Sound Award Method

The Academy of Motion Picture Arts and Sciences on the Coast has appointed a committee of technicians to work out changes in next year's award for achievement in sound recording. Deficiencies in the present system of nominating and voting led to the decision to change. It was suggested the jury system in use for the scientific and technical awards be utilized for sound also. The committee is considering the suggestion.

Landow To Be Dined

Mike Landow, recently resigned as Philadelphia Universal manager, will be tendered a dinner July 9 by local exhibitors and distributor representatives. On the committee are Jay Emanuel, I. Epstein, Harry Weiner, James Clarke and Joe Leon.

Named Branch Manager

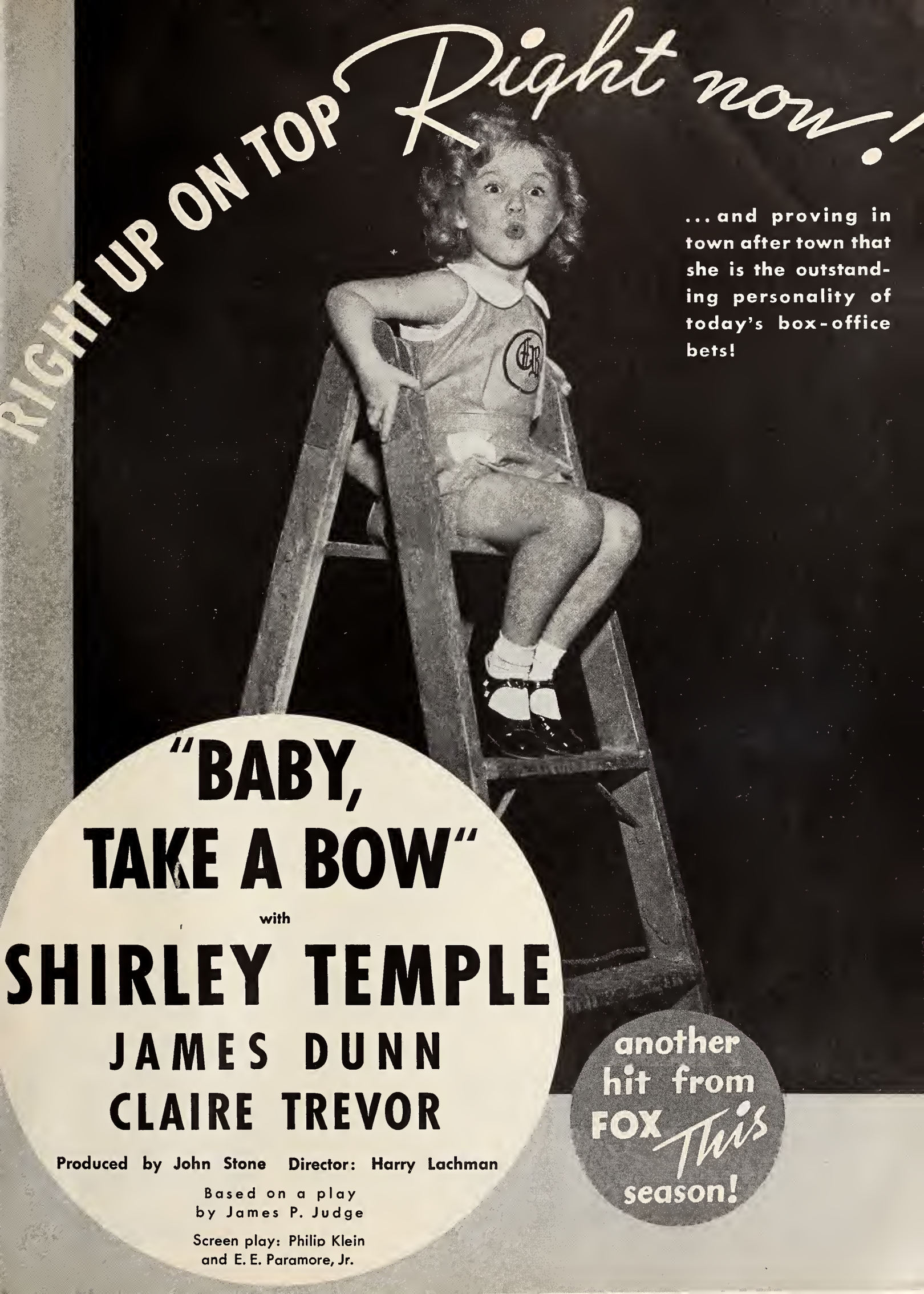
Joe Engel, former assistant manager and city salesman for Universal in Philadelphia, has been named local branch manager, succeeding M. S. Landow, resigned.

Jaffe Leaves Columbia

Sam Jaffe has resigned as associate producer at Columbia, effective Thursday. He plans a trip to Europe, during which he may produce a picture in England, and will return in about three months.

RIGHT UP ON TOP

Right now!



...and proving in town after town that she is the outstanding personality of today's box-office bets!

"BABY, TAKE A BOW"

with

SHIRLEY TEMPLE

JAMES DUNN

CLAIRE TREVOR

Produced by John Stone Director: Harry Lachman

Based on a play
by James P. Judge

Screen play: Philip Klein
and E. E. Paramore, Jr.

another hit from FOX *This* season!

Who said he could nit top

DAVID HARUM!



Just wait till you see

"HANDY ANDY"

another hit from FOX *This* season!



HERE'S WHY
(from *"Variety Daily"*): ***Fast stepping entertainment which is bound to please the populace.*** The wholesomeness of the piece provides one of the strong selling points for family trade. Alice Faye carries herself with seductive appeal. Lew Ayres does his stuff with amusing swagger. Mitchell and Durant are hilarious.

HERE'S WHY
(from *"Motion Picture Daily"*): "Comedy and romance hornpipe together with laughter holding both its sides. Miss Faye is tailor-made with her song number, a honey. Ayres makes a decided dent in a rollicking romantic part. Mitchell and Durant groove into the plot with hilarious hokum. ***Because it is clean, smart entertainment with laughs and kisses, this should hit."***

SHE LEARNED ABOUT SAILORS

with

LEW AYRES · ALICE FAYE

HARRY GREEN

Frank MITCHELL & Jack DURANT

Produced by John Stone
Director: George Marshall
Screen play by William Conselman and Henry Johnson

FOX

another hit from FOX This season!

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Shoot the Works

(Paramount)

Romantic Comedy

This is a showman's show and an audience picture. Just plain amusement is its keynote. It's an exploitation feature, because, centering upon a supershowman, it's loaded with easily adaptable effective business stimulating features. As it runs its scale it's an object lesson in the art of ballyhoo. It's audience because it sparkles with breezy and refreshing comedy. Its romantic twist is tinged with charming human interest. This element takes on an added importance due to the tragic misfortune of the leading lady, which, without undue publicity, should have an unusual effect upon audiences. It's clean and wholesome. On its personnel, story and production values, it's a big theatre attraction. The manner in which it mixes its hokum-slapstick comedy with sympathy stimulating dramatic romance, its color and the significance of its theme song and one or two other musical numbers, makes it an all-family attraction.

Well acted, with Jack Oakie, Dorothy Dell, Roscoe Karns, Arline Judge and Alison Skipworth turning in capital performances and Ben Bernie proving a pleasing surprise and intelligently directed, the show is a story of common folks presented in a way that common folks understand. There's no sophisticated drawing room stuff about it; no sex—only amusement that takes good advantage of the theatric elements of which it is built.

Full of color, it's the story of a cocky, superegotist, Nicky Nelson, and the Nicky Nelson Enterprises. They're honky-tonky store show people; flag-pole sitters, dead whale exhibitors, two-bit orchestras and flea-circus impresarios. Nicky has millions of million dollar ideas, but somehow or other they never turn into cash. The group breaks up; led by Joe Davis, Jackie and Sailor secede, Nicky starts to slip. Then he meets Lily. Realizing that his big talk is so much wind, she falls in love with him. Fun and human interest romance drama counterbalancing, the yarn builds until Joe Davis has attained the fame that is Ben Bernie's. Then Lily is loved by the radio magnate and even though Nicky has gambled away her ring and songs and played every other dirty trick on her, she still has a real affection for him, Learning that he is still barking his dead whale, that the Countess is still sticking to him, she invites him to Joe's Russian Night Club. There, paraphrasing the Winchell-Jolson publicity feud, he socks the keyhole peeking columnist who threatens to scandalize Lily. Even though the old gang knows that Nicky can't buy coffee and cakes, they sop up all his big-money bombastic rantings, until the finale uncovers Nicky as a sensational radio master of ceremonies and, of course, Lily's husband.

This show demands flamboyant carnival exploitation, even to atmospherically turning your theatre, no matter how dignified a civic asset it is, into a bannered, lithographed store sideshow. For exploitation, flag-pole sitters, a whale exhibit gag, peephole windows, a flee circus, if possible, may be bromides, but tied up with this picture they have a new curiosity-arousing interest. Printed advertising should accentuate the gaudy comedy to the limit. Then there is the natural Ben Bernie inspired radio tieup possibilities for those who must have modern dignity.

Put your shoulder to the wheel on this one; utilize every medium possible to let your patrons know all about all the entertainment values it contains.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Wesley Ruggles. From a play by Ben Hecht and Gene Fowler. Screen play by Howard J. Green. Dialogue by Claude Binyon. Lyrics and music by Mack Gordon and Harry Revel and Leo Robin and Ralph Rainger. Sound, M. M. Paggi. Art directors, Hans Dreier and Robert Usher. Photographed by Leo Tover, A.S.C.

CAST

Nicky ..... Jack Oakie
Joe Davis ..... Ben Bernie
Lilly Raquel ..... Dorothy Dell
Jackie ..... Arline Judge
The Countess ..... Alison Skipworth
Sailor Burke ..... Roscoe Karns
Larry Hale ..... William Frawley
Bill Ritchie ..... Paul Cavanagh
Axel Hanratty ..... Lew Cody
Man from Board of Health ..... Monte Vandergrift
Wanda ..... Jill Dennett
Professor Jonas ..... Lee Kohlmer
Head Waiter ..... Tony Merlo
Detective ..... Ben Taggart
Policeman ..... Charles McAvoy
Crooner ..... Frank Prince

One Night of Love

(Columbia)

Music, Romance, Comedy

There is a real thrill in this picture—the thrill of classical operatic music, wonderfully sung by Grace Moore—that is the show's outstanding entertainment and showmanship value. It's novel quality entertainment, refined and wholesome. It carries undeniable appeal for the intelligentsia, those demanding better pictures, that calls for their support in bringing it to the attention of the rank and file. At the same time, because of story content, its temperamental human interest romantic motivation, its natural comedy contrasts, but mainly because of its uniquely popular musical quality, it's mass entertainment of high caliber. The preview audience, once in the spirit of the picture, broke into applause time after time.

Actually the show, well acted and intelligently directed, is a series of opportunities for Grace Moore's singing. The principal locale is Milan, Italy, although it covers many European capitals and New York for the finale. The setup is simple. Monteverdi, great teacher, first discovers Mary and loves her for her voice alone. The years of preliminary training, difficult enough, are complicated by Bill's romantic intrusions, welcome to Mary because they afford her relief from the rigid discipline. As a Parisian triumph comes, temperaments clash. Against Monteverdi's advice, Mary accepts a Metropolitan Opera engagement. Her debut seems a hopeless tragedy until Monteverdi appears in the prompter's box to inspire her to a great triumph and understanding of his love.

The story is the background for the singing of first, "Ah For E Lui" from Traviata, then "Ciri-Biri-Bin," to be followed by "Habanara" from Carmen, climaxed in the finale by "One Fine Day" from "Madame Butterfly." Connecting all is Schertzinger's theme song accompaniment, "One Night of Love."

It's an unusual picture. It requires unusual selling methods. The title is good. Grace Moore hasn't been on the screen since "New Moon." Tullio Carminati appeared in "Gallant Lady" and "Moulin Rouge." The balance of the cast represents but little name draw. Consequently the attraction itself is the most saleable element. Ordinary methods won't do the entire job. Something new should be utilized. With an aim of packing the house for first performances and placing of dependence on word-of-mouth advertising, strong efforts should be exerted toward obtaining the cooperation of the influential elements. Because of events of the past few days, the time is phychologically ripe to call upon those who have been yelling for better pictures to be just as active in bringing patrons into the theatres as they have been in urging them to stay away.

In any analysis, however, whether this picture gets the financial box office support which its merits entitle is a matter resting almost wholly in the business and opinion-creating ability of those who play it. In this connection, it might be well to remember "Be Mine Tonight" and its phenomenal popular success. Because of the stirring quality of the music, there is a direct parallel between the two pictures.—McCarthy, Hollywood.

Produced and distributed by Columbia. Story by Dorothy Speare and Charles Beahan. Screen play by S. K. Lauren, James Gaw and Edmund North. Director, Victor Schertzinger. Assistant director, Arthur Black. Cameraman, Joseph Walker, A.S.C. Sound engineer, Paul Neal. Film editor, Gene Milford. Musical director, Dr. Pietro Cimini. Music, Louis Silvers. Associate producer, Everett J. Riskin.

CAST

Mary ..... Grace Moore
Monteverdi ..... Tullio Carminati
Bill ..... Lyle Talbot
Lally ..... Mona Barrie
Angelina ..... Jessie Ralph
Giovanni ..... Luis Alberni
Galuppi ..... Andres De Segurola
Frappazini ..... Rosemary Golsz
Muriel ..... Nydia Westman

Murder in the Private Car

(MGM)

Melodramatic Comedy

As hokum melodramatic thrill comedy, this show socks the entertainment ball right on the stitches. It's the kind of picture that makes 'em laugh while they blanch in terror. New and novel, despite its age, the story, because of good acting and smart direction, takes fine advantage of a weird variety of tried and proved amusement elements. Thus if there is potential money-producing showmanship in farcically treated comedy, romance, mystery, melodrama, thrill, spectacular action and suspense, "Murder in the Private Car" dishes them up for cinch selling.

Bizarre and ridiculous, from beginning to end, the show is motivated by a foolish dignity. The major locale is the rear car of a transcontinental train. To give reason for the burlesque, Ruth is made a fabulous heiress. Her fortune and life menaced, she, together with Georgia and Scott, a nutty detective who tabs himself a "crime deflector," board the train and then the real menace to Ruth and the audience's sense of humor gets underway. Murders, vanishings, to the tune of sliding doors, lights going out, and a gorilla, all play heck with Scott's crime prevention theories. Then, when all the standby exciters have been worked to the limit, the car breaks loose from the train and rolls down the Great Divide right in the path of another onrushing limited. Of course, everything is unraveled in the end. The gorilla isn't a gorilla, and the crime deflector isn't such a balmy guy after all.

This picture is all-laugh entertainment. There's fun in action dialogue and situations. Being burlesque hokum, it comes denitely within the entire family classification. There are so many varied exploitation possibilities that picking the most powerful seems the most difficult

job. As there is much interest for women in story, production and cast values, more than usual attention should be paid to arousing their interest. For the same reasons, special efforts should be directed at the men. Naturally appealing to fun-loving adults, the show is also an outstanding juvenile attraction.—McCarthy, Hollywood.

Distributed by MGM. A Lucien Hubbard production. Directed by Harry Beaumont. Based on the play, "The Rear Car," by Edward E. Rose. Adaptation by Harvey Thew. Screen play by Ralph Spence, Edgar Allan Woolf and Al Boasberg. Photographed by James Van Trees and Leonard Smith. Running time, 70 minutes, as seen on the coast. Release date, June 29, 1934.

CAST

Scott ..... Charles Ruggles
Georgia ..... Una Merkel
Ruth ..... Mary Carlisle
Hurray ..... Porter Hall
Blake ..... Russell Hardie
Hank ..... Willard Robertson
Carson ..... Berton Churchill
Allen ..... Cliff Thompson
Titus ..... Snowflake

Uncertain Lady

(Universal)

Comedy-Drama

Comedy-drama, with the greater accent on the comedy, as indicated by the leading player in the cast, this picture presents no extraordinary material for exploitation. It is, in reality, a by-play on the inevitable and frequent marital complication situation, with the comic element of such a situation carried out to its logical conclusion.

That being the case, the film might well be sold to the adult patronage of the married variety, selling it with emphasis on the amusing side of the story. It presents something in the nature of variety in that it makes comedy for the most part out of what is in general heavy drama of the problem play type.

The audience will be familiar with the popular comedian, Edward Everett Horton, who is supported by Genevieve Tobin, Paul Cavanagh and Renee Gadd in particular. The fact that Miss Tobin is an "emancipated" woman, who is the head of a mattress company, should offer the possibility of store tieups of that nature in the community. The emphasis in the selling will be on the comedy element, making the most of Horton's name and the idea that the picture actually is "kidding" the usual marriage tangle. The fact that the wife, asked for a divorce, indicates to her husband and the woman in the case that she will grant him a divorce if they will produce for her as good a husband as the one she is about to lose, presents an idea which should be effective copy in a selling campaign.

Miss Tobin is greeted in her busy office by Horton, her husband, and Miss Gadd, a flighty sort of woman with whom he thinks himself head over heels in love. They ask for a divorce, and Miss Tobin makes her suggestion that they find for her another husband to her liking. Seeking to comply, they bring to her weekend house party Meeker, completely wrapped up in his lecture on biology at the next college class, and Donald Reed, Spaniard who loses no opportunity to practice the art of love making. Meeker remains enraptured and Reed gets along well with a visiting novelist friend of Miss Tobin.

Desiring to arouse her husband's sense of jealousy, Miss Tobin secretly invites Cavanagh, a personable and extremely wealthy ship line owner. Cavanagh arrives and proceeds to make open and ardent love to her, but Horton is not only oblivious but glad, since he sees it bringing him nearer to the divorce he seeks. But when Miss Gadd discovers Cavanagh is worth millions, she becomes annoyed at the attention he is paying to Miss Tobin, and, forgetting Horton, goes after him herself. Through trickery, she succeeds in making Cavanagh believe Horton and Miss Tobin have become reconciled, and leaves with her, going aboard his ship, about to sail. Miss Tobin goes after him, Horton after her, but Horton gets there first, and not knowing Cavanagh has quietly left Miss Gadd aboard, he goes into the cabin. The boat pulls out, with Horton and Miss Gadd aboard, while Cavanagh and Miss Tobin are left, happy, on shore.

Adult material, it will be most adaptable to a midweek position.—Aaronson, New York.

Produced and distributed by Universal. Directed by Karl Freund. From the play by Harry Segall. Adaptation by Daniel Evans and Martin Brown. Screen play by George O'Neil and Doris Anderson. Photographed by Charles Stumar. Release date, April 23, 1934. Running time, 65 minutes.

CAST

Elliott ..... Edward Everett Horton
Doris ..... Genevieve Tobin
Myra ..... Renee Gadd
Bruce ..... Paul Cavanagh
Edith ..... Mary Nash
Garrison ..... George Meeker
Cicely ..... Dorothy Peterson
Garcia ..... Donald Reed
Butler ..... Herbert Corthell
Superintendent ..... Arthur Hoyt
Secretary ..... Gay Seabrook
Mr. Weston ..... James Durkin

Laughing Boy

(MGM)

Drama

A romantic, dramatic, finally tragic story of the Navajo Indians, and particularly of a young man, wholly Indian, and a young girl, who has taken upon herself numerous ways of the white man, this production develops into the type of triangular drama which, under a different set of circumstances, with different persons involved, might have happened anywhere.

The film is from the novel "Laughing Boy," which, in the year it was published, was awarded the Pulitzer Prize for the novel. That fact might be of real value in selling the picture in certain situations, depending, of course, on the type of audience. Set in the beautiful scenic background of the western country, the film is under no condition to be construed as a western picture. It has a small touch of comedy, but for the rest, with the rather unfamiliar circumstances of the characters involved, is romance and drama of a weighty nature.

Heading the cast are Ramon Novarro in the title role, while opposite is Lupe Velez. With the exception of William Davidson, in the heavy role, there are no other familiar players, the others all being Indians. Novarro, in the Indian role, sings a number or two in fairly effective fashion, but his rendition is hardly of such a nature or quality as to make that a selling point in the campaign. The fact that the situation which develops might have taken place anywhere, anytime, with any individuals, offers some opportunity for copy lines which may prove effective in attracting a certain amount of feminine patronage.

Laughing Boy and the others of the Navajo tribe attend the great annual singing and dancing festival. There also comes Miss Velez, known as Slim Girl, who lives part of the time in the town, and is virtually an outcast among her tribespeople. She is attracted to the handsome Laughing Boy, but he steadfastly refuses to dance with her, or even talk to her. She finally entices him into a dance, but her movements are those of the white folk and not in accordance with the ancient manner of the Indians. Annoyed, he leaves her, but she follows him to the edge of a cliff, and there he discovers that she is not exactly unattractive.

They fall in love, and against the judgment of his elders, he determines to marry her. They spend one night under the stars, but next morning she discovers he has left her. She returns to her small house in town, where Davidson is waiting for her. Miserable, she leaves him to return to the mountains and Laughing Boy, and he, equally forlorn, meets her. They are married, and she divides her hime between their tribal home and the town, where she is supposed to be trading. Actually she is meeting Davidson at intervals, for the purpose of extracting as much money from him as possible, which she brings to Laughing Boy, that he may buy more and more sheep and horses.

One day, in holiday spirit, Laughing Boy finds someone to guard his sheep and goes to town himself. Accidentally he comes across Slim Girl's home and finds her in the arms of Davidson. Misconstruing the scene, Novarro draws his bow and kills her with the arrow intended for Davidson. Sadly he buries her in the mountains.—Aaronson, New York.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Hunt Stromberg. Directed by W. S. Van Dyke. From the novel "Laughing Boy," by Oliver LaFarge. Screen play by John Colton and John Lee Mahin. Musical score by Herbert Stothart. Art director, Arnold Gillespie. Interior decoration by Edwin B. Willis. Photographed by Lester White. Film editor, Blanche Sewell. Release date, April 13, 1934. Running time, 79 minutes.

CAST

Laughing Boy ..... Ramon Novarro
Slim Girl ..... Lupe Velez
Hartshorne ..... William Davidson
Laughing Boy's Father ..... Chief Thunderbird
Laughing Boy's Mother ..... Catalina Rambula
Wounded Face ..... Tall Man's Boy
Yellow Singer ..... F. A. Armenta
Jesting Squaw's Son ..... Deer Spring
Red Man ..... Pellicana

Let's Try Again

(RKO Radio)

Drama

A marital drama of complication, which develops a triangular, or quadrangular aspect, and works itself out in time-honored fashion, this picture has all the earmarks of the stage play transplanted to the screen, almost bodily. Being in the nature of a problem play, and dealing as it does with the near breakup of a marriage on the rocks of a love which has grown careless and unenthusiastic, the film probably will have its greatest appeal to the feminine contingent of the patronage. It is to them that the exhibitor might well direct the greater part of his selling effor.

The "Let's Try Again," which points the keynote of the theme of the story, as the 10-year-married wealthy couple, drifting apart, find they cannot do without each other, and agree to "try again," offers a good opportunity for appeal to women. The divorce question, and the ways and means looked for as alternative to that drastic action, are of considerable currence in the newspapers and the home today.

Timed in the present, and localed in the suburban New York home of the couple, the film combines romance and drama of the marital complication variety, with a small touch of comedy, which is humor of an indirect nature, rather than of the slapstick kind. The dialogue is smart and imparts a certain measure of amusement on its own account. On the whole, the film is definitely a motion picture of the sophisticated type, which should be some sort of clue to the exhibitor as to what he may do with the film and what he may expect from it. It is true that the story is chiefly reliant upon dialogue for its development, which results in a comparative lack of fast moving action.

Clive Brook is the successful and wealthy physician, Diana Wynyard his wife. Helen Vinson, dancer, who has been cured by a serious leg ailment by Brook, is in love with him. Brook and his wife find themselves, after 10 years of married life, getting on each other's nerves, continually quarreling. Irene Hervey, Brook's niece, is engaged to Theodore Newton. On the night of the tenth anniversary of their wedding, planning to attend a fancy dress party, Brook and Miss Wynyard quarrel again, and she goes alone. Returning, she sits in the moonlit garden, and Newton, after leaving Miss Hervey at the door, sees, falls in love with and expresses his feelings for Miss Wynyard. Miss Hervey is a witness from the window, and next morning, denouncing the two, precipitates an open break and a calm separation between Miss Wynyard and Brook.

Brook makes two attempts to leave the house, but each time is drawn back by something apparently stronger than himself. Newton pursues his love for Miss Wynyard, but then he discovers that Miss Hervey needs him more than does Miss Wynyard and decides to go to her, and from Brook's wife, finally. Brook makes another attempt to seek reconciliation and eventually, realizing that they cannot do without one another when it comes to the showdown, they go off to the country club arm in arm, determined to recapture their love.

The film, for adults, will be dependent, in the

THE FIRST $2 PICTURE

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THE WORLD

"The Love Story of

MADELEINE CARROLL
FRANCHOT TONE

Produced by Winfield Sheehan

Directed by John Ford

Story and screen play by Reginald Berkeley

OF THE *new* SEASON

MOVES ON

a Century"



AND *of course*

IT'S A FOX PICTURE

Typical of the fine entertainments you will receive from FOX for 1934-35!

outcome, largely on the type of audience to whom it is presented.—Aaronson, New York.

Produced and distributed by RKO Radio. Associate producer, Myles Connolly. Directed by Worthington Miner. From the play by Vincent Lawrence. Adapted for the screen by Worthington Miner and Allan Scott. Photographed by J. Roy Hunt. Sound recorder, Paul F. Wiser. Film editor, Ralph Dietrich. Musical director, Max Steiner. Art directors, Van Nest Polglase and Al Herman. Release date not set. Running time, 67 minutes.

CAST

Alice Overton ..... Diana Wynyard
Dr. Jack Overton ..... Clive Brook
Marge ..... Irene Hervey
Nan Duval ..... Helen Vinson
Paul ..... Theodore Newton
Phillips ..... Arthur Hoyt

White Heat

(J. D. Trop)

Drama

Set in the Hawaiian Islands, this picture, directed by Lois Weber and produced independently, seems to lack the finish which would have enhanced its production value considerably, and consequently makes the best method of handling by the exhibitor an open question.

Scenically, the film has considerable merit, all but one sequence taking place in the islands. A raging fire in the sugar cane which spreads completely over a large part of the island, and a rescue from that fire impart virtually the only punch in the picture. The superimposition of a red tint over the fire scene, intended to increase the effect, serves rather to develop a sense of artificiality in the scene.

The cast is made up partly of native Hawaiians, while the major roles are taken by David Newell, Mona Maris, Virginia Cherrill and Hardie Albright. The selling should be directed along lines of a drama in a tropical setting, with suggestion of the faithfulness and devotion of the native girl for her man, as contrasted to the inability of the white girl from the States to stick it out with the man she married.

Newell, head of a large sugar plantation, is wrapped up in his wearing work to the exclusion of all else. Eventually, however, he becomes attached to a native girl, played well by Mona Maris, and takes her into his home. Her constant fear is that she will one day lose the man to whom she is so devoted. He is called away to the States and the home of his employer, where he meets the employer's attractive daughter, Miss Cherrill. He falls in love with her, they marry, and he returns to the islands with her, Miss Maris leaving.

The boredom tells on Miss Cherrill. She is unable to carry on without the excitement and the luxurious appurtenances to living to which she had been accustomed. When Albright, former fiance, arrives on his yacht, she welcomes him literally with open arms, and when he and Newell fight over his too conspicuous attentions to Miss Cherrill, she sets fire to the sugar cane to save Albright. The entire population turns out to fight the dreaded fire. Newell, directing the firefighters, is thrown from his horse, in the center of the fire, while Miss Cherrill and Albright make good their escape to the yacht. Miss Maris plunges into the flaming cane to rescue Newell, and the two are left together again.

Set in the midweek position, the picture may be sold with emphasis on the setting of the story.—Aaronson, New York.

Produced by Seven Seas Film. Distributed by J. D. Trop. Directed by Lois Weber. Original story by James Bodrero. Photographed by Alvin Wyckoff and Frank Titus. Release date, July 15, 1934. Running time, 62 minutes.

CAST

Lucille Cheney ..... Virginia Cherrill
Leilani ..... Mona Maris
Chandler Morris ..... Hardie Albright
William Hawks ..... David Newell
Armia ..... Arthur Clayton
Mac ..... Robert Stevenson
Hale ..... Whitney de Rahm
Mrs. Cheyney ..... Naomi Childers
Adam ..... Nani Palsa
Lono ..... Kolimau Kamai
Mrs. Hale ..... Kamaunani Achi
Soong ..... Peter Lee Hyun
Leilani's father ..... Nohili Naumu

How's Chances?

(Fox-British)

Musical

Modest but entertaining in the musical comedy vein, this production has one or two good song numbers and a well maintained air of burlesque, plus a reasonable amount of girl glamour, backing a story ingenious of its type. It is light stuff, but there is reason for rejoicing that an independent British studio can turn out comedy as good as this, which is well above quota level.

A German story, "Der Frauen Diplomat," by B. E. Lvethge and Kurt I. Braun, has provided the plot. The Duke of Norrington is a young British peer with an attraction to, and for, the other sex which makes his continued presence in England, as an officer of a crack regiment, inconvenient. He is given a post as attache in the British Embassy in one of those useful Ruritarian countries with a constitution adapted from the libretto of light opera. His reputation has preceded him and the Ambassador, who is trying to negotiate a treaty favorable to Britain, is anxious that there shall not be complications with the Prime Minister, who is trying to divorce his wife, and wants a co-respondent, or the Foreign Minister, who is a devoted but very jealous husband.

In order that Norrington shall be kept on the rails it is arranged that a bar of his old regimental march shall be played whenever he seems to be getting too friendly, at official balls and such celebrations, with either of the ladies. Helen, a ballet dancer, complicates matters. She has seen Norrington's pictures in the paper and has boastfully and untruthfully stated to her cronies that he is her "boy friend" and has to try to make good when the crowd encounter the British hero in a cafe. Of course she wins out, but first there is an ingenious mixup in Norrington's flat, where he is visited by both the ministers' ladies, followed by their spouses. Searching the beedroom, the Ministers find Helen in bed—"planted" by Norrington, who, by threatening them with an action for invading his "wife's" room, coerces them into signing the desired treaty. He, of course, makes Helen's status official.

This is a Continental musical farce in Anglo-Saxon terms and should be sold as such. The story detail provides some useful exploitation hints and it is safe to emphasize a very good comedy study by Morton Selton as the Ambassador.—Allen, London.

Produced by Norman Loudon at Sound City and distributed by Fox. Directed by Anthony Kimmins. Photography by G. Dudgeon Stretton. Sound by J. K. Byers. Art director, D. W. L. Daniels. Music arranged by Hans May. Lyrics and dialogue by Ivar Campbell and Harry Graham.

CAST

Helen ..... Tamara Desn
Norrington ..... Harold French
Sir Charles ..... Morton Selton
Michelo ..... Davy Burnaby
Castellano ..... Percy Walsh
Dersingham ..... Reginald Gardiner
Jackson ..... Roddy Hughes
Machulla Ahab ..... Andrea Melandrinos
Dolores ..... Carol Rees
Olga ..... Peggy Novak

The Tell-Tale Heart

(DuWorld Pictures)

Drama

As his initial venture in independent production in England, Desmond Hurst has produced an adaptation of the famous story, "The Tell-Tale Heart," of Edgar Allan Poe, and made of it a motion picture of unusual interest and high technical value. It is highly tragic, in the fearsome revelation of the torture wrought by his imagination on the mind of a very young man. For the more or less discriminating audience, especially in the larger metropolitan centers, "The Tell-Tale Heart" offers an opportunity for the exhibitor to present to his patrons the unusual and the excellent.

The fact that the film was made in England need not be stressed by the exhibitor. There are no names with which the exhibitor may entice patronage, the players being all English and all quite unknown to the regular run of American audiences. In the difficult lead is a young player, Norman Dryden, in his initial screen appearance of any sort. His performance reflects favorably. The film has been likened to "The Cabinet of Dr. Caligari," of important memory on the screen. That likeness may be utilized effectively by the exhibitor in selling this film.

The story, done in the flashback manner, is simplicity itself, and that very simplicity adds greatly to the startling effectiveness of the picture. Technical values are of the highest order throughout. Perhaps women's clubs and previewing groups could be attracted to the film, and their endorsement obtained. It is material strictly for adults. The origin of the story is of definite importance in the selling.

Young Dryden, brought to the office of the superintendent of the insane asylum in which he is incarcerated, and in whose cell are wall drawings of a single eye, declares that he is not insane, as they claim, and proceeds to recount what caused him to be brought to the asylum. The screen tells the story. Dryden is living with an elderly man, whose miserly ways do not disturb him nearly as much as does one of his eyes, which, horribly distorted, lingers continuously in his mind, plays upon his imagination, and seems to follow him wherever he goes. The boy's supersensitive hearing makes a ticking clock sound like hammering on a wall, and enables him to detect the beat of a person's heart.

Driven finally completely distracted by the eye of his friend, and unable to rest his mind even after wandering in the woods with his sweetheart, the boy steals down one night, attacks and kills the old man, and stuffs his body beneath the floor boards. Two investigators, answering the report of some one who had heard a scream, are shown over the house by the boy. They are satisfied, but the boy insists on giving them wine, and as they drink, he imagines he hears the beating of the dead heart beneath the floor. Now completely insane with the pressing weight of his misdeed and the ever present eye and heart, the boy bursts out in a wild confession.—Aaronson, New York.

A Clifton-Hurst production. Distributed in the United States by Du World Pictures, Inc. Directed by Desmond Hurst. From the story by Edgar Allan Poe. Story adaptation and art direction by David Plunkett Greene. Release date, June 5, 1934. Running time, 55 minutes.

CAST

The boy ..... Norman Dryden
The old man ..... John Kelt
The girl ..... Yolande Terrell
First investigator ..... Thomas Shenton
Second investigator ..... James Fleck
The doctor ..... Colonel Cameron
Asylum superintendent ..... H. Vasher

March of the Years

(Columbia)

Interesting

There is interesting material, partially caught by the cameras of an earlier day, in this latest number in the March of the Years series. The evolution of steam-driven transportation, terminating in the new streamlined trains; the manner in which "Teddy" Roosevelt, when President, stormed through the country, halting the panic of 1907, as paralleling the New Deal recovery from depression of Franklin Delano Roosevelt, highlight a subject of real interest.—Running time, 10 minutes.

The Queen of Hearts

(Celebrity)

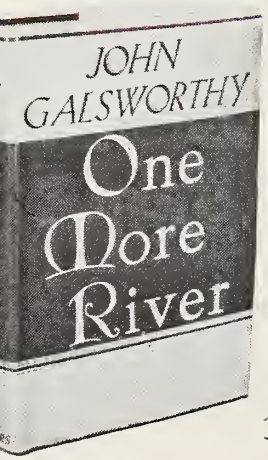
Amusing

Amusing and cleverly handled is this newest Celebrity ComiColor cartoon, produced by U. B. Iwerks, telling the story of the tarts which the queen has made for the king, and their theft by the knave. Soap powder has accidentally gone into them instead of sugar and the tricky knave blows bubbles as he attempts to eat the stolen tarts. Then the figures rush back to their playing card homes. Youngsters especially should be amused by the subject.—Running time, 7 minutes.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"The Captain Hates the Sea"	Story by Wallace Smith. Director: Louis Milestone.	John Gilbert, Victor McLaglen, Fred Keating, Wynne Gibson, Alison Skipworth, Florence Rice, Leon Errol.	Shooting
"Broadway Bill"	Original story by Mark Hellinger. Director: Frank Capra.	Warner Baxter, Myrna Loy, Raymond Walburn, Lynn Overman, Paul Harvey, Margaret Hamilton, Clarence Muse, Forrester Harvey, Ward Bond.	Shooting
FOX			
"Servants' Entrance"	Novel by Sigrid Boo. Director: Frank Lloyd.	Janet Gaynor, Lew Ayres, Ned Sparks, Walter Connolly, Louise Dresser, G. P. Huntley, Jr., Siegfried Rumann.	Shooting
"Judge Priest"	Based on the "Judge Priest" stories by Irvin S. Cobb. Screen play by Dudley Nichols and Lamar Trotti.	Will Rogers, Brenda Fowler, Rochelle Hudson, Roger Imhof, Tom Brown, Anita Louise, David Landau, Henry B. Walthall, Stepin Fetchit.	Shooting
"Wanted"	Screen play by Lester Cole and Stuart Anthony. Director: Louis King.	Rosemary Ames, Russell Hardie, Victor Jory, Pert Kelton, George Irving.	Shooting
"Serenade"	Based on story by Richard Carroll. Director: Paul Martin.	"Pat" Paterson, Nils Asther.	Shooting
MAJESTIC			
"She Had to Choose"	Story by Mann Page and Izola Foster. Director: Ralph Ceder.	Isabel Jewell, Buster Crabbe, Regis Toomey, Sally Blane, Huntley Gordon.	Shooting
METRO-GOLDWYN-MAYER			
"The Barretts of Wimpole Street"	Stage play by Rudolf Besier. Screen play by Claudine West and Ernest Vajda. Director: Sidney Franklin.	Norma Shearer, Charles Laughton, Fredric March, Katherine Alexander, Maureen O'Sullivan, Ferdinand Munier.	Shooting
"The Merry Widow"	Original operetta by Franz Lehar. Screen play by Ernest Vajda and Samson Raphaelson. Director: Ernst Lubitsch.	Maurice Chevalier, Jeanette MacDonald, Una Merkel, Edward Everett Horton, George Barbier, Sterling Holloway, Minna Gombell.	Shooting
"Sacred and Profane Love" (Tent.)	Original by Edgar Selwyn. Director: Clarence Brown.	Joan Crawford, Clark Gable, Otto Kruger, Stuart Erwin.	Shooting
"Paris Interlude"	Original play by S. J. and Laura Perelman. Director: Edwin Marin.	Otto Kruger, Robert Young, Madge Evans, Una Merkel, Mary Carlisle, Edward Brophy.	Shooting
"Hide-Out"	Original by Mauri Grashin. Director: W. S. Van Dyke.	Robert Montgomery, Loretta Young, Ed Brophy, Muriel Evans, Edward Arnold, Mickey Rooney.	Shooting
"Have a Heart"	Original story by David Butler and B. G. DeSylva. Director: David Butler.	Jean Parker, James Dunn, Una Merkel, Stuart Erwin.	Shooting
"Four Walls"	Play by Dana Burnet and George Abbott. Director: Paul Sloane.	Franchot Tone, Karen Morley, May Robson, Mae Clarke, Jack LaRue, C. Henry Gordon, Nat Pendleton, Gladys George, Henry Wadsworth, Christian Rub.	Shooting
MONOGRAM			
"The Moonstone"	Story by Wilkie Collins. Director: Reginald Barker.	David Manners, Phyllis Barry, Jameson Thomas, Evelyn Bostock, John Davidson, Claude King.	Shooting
"Tomorrow's Youth"	Original screen play by Harry Sauber. Director: Charles Lamont.	Martha Sleeper, John Miljan, Dickie Moore, Gloria Shea, Barbara Bedford, Franklin Pangborn.	Shooting
PARAMOUNT			
"Now and Forever"	Original by Jack Kirkland and Melville Baker. Director: Henry Hathaway.	Gary Cooper, Carole Lombard, Shirley Temple, Sir Guy Standing.	Shooting
"Notorious Sophie Lang"	Original by Frederick I. Anderson. Director: Ralph Murphy.	Alison Skipworth, Gertrude Michael, Paul Cavanagh, Arthur Byron, Leon Errol, Charles Judels.	Shooting
"Elmer and Elsie"	Original by George S. Kaufman and Marc Connolly. Director: Humphrey Pearson.	George Bancroft, Frances Fuller, Roscoe Karns, George Barbier, Nella Walker.	Shooting
"Mrs. Wiggs of the Cabbage Patch"	From the story by Alice Hegan Rice. Director: Norman Taurog.	Pauline Lord, W. C. Fields, ZaSu Pitts, Evelyn Venable, Kent Taylor.	Shooting
"You Belong to Me"	Original by Elizabeth Alexander. Director: Alfred Werker.	Lee Tracy, Helen Mack, David Jack Holt, Arthur Pierson, Lynn Overman.	Shooting
PRINCIPAL			
"Peck's Bad Boy"	Story by George W. Peck. Director: Edward Cline.	Jackie Cooper, Jackie Searl, Thomas Meighan, Dorothy Peterson, O. P. Heggie.	Shooting
REB AND REBEL			
"The Man From Hell"	Story and screen play by E. E. Repp. Director: Lew Collins.	Reb Russell, Fred Kohler, Ann Darcy, Yakima Canutt, Jack Rockwell, Lafe McKee.	Shooting
RKO RADIO			
"The Fountain"	Story by Charles Morgan. Director: John Cromwell.	Ann Harding, Brian Aherne, Violet Kemble Cooper.	Editing
UNIVERSAL			
"Romance in the Rain"	Story by Jay Gorney and Sig Herzig. Director: Stuart Walker.	Roger Pryor, Heather Angel, Victor Moore, Esther Ralston.	Shooting
"The Human Side"	Screen play by Ernest Pascal, Nat Ferber, Rian James. From the play by Christine Ames. Director: Edward Buzzell.	Adolphe Menjou, Doris Kenyon, Frank Craven.	Shooting
"Million Dollar Ransom"	Story by Damon Runyon. Director: Murray Roth.	Edward Arnold, Mary Carlisle, Phillips Holmes.	Shooting
"Imitation of Life"	Story by Fannie Hurst. Director: John M. Stahl.	Claudette Colbert, Louise Beaver, Rochelle Hudson.	Shooting
WARNER BROS.-FIRST NATIONAL			
"A Lost Lady"	Based on the story by Willa Cather. Director: Alfred E. Green.	Barbara Stanwyck, Ricardo Cortez, John Eldredge.	Shooting
"A Lady Surrenders"	Based on story by Mary McCall, Jr. Director: Archie Mayo.	Jean Muir, George Brent, Verree Teasdale, Arthur Aylesworth, Joan Wheeler, Pauline Tree.	Shooting
"The Case of the Howling Dog"	Based on a story by Erle Stanley Gardner. Director: Alan Crosland.	Warren William, Mary Astor, Dorothy Tree, Helen Trenholme, Gordon Westcott, Allen Jenkins, Helen Lowell.	Shooting





With FRANK LAWTON—JANE WYATT—MRS. PATRICK CAMPBELL —COLIN CLIVE—Lionel Atwill—Reginald Denny—C. Aubrey Smith—Henry Stephenson—Kathleen Howard—Alan Mowbray. Screenplay by R. C. Sherriff.

A JAMES WHALE PRODUCTION

DIANA WYNYARD

in John Galsworthy's Best Seller

ONE MORE RIVER

A STORY built to hit every woman's heart! . . . Played by a distinguished box-office cast! . . . Directed by a "money" director whose every picture has established an immediate and definite box-office draw! . . . Adapted by a man without a weak picture on his list! . . . Made from a novel by a famous author—a book that sold into the hundreds of thousands! . . . If THAT combination doesn't make for a certainty of outstanding success for a motion picture, NOTHING EVER WILL!

A UNIVERSAL PICTURE

Presented by CARL LAEMMLE

WABASH AVENUE

CHICAGO

Gregory circuit of Chicago has acquired the unexpired lease on the Luna and Paramount theatres at Logansport, Ind. They will be remodeled and opened during July. The lease was negotiated by Albert Goldman, 5 S. Wabash avenue.

▽

Henry Ellman is back from a business trip to New York. While there he and Aaron Saperstein took in the Baer-Carnera fight.

▽

Ed Safier, United Artists salesman, has left for a vacation in New York in his new Buick. Joe Hartman leaves this week headed eastward by way of Detroit and Montreal.

▽

Lou Golder, who owns "Elysia," was in town on his way to California.

▽

Plenty of film talent was in town last week with RKO and MGM, both holding their national conventions at the Drake hotel.

▽

Ben Bartlestein is planning to appeal the revised verdict of the local board in his overbuying complaint against Schoenstadt.

▽

In the complaint of Van Nomikis and his Logan theatre against the Essaness Embassy the board ruled that the clearance held by the Embassy is reasonable.

▽

The Gem theatre, Peoria, and the Vita, Galesburg, have been closed for the summer.

▽

Chicago experienced its first rush of World's Fair visitors last week and as a result theatres generally did a good business. The Loop profited most and local circuit officials are now beginning to look forward to heavy grosses for the next couple of months.

▽

In two decisions the clearance and zoning board ruled that the Princess and Columbia theatres, Peoria, shall be required to play the product that becomes available to them within 74 days after first run in Peoria and 30 days from that playdate the pictures shall become available to the Garden, Peoria, for third run. The other decision was that the clearance of the Orpheum and West theatres, Galesburg, on the Bijou and Rivoli, Monmouth, is reasonable.

HOLQUIST

United States Supplied Half of Hungarian Films

Nearly half of all films shown in Hungary during 1933 came from the United States, according to figures recently released in Washington by the department of commerce. The falling off in German imports accounts for a marked increase over the previous year. The drop in the American dollar, making the American film cheaper than before, is also held partially responsible for the increase.

Further importance attaches to the figures when it is understood that fully 38 per cent of the Hungarian population speaks German, whereas less than two per cent understands English. Local product supplied 11 per cent of the total films shown during 1933.

Cantor Scenes at Fair

The opening scenes of the Eddie Cantor musical, "The Treasure Hunt," produced by Samuel Goldwyn for United Artists release, will be filmed at the World's Fair in Chicago. An invitation was extended by Rufus Dawes, president of the Fair.

Denies Trend Is To Neighborhood

To the Editor of the Herald:

In your June 16 issue of the Herald you have a long article to the effect that the outlying theatres are doing a much better business than other theatres and that they have shown substantial gain in business. We do not know who made your reports, but it seemed to be by a reporter who had determined in advance to make a report of this kind or who is either working for the benefit of the producers or the exchanges who will soon present new contracts and will use your articles to try to get higher film rental or larger percentage.

The city of Louisville is no different than any other city in the United States and we know what is true in one large city is true of all the rest. We operate the seven largest motion picture outlying or neighborhood theatres in the city of Louisville and they are located in all sections of the city as follows:

Uptown Theatre, Bardstown Rd. and Eastern Parkway.
Broadway Theatre, 816 E. Broadway.
Baxter Theatre, 1053 Bardstown Road.
Towers Theatre, 4th and Oak Sts.
Ideal Theatre, 23rd and Market Sts.
Oak Theatre, 18th and Oak Sts.
Park Theatre, 41st and Market Sts.

Mr. Sylvester Grove also operates two large outlying theatres in the city, the Capitol and the Shelby. None of these theatres seat less than seven hundred and are equipped with Western Electric equipment. We receive our films generally second, third and fourth run after they are shown in the downtown district.

We wish to state that the motion picture business is worse than it has been in 10 years, that our receipts are smaller and that our nets are less or in the red. Our film rental is higher than it has been at any time of our existence, which dates back to 1908. In addition to lower gross and net receipts, the Kentucky legislature this week passed a three per cent sales tax on gross receipts. That means that we must pay three per cent of the gross business we do, although we show a loss in our net receipts.

In our opinion, the outlying theatres of Kentucky are in a deplorable state and we do not believe that under the present condition of high film rental and taxes, any outlying theatre can survive very much longer. As you have published the article showing a great increase in some cities of neighborhood business, we now request that you publish this item showing the bad state of affairs in Louisville and also in the State of Kentucky.—Louis F. Steuerle, 402 Alamo Theatre Building, Louisville, Ky.

Fanchon & Marco To Get St. Louis Houses in Fall

Fanchon & Marco are expected to take over the Ambassador, Missouri and Grand Central theatres in St. Louis in September, while confirmation of the sale of the houses to the bondholders' protective committee for $2,000,000 is scheduled July 3.

Sixty days after the present receivership expires, Fanchon & Marco will get the theatres. The expiration is anticipated shortly after the confirmation of sale.

SHORT PRODUCT PLAYING BROADWAY

Week of June 23

MAYFAIR
Broken Barrier ..... Astor
Beau Bashful ..... Universal

PARAMOUNT
Paramount Pictorial—No. 13. Paramount
Paramount on Parade—No. 13. Paramount
She Reminds Me of You... Paramount

RKO MUSIC HALL
Wrong Direction..... RKO Radio
Pandora ..... Educational
March of the Years—No. 8. Columbia

RIALTO
Strong to the Finish..... Paramount
Paramount Pictorial—No. 12. Paramount
Paramount on Parade—No. 13. Paramount

ROXY
Grasshopper and the Ant.. United Artists
Glory of the Kill..... Principal

STRAND
Masks and Memories..... Vitaphone
Salted Seanuts ..... Vitaphone
Jolly Good Fellow..... Vitaphone

INCORPORATIONS

The following corporations filed charters in Dover, Del., recently:

Fox Idaho Theatre Corporation to operate theatres, listing capital of $1,000. The incorporators are Raymond J. Gorman, Brooklyn, N. Y.; Edward S. Williams, Great Neck, L. I., N. Y.; Arthur W. Britton, West Orange, N. J.

Orpheum Theatre Corporation of Omaha to do a general theatre business, listing capital of $53,500. The incorporators are C. S. Peabbles, L. H. Herman and Walter Lenz, of Wilmington.

Interstate Circuit, Inc., to conduct and carry on the business of theatrical proprietors, listing capital of $10,000. The incorporators are Walter W. Gross, Joseph H. Courtney and J. D. Van Wagoner, New York.

Interstate Theatre Operating Corporation to conduct theatres, listing capital of $50,000. The incorporators are Walter W. Gross, Joseph H. Courtney and J. D. Van Wagoner, New York.

Lowenstein Theatres, Inc., to operate theatres, opera houses, motion picture theatres, listing capital stock of 2,000 shares, no par value. The incorporators are S. L. Mackey, C. O. Layman and H. Kennedy, Wilmington.

Circus Exhibition Company, to own and operate a circuit, listing capital of $25,000. The incorporators are Melmin D. Hildreth, Lewis S. Beck, Washington, D. C., and Charles W. Mander, Alexandria, Va.

Photo Process Research Corporation to deal in photo-color films, listing capital of $100,000. The incorporators are D. B. Hillard, R. M. Hillard, E. P. Crawford, Wilmington, Del.

Sportland, Incorporated, to conduct and operate amusement parks, listing capital stock of 100 shares, no par value. The incorporators are W. E. Cumberland, George E. Bond, Philip Goldstein, Washington, D. C.

Major Film Productions, Inc., to produce motion pictures, listing capital of $300,000 and 3,000 shares, no par value. The incorporators are M. M. Lucey, H. I. Brown and L. S. Dorsey, of Wilmington.

Opens Own Law Office

Louis E. Swartz, formerly on the Paramount legal staff, has opened his own office in Los Angeles.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended June 23, 1934, from 106 houses in 19 major cities of the country, reached $1,032,967, an increase of $70,635 over the total for the previous calendar week, ended June 16, when 104 theatres in 19 cities reported an aggregate gross of $962,332.

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Theatres		Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston		**Picture**	**Gross**	**Picture**	**Gross**		
Boston 2,900	25c-50c	"Uncertain Lady" (U.) and..... "Orders Is Orders" (Gaumont-British)	19,000	"The Hell Cat" (Col.) and..... "Most Precious Thing in Life" (Col.)	16,500	High 1-13-34 "Fog"	23,500
Fenway 1,800	30c-50c	"The Merry Frinks" (F. N.) and.. "Fog Over Frisco" (F. N.)	8,000	"He Was Her Man" (W. B.) and "Call It Luck" (Fox)	8,000	Low 3-11 "Topaze"	11,000
						High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
						Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's 3,500	30c-50c	"Baby Take a Bow" (Fox).....	18,000	"I Give My Love" (U.) and..... "Let's Talk It Over" (U.)	17,000	High 12-2 "Little Women"	28,000
Loew's State ... 3,700	35c-50c	"The Thin Man" (MGM).....	20,000	"Sadie McKee" (MGM) ..... (2nd week)	18,000	Low 3-11 "When Strangers Marry"....	12,000
Metropolitan 4,350	30c-65c	"The Great Flirtation" (Para.)....	31,000	"Many Happy Returns" (Para.)..	30,000	High 1-7 "Strange Interlude"	23,000
Paramount 1,800	30c-50c	"The Merry Frinks" (F. N.) and.. "Fog Over Frisco" (F. N.)	9,000	"He Was Her Man" (W. B.) and "Call It Luck" (Fox)	8,500	Low 3-11 "Men Must Fight".....	11,000
						High 11-4 "I'm No Angel"	44,500
						Low 3-11 "King of the Jungle".....	26,500
						High 2-25 "Dangerously Yours" and "Deception"	17,000
						Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo							
Buffalo 3,500	30c-55c	"Many Happy Returns" (Para.)..	14,000	"The Thin Man" (MGM).....	15,800	High 12-9 "Dancing Lady"	31,000
						Low 3-25 "Our Betters"	9,800
Century 3,000	25c	"The Merry Frinks" (F. N.) and "Sorrell and Son" (U. A.)	5,800	"Bottoms Up" (Fox) and..... "Wharf Angel" (Para.)	6,200	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	8,100
						Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Court Street 1,200	40c	"Baer-Carnera Fight" (First Div.)	5,200	.....		.....	
Hippodrome 2,100	25c-40c	"Mandalay" (F. N.)	5,900	"Catherine the Great" (U.A.).....	6,100	High 5-19-34 "The House of Rothschild"	18,000
						Low 8-26 "Moonlight and Pretzels"....	5,100
Hollywood 300	25c-40c	"The Constant Nymph" (Fox) and "Heart Song" (Fox)	1,100	"The Ghoul" (Gaumont-British)... and "Orders Is Orders" (Gaumont-British) (2nd week-3 days)	100	High 1-7 "Goona Goona"	2,600
						Low 11-25 "Night and Day".....	400
Lafayette 3,300	25c	"Little Man, What Now?" U.)....	7,900	"Whirlpool" (Col.) and..... "Social Register" (Col.)	5,200	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
						Low 12-23 "Myrt and Marge"	4,800
Chicago							
Chicago 4,000	35c-68c	"Little Miss Marker" (Para.)....	36,000	"Little Man, What Now?" (U.)	35,000	High 9-2 "Goodbye Again"	75,000
						Low 4-29 "Central Airport"	22,000
McVicker's 2,284	30c-60c	"The Key" (W. B.).....	8,500	"The Hollywood Party" (MGM)	7,000	High 4-14-34 "Wonder Bar"	23,000
						Low 7-1 "The Woman I Stole"	5,000
Oriental 3,940	25c-40c	"Merry Wives of Reno" (W. B.)	17,000	"Registered Nurse" (F. N.).....	12,000	High 10-14 "I'm No Angel"	50,000
						Low 12-16 "A Man's Castle"	10,000
Palace 2,509	35c-75c	"Cockeyed Cavaliers" (Radio).....	30,000	"The Party's Over" (Col.)	18,000	High 9-9 "Morning Glory"	37,000
						Low 4-28-34 "Glamour".....	11,500
Roosevelt 1,591	25c-50c	"Little Man, What Now?" (U.)..	8,000	"The Thin Man" (MGM).....	8,000	High 10-14 "Penthouse"	16,000
						Low 3-4 "Luxury Liner"	6,200
State-Lake 2,776	20c-35c	"Three on a Honeymoon" (Fox)..	12,000	"Coming Out Party" (Fox).....	11,000	High 1-13-34 "Goodbye Love".....	18,000
						Low 2-18 "Lucky Devils"	4,500
United Artists .. 1,700	30c-60c	"Now I'll Tell" (Fox).....	15,000	"Sadie McKee" (MGM)..... (3rd week)	9,000	High 5-5-34 "The House of Rothschild"	30,000
						Low 3-18 "Perfect Understanding"	6,800
Cleveland							
Allen 3,300	20c-40c	"I'll Tell the World" (U.).....	3,000	"The Black Cat" (U.)	4,100	High 11-11 "Private Life of Henry VIII"	12,000
						Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome 3,800	30c-44c	"The Key" (W. B.).....	6,500	"Now I'll Tell" (Fox).....	5,000	High 10-21 "East of Fifth Avenue"....	30,000
						Low 6-10 "Circus Queen Murder".....	2,900
RKO Palace 3,100	30c-44c	"Smarty" (W. B.)	13,500	"Upper World" (W. B.)..... (4 days) "Fog Over Frisco" (F. N.) (3 days)	8,500	High 3-3-34 "It Happened One Night"..	28,000
						Low 8-19 "No Marriage Ties"	4,200
State 3,400	30c-44c	"Little Miss Marker" (Para.)....	10,000	"The Thin Man" (MGM).....	11,500	High 8-19 "Tugboat Annie"	26,000
						Low 6-24 "The Eagle and the Hawk"	5,000
Stillman 1,900	20c-40c	"Double Door" (Para.) and..... "Love Past Thirty" (Freuler)	3,000	"The Hollywood Party" (MGM) and "Cross Streets" (Chesterfield)	3,200	High 10-28 "I'm No Angel".....	9,000
						Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake... 800	30c-40c	"The Merry Frinks" (F. N.) and.. "The Morning After" (Majestic)	1,500	"No Greater Glory" (Col.) and.. "Hell Bent for Love" (Col.)	1,800	High 10-28 "Footlight Parade".....	10,000
						Low 6-23-34 "The Merry Frinks" and "The Morning After"	1,500
Denver							
Aladdin 1,500	25c-50c	"Half a Sinner" (U.)..... (6 days)	1,200	"Springtime for Henry" (Fox)..	3,000	High 2-25 "Cavalcade"	10,000
						Low 6-23-34 "Half a Sinner"..... (6 days)	1,200
Denham 1,500	15c-40c	"Many Happy Returns" (Para.)..	7,500	"Little Miss Marker" (Para.).... (2nd week-2 days)	1,500	High 10-28 "I'm No Angel"	16,000
				"Private Scandal" (Para.)..... (5 days)	4,000	Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
Denver 2,500	25c-50c	"Twentieth Century" (Col.)	8,500	"Little Man, What Now?" (U.)	6,500	High 1-13-34 "Roman Scandals"	17,500
						Low 12-16 "The World Changes"	3,000
Orpheum 2,600	25c-50c	"The Hollywood Party" (MGM)..	4,500	"I'll Tell the World" (U.).....	7,000	High 2-17-34 "Hi, Nellie!"	19,500
						Low 6-10 "Zoo in Budapest"	3,750
Paramount 2,000	25c-40c	"Crime of Helen Stanley" (Col.) and "Social Register" (Col.) (3 days)	700	"A Modern Hero" (W. B.)..... (3 days)	500	High 4-1 "The Kid From Spain"	7,000
						Low 4-7-34 "Ever Since Eve" and "Son of Kong"	1,500
		"Now I'll Tell" (Fox)..... (4 days)	1,300	"Sorrell and Son" (U. A.)..... (4 days)	1,500		
Detroit							
Fisher 2,700	15c-50c	"The Merry Frinks" (F. N.).....	7,900	"Thirty Day Princess" (Para.)....	6,300	High 1-28 "Silver Dollar"	15,400
						Low 3-18 "Secret of Madame Blanche"	3,100
Fox 5,100	15c-50c	"Baby Take a Bow" (Fox).....	19,800	"Where Sinners Meet" (Radio)..	22,000	High 9-16 "Sing, Sinner, Sing".....	32,300
						Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan 4,000	15c-50c	"The Thin Man" (MGM).....	19,600	"Little Miss Marker" (Para.)....	18,000	High 4-7-34 "Mystery of Mr. X".....	31,400
						Low 7-1 "College Humor"	7,300
United Artists .. 2,000	25c-50c	"Little Man, What Now?" (U.)..	7,200	"Born to Be Bad" (U. A.).....	4,500	High 5-12-34 "The House of Rothschild"	17,600
						Low 3-25 "The Sign of the Cross".....	4,100

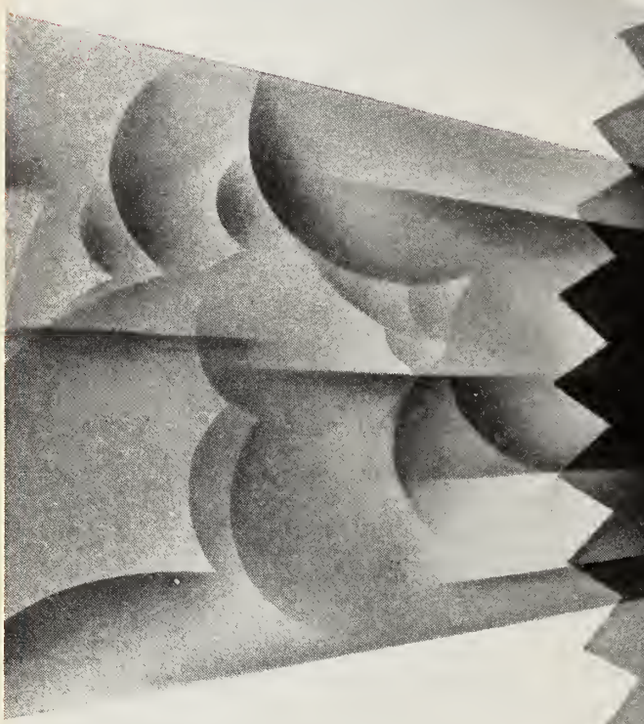
COLUMBIA'S OPENING

The audience applauded spontaneously and enthusiastically.

Motion Picture Daily
Saturday, June 23, 1934

A GREAT COMES INTO

Grace ONE NIGHT



Grace Moore's beautiful voice has thrilled millions on the radio and on the stage! Here is the coming season's new screen sensation in a superb feast of love, laughter and music!

Grace Moore's personality and singing triumph in a production that is a credit to the industry.

Motion Picture Daily
Saturday, June 23, 1934

TULLIO CARMINATI
MONA

Story by Dorothy Speare and Charles Beahan

Directed by VICTOR

COLUMBIA

TRIUMPH for 1934-1935!

STAR

HER OWN

Moore

in

OF LOVE

Her sensationally lyric and entirely divine performance in this great picture will tug at the hearts and thrill the very soul of all movie-goers!

—LYLE TALBOT

BARRIE

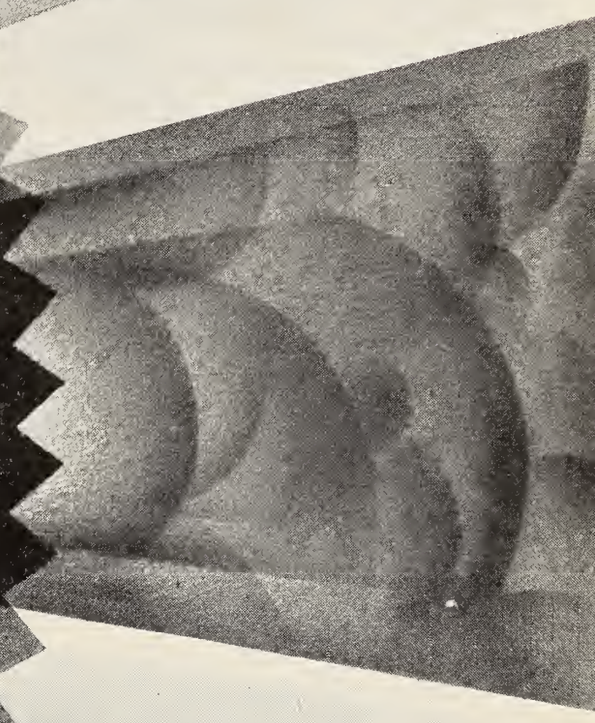
Screen Play by S. K. Lauren

SCHERTZINGER

MARCHES ON!

To Columbia's hit roster, showmen may now add "One Night of Love."

Motion Picture Daily
Saturday, June 23, 1934



After key city notices this star may find herself a rage, both as star and singer.

Motion Picture Daily
Saturday, June 23, 1934

COLUMBIA PICTURES

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Hollywood								
Chinese	2,500	50c-$1.65	"The House of Rothschild" (U.A.) (3 days ending 10th week)	7,560	"The House of Rothschild" (U. A.) (10th week-4 days)	9,000	High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
Pantages	3,000	25c-40c	"Little Man, What Now?" (U.)..	3,200	"Springtime for Henry" (Fox) and "The Love Captive" (U.)	3,200	High 1-7 "Handle With Care"	13,000
							Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	1,500
W.B. Hollywood.	3,000	25c-55c	"The Merry Frinks" (F. N.).....	9,000	"Fog Over Frisco" (F. N.)..	12,000	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"	7,000
Indianapolis								
Apollo	1,100	20c-40c	"Baby Take a Bow" (Fox).....	3,250	"Wild Gold" (Fox).....	2,000	High 2-18 "State Fair"	7,000
							Low 6-16-34 "Wild Gold"	2,000
Circle	2,800	20c-40c	"Twentieth Century" (Col.).....	4,000	"Many Happy Returns" (Para.)..	4,500	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Lyric	2,000	20c-40c	"He Was Her Man" (W. B.).... (6 days)	4,500	"Little Man, What Now?" (U.)..	4,000	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"The Thin Man" (MGM)	4,500	"Sorrell and Son" (U. A.).....	3,500	High 2-3-34 "Sons of the Desert"	12,500
							Low 6-16-34 "Sorrell and Son"	3,500
Kansas City								
Mainstreet	3,049	25c	"Glamour" (U.) ..... (7 days and Sat. late show) (25c-50c)	23,000	"Twentieth Century" (Col.) and.. "Sisters Under the Skin" (Col.) (8½ days and Sat. late show)	5,500	High 6-23-34 "Glamour"	23,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"Operator 13" (MGM)..... (7 days and Sat. midnite show)	12,000	"Sorrell and Son" (U. A.)..... (6 days and Sat. midnite show)	7,000	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c	"Many Happy Returns" (Para.) and "I Believed in You" (Fox) (7 days and Sat. late show)	6,400	"Little Miss Marker" (Para.) and "Crime of Helen Stanley" (Col.) (8 days and Sat. late show)	7,000	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Tower	2,200	25c	"Upper World" (W. B.)..... (7 days and Sat. midnite show)	6,400	"The Party's Over" (Col.)..... (7 days and Sat. midnite show)	5,700	High 6-23-34 "Upper World"	6,400
							Low 5-5-34 "Let's Fall in Love"	4,000
Uptown	2,000	25c	"Little Man, What Now?" (U.) (2nd week-8 days)	3,500	"Little Man, What Now?" (U.).. (1st week)	5,800	High 1-6-34 "Mr. Skitch"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Filmarte	800	40c-50c	"No Greater Glory" (Col.)..... (3rd week)	600	"No Greater Glory" (Col.)..... (2nd week)	600	High 4-14-34 "Moon Over Morocco"	7,600
							Low 5-12-34 "Through the Centuries"	500
Loew's State	2,416	30c-55c	"Sadie McKee" (MGM).....	15,407	"Change of Heart" (Fox).....	10,700	High 4-7-34 "Riptide"	28,500
							Low 2-24-34 "Coming Out Party"	4,870
Paramount	3,596	30c-55c	"Here Comes the Groom" (Para.)..	17,425	"The Great Flirtation" (Para.)..	19,416	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Stingaree" (Radio) ..... (2nd week)	11,000	"Stingaree" (Radio) ..... (1st week)	7,100	High 3-31-34 "Little Women"	15,500
							Low 9-30 "Brief Moment"	1,700
W. B. Downtown	3,400	25c-55c	"The Merry Frinks" (F. N.)....	8,000	"Fog Over Frisco" (F. N.).....	10,000	High 3-25 "42nd Street"	19,000
							Low 6-2-34 "Merry Wives of Reno" and "Harold Teen"	5,000
Minneapolis								
Century	1,650	25c-40c	"All Men Are Enemies" (Fox)..	4,000	"Sorrell and Son" (U. A.).....	4,000	High 4-22 "Secrets"	5,500
							Low 3-11 "Secret of Madame Blanche"	2,500
Lyric	1,238	20c-25c	"Looking for Trouble" (U.A.)....	1,500	"Private Scandal" (Para.).....	1,500	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 11-11 "I Loved a Woman"	1,000
Minnesota	4,000	25c-50c	"Change of Heart" (Fox).....	8,000	"Murder at the Vanities" (Para.)..	8,000	High 11-11 "I'm No Angel"	10,000
							Low 2-3-34 "Eskimo"	7,000
RKO Orpheum	2,900	25c-50c	"The Circus Clown" (F. N.).....	6,750	"Registered Nurse" (F. N.).....	4,000	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Manhattan Melodrama" (MGM)	5,500	"Double Door" (Para.)	5,500	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"Catherine the Great" (U. A.).. (4th week)	2,500	"Catherine the Great" (U. A.).... (3rd week)	2,500	High 5-5-34 "Private Life of Henry VIII" (5th week)	4,300
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-60c	"Manhattan Melodrama" (MGM).. and "Harold Teen" (W. B.)	9,500	"Murder at the Vanities" (Para.) and "She Made Her Bed" (Para.)	8,000	High 2-24-34 "Queen Christina"	13,500
							Low 12-23 "Havana Widows and "Ever in My Heart"	7,500
Imperial	1,914	25c-50c	"Wine, Women and Song" (Chadwick) and "Pride of the Legion" (Mascot)	6,500	.....		High 6-23-34 "Wine, Women and Song" and "Pride of the Legion"	6,500
							Low 7-8 "Les Bleus d'Amour"	1,500
Loew's	3,115	25c-65c	"Journal of a Crime" (F.N.) and "Come On, Marines" (Para.)	8,000	"Crime Doctor" (Radio) and..... "Finishing School" (Radio)	7,500	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 6-2-34 "Jack Ahoy" and "The Lost Chord"	7,000
Palace	2,600	25c-75c	"The Hollywood Party" (MGM).. and "Mandalay" (F. N.)	9,000	"Viva Villa!" (MGM) and..... "Sleeping Car" (British)	10,500	High 2-18 "The Sign of the Cross"	15,500
							Low 6-2-34 "20 Million Sweethearts" and "Secrets of a Registered Nurse"	8,500
Princess	2,272	25c-65c	"Hi, Nellie!" (W. B.) and..... "Convention City" (F. N.)	6,000	"Sorrell and Son" (U.A.) and..... "Trouble" (British)	6,000	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 12-23 "Sing, Sinner, Sing" and "The Chief"	5,000
New York								
Astor	1,012	55c-$2.20	"The House of Rothschild" (U.A.) (14th week)	10,600	"The House of Rothschild" (U.A.) (13th week)	15,400	High 4-14-34 "The House of Rothschild" (4th week)	23,730
							Low 3-25 "The White Sister"	14,559
Capitol	4,700	35c-$1.65	"Men in White" (MGM)..... (2nd week)	35,200	"Men in White" (MGM)..... (1st week)	61,000	High 4-7-34 "Riptide"	63,373
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-85c	"Private Scandal" (Para.).....	7,800	"The Love Captive" (U.).....	5,500	High 1-7 "The Half Naked Truth"	24,750
							Low 5-19-34 "Cheaters" (6 days)	2,700
Palace	2,500	25c-75c	"Murder at the Vanities" (Para.)	15,500	"Little Man, What Now?" (U.)..	10,000	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Here Comes the Groom" (Para.)	18,500	"Many Happy Returns" (Para.)..	28,000	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	25c-65c	"Murder on the Blackboard" .... (Radio)	10,000	"World in Revolt" (Mentone)..... (12 days)	18,000	High 4-7-34 "The Lost Patrol"	32,800
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"Are We Civilized?" (Raspin)...	17,000	"Born to Be Bad" (U.A.)..... (2nd week)	9,900	High 12-30 "Roman Scandals"	48,000
							Low 8-5 "The Rebel"	7,200
RKO Center	3,700	25c-55c	"Now I'll Tell" (Fox)..... (4 days) "Where Sinners Meet" (Radio) (3 days)	11,800	"Thirty Day Princess" Para.).... (4 days) "Crime Doctor" (Radio) (3 days)	5,000	High 1-7 "Animal Kingdom"	71,267
							Low 3-17-34 "Fashion Frolics of 1934" and "Let Fall in Love"	4,800
RKO Music Hall	5,945	35c-$1.65	"Life of Vergie Winters" (Radio)	67,000	"Sisters Under the Skin" (Col.)..	59,000	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"	44,938
Roxy	6,200	25c-65c	"Let's Talk It Over" (U.)..... (25c-55c)	16,200	"Such Women Are Dangerous" (Fox)	17,000	High 11-25 "The Invisible Man"	42,000
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"Fog Over Frisco" (F. N.)..... (2nd week)	11,425	"Fog Over Frisco" (F. N.)..... (1st week)	14,616	High 10-14 "Footlight Parade"	55,190
							Low 12-23 "Sin of Nora Moran"	6,850

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"Many Happy Returns" (Para.)..	2,500	"Glamour" (U.)	1,600	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"Operator 13" (MGM)	4,200	"Change of Heart" (Fox)	4,000	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"The Black Cat" (U.) (4 days)	2,100	"Half a Sinner" (U.) (4 days)	3,100	High 6-16-34 "Half a Sinner" and "Uncertain Lady"	5,000
			"Sleepers East" (Fox) (3 days)	1,800	"Uncertain Lady" (U.) (3 days)	1,900	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"Dr. Monica" (W. B.)	3,500	"Little Man, What Now?" (U.)..	3,500	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis	1,200	25c-35c	"Where Sinners Meet" (Radio) and "The Circus Clown" (F. N.)	5,500	"The Merry Frinks" (F. N.) and "Finishing School" (Radio)	4,000	High 11-18 "One Man's Journey"	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-40c	"The Black Cat" (U.) and "The Hollywood Party" (MGM)	7,000	"Such Women Are Dangerous".. (Fox) and "Double Door" (Para.)	7,000	High 3-10-34 "Easy to Love"	17,250
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-40c	"Operator 13" (MGM)	7,800	"Murder at the Vanities" (Para.)	6,000	High 7-22 "Gold Diggers of 1933"	13,250
							Low 2-24-34 "Six of a Kind" and "Good Dame"	5,250
World	2,500	25c-35c	"Now I'll Tell" (Fox)	6,750	"Smarty" (W. B.)	6,800	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 5-19-34 "As the Earth Turns" and "Smoky"	3,250
Philadelphia								
Arcadia	600	25c-50c	"The Witching Hour" (Para.) (5 days)	1,200	"We're Not Dressing" (Para.) (7 days)	2,200	High 1-6-34 "Duck Soup" (7 days)	6,500
							Low 6-2-34 "The Trumpet Blows"	1,500
Boyd	2,400	40c-65c	"Stingaree" (Radio) (6 days)	9,000	"Little Man, What Now?" (U.) (6 days)	10,000	High 1-6-34 "Little Women"	30,000
							Low 12-23 "Right to Romance"	8,000
Earle	2,000	40c-65c	"Return of the Terror" (W.B.).. (6 days)	12,000	"Strictly Dynamite" (Radio) (6 days)	13,000	High 4-7-34 "Harold Teen"	40,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	30c-60c	"Call It Luck" (Fox) (6 days)	22,000	"Springtime for Henry" (Fox) (6 days)	14,000	High 4-22 "Cavalcade"	29,000
							Low 8-5 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"Finishing School" (Radio) (6 days)	2,200	"No Greater Glory" (Col.) (6 days)	2,300	High 4-8 "42nd Street"	7,700
							Low 6-23-34 "Finishing School"	2,200
Stanley	3,700	40c-65c	"Operator 13" (MGM) (6 days)	9,500	"The Key" (W. B.) (6 days)	8,500	High 11-25 "I'm No Angel"	32,500
							Low 6-16-34 "The Key"	8,500
Stanton	1,700	30c-55c	"Born to Be Bad" (U. A.) (6 days)	5,000	"Double Door" (Para.) (6 days)	6,000	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"The Hollywood Party" (MGM)..	3,900	"The Thin Man" (MGM) and.... "The Love Captive" (U.)	5,000	High 4-7-34 "Wonder Bar"	13,000
							Low 3-11 "What! No Beer?"	3,500
Music Box	3,000	25c-50c	"Strictly Dynamite" (Radio) (25c-40c)	2,800	"The Black Cat" (U.)	3,000	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c	"Upper World" (W. B.) and..... "Uncertain Lady" (U.)	1,900	"He Was Her Man" (W. B.) and "Keep 'Em Rolling" (Radio)	2,000	High 10-14 "Rafter Romance"	14,000
							Low 11-18 "College Coach"	1,600
Pantages	1,700	15c-25c	"Monte Carlo Nights" (Monogram)	1,800	"The Morning After" (Majestic)..	1,900	High 11-4 "Lady for a Day"	10,200
							Low 4-21-34 "Laughing at Life"	1,500
Paramount	3,008	25c-40c	"Little Miss Marker" (Para.) and "Sisters Under the Skin" (Col.)	6,000	"Thirty Day Princess" (Para.).... and "Crime of Helen Stanley" (Col.)	6,000	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"Operator 13" (MGM)	4,500	"Little Man, What Now?" (U.)..	6,500	High 4-28-34 "The House of Rothschild"	9,800
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"Take the Stand" (Liberty) and.. "Loud Speaker" (Monogram)	6,000	"The Hell Cat" (Col.) and..... "Stolen Sweets" (Chesterfield)	5,500	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 6-16-34 "The Hell Cat" and "Stolen Sweets"	5,500
Golden Gate	2,800	25c-40c	"Let's Talk It Over" (U.)	16,000	"Most Precious Thing in Life" (Col.)	11,200	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman"	8,000
Orpheum	3,000	15c-40c	"Where Sinners Meet" (Radio)....	9,000	"Little Man, What Now?" (U.)	8,500	High 6-9-34 "Sing and Like It"	19,500
							Low 2-10-34 "Search for Beauty" and "From Headquarters"	5,000
Paramount	2,670	15c-65c	"He Was Her Man" (W. B.) and "Call It Luck" (Fox)	9,000	"Fog Over Frisco" (F. N.) and.... "Springtime for Henry" (Fox)	8,500	High 10-28 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
St. Francis	1,400	15c-65c	"The Thin Man" (MGM)	7,500	"Murder at the Vanities" (Para.)..	6,000	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	3,500
Warfield	2,700	25c-65c	"Dr. Monica" (W. B.)	20,500	"The Thin Man" (MGM)	20,000	High 1-6-34 "Dancing Lady"	26,000
							Low 5-27 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-35c	"The Trumpet Blows" (Para.) and "Affairs of a Gentleman" (U.) (15c-25c)	2,800	"Fog Over Frisco" (F. N.) and.. "Hali a Sinner" (U.)	2,700	High 12-9 "Little Women"	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Manhattan Melodrama" (MGM).. (8 days)	7,500	"20 Million Sweethearts" (F. N.) (9 days)	6,500	High 8-5 "Tugboat Annie"	19,250
							Low 5-5-34 "Tarzan and His Mate"	5,000
Liberty	2,000	10c-25c	"Shadows of Sing Sing" (Col.) and "Dynamite Ranch" (U.)	3,400	"Social Register" (Col.) and..... "He Couldn't Take It" (Monogram)	3,200	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-50c	"Where Sinners Meet" (Radio)..	3,500	"The Black Cat" (U.)	2,900	High 11-11 "Footlight Parade"	8,000
							Low 6-16-34 "The Black Cat"	2,900
Music Hall	2,275	25c-75c	"Stingaree" (Radio) (6 days) (25c-55c)	4,500	"Strictly Dynamite" (Radio)	6,500	High 5-26-34 "Wild Cargo"	11,500
							Low 6-23-34 "Stingaree" (6 days)	4,500
Paramount	3,050	25c-35c	"The Hollywood Party" (MGM)..	5,200	"Private Scandal" (Para.)	5,000	High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

THE ONLY SHORT SUBJECTS
Featuring the Child Sensation . . .

SHIRLEY TEMPLE



4 Frolics OF Youth
TWO REELS

7 Baby Burlesks
ONE REEL

SHIRLEY TEMPLE "FROLICS OF YOUTH" THAT ARE MAKING MONEY FOR THE SHOWMEN

"MERRILY YOURS"
with Junior Coghlan

"Darn good . . . The kids do swell work."—L. A. Illustrated Daily News

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with Junior Coghlan, Harry Myers, Lila Leslie

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"PARDON MY PUPS"
with Junior Coghlan, Kenneth Howell, Dorothy Ward

Suggested by the story "Mild Oats" by Florence Ryerson and Colin Clements

"Altogether delightful-All do their stuff well, especially Shirley Temple" Rob Wagner's Script

"MANAGED MONEY"
with Junior Coghlan

Played and exploited by the Music Hall, Roxy, Mayfair and Palace Theaters, New York, and now being extensively exploited by the RKO Metropolitan Circuit

From SHOWMEN'S ROUND TABLE

Shirley Temple Shorts

Smart showmen are cashing in on the sky-rocketting popularity of little Shirley Temple, the wonder girl of the screen, who has swept the country by her remarkable performance in several recent features.

Several good short subjects were made under the Educational banner before she went into featured roles and should be played, regardless of whether you have played them before.

Book them in and give them a good play in all your advertising, lobby, trailers, etc. It will get you dough especially now while everyone is talking about her. Take this tip, Mr. Theatreman, and contact your Fox-Educational exchange right away.



Shirley Temple short subjects are exploitation specials in leading New York theatres.

Educational Pictures
"THE SPICE OF THE PROGRAM"

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J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

We have received two or three letters from "Gertrude" in the Round Table Club department of the Herald. If Gertrude is married and has seven or eight children who refer to her as "The Old Woman," it is no wonder that she called us "A sly old fox," but we have written her and informed her that out here we are being referred to by our golf associates and the jawbone poker club as "the wolf" and that there isn't a drop of fox blood in us.

She writes us that she has found a new way of making biscuits, that instead of using soda in them she uses cement, and that A-Mike Vogel uses them for killing wild elephants and other predatory animals in the jungles on Broadway. We hope A-Mike will be careful; he might hit a producer. If Gertrude has not made the mistake that hundreds of other New York girls have made, and she is being addressed as "Miss Gertrude," it is no wonder that she is considered the belle of that cross-roads village. Out here she would look like a crocus in a snowdrift.

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Dempsey in Films—Once

Last night we saw George White's "Scandals," and, as you probably already know, this is a musical show, and if your audience likes musicals they will undoubtedly like this one, for it has an usual bunch of well dressed (?) dancing girls and George White, and George White is a good one and played an excellent part with what he was given to play. Besides that it had Rudy Vallee and Jimmy Durante, and what more could you ask for?

There was a time when Jack Dempsey was the champion boxer of the Ozarks and part of Hollywood, and they put him in pictures (once).

Jack Pearl is undoubtedly a fine gentleman. We don't know, but as a liar Baron Munchausen almost took the belt away from Nicky Goldheimer of Minneapolis. They put Jack in pictures (once).

As a crooner of love songs on the radio Rudy Vallee crushes the hearts and ambitions of thousands of young and giddy girls. They put him in "The Scandals."

Jimmy Durante might have been raised and educated on the "east side, west side, all around the town"; we don't know; it might have been the Bowery. Anyhow, if the critics for the various fan magazines have some stars that are not working they might use some of them to decorate their reports on this one.

Sooner Catch One Trout

As we said before if your customers like musicals with plenty of dancing girls, we think they will like "The Scandals," but when it comes to fishing we'd sooner catch one trout than a dozen carp, and "David Harum" is the trout, but maybe that's because there were no crooners in it and Will Rogers is a favorite of ours.

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A few days ago we called on A. F. Jenkins of David City, Neb., and we found him in bed at about 4 P. M. and when you find a Jenkins in bed at 4 P. M. you may know that he has had something stronger than 3.2. Well, A. F. had something stronger than 3.2. He had had a cleaver used on him twice by a big, stout surgeon who was able to kill an ox, but he couldn't kill A. F. Notwithstanding he cut some holes in him like he was chopping out a skunk from a hollow tree. A. F. says that if the doctors don't need any more money he thinks he will get well. Mrs. Jenkins runs the theatre while A. F. is convalescing and cussing. Both of 'em are doing a good job of it. We hope they both succeed.

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We just got a nice, long letter from Jeannette Meehan, but maybe you don't know who Jeannette is. Jeannette, with the assistance of Mildred Early, is the girl who furnishes a lot of the brains around the Herald office in Hollywood, and they've got a lot of brains around there. Just because we mentioned something about Gertrude in one of our former colyums it blew up the whole works out in the Hollywood office and Jeannette writes to remind us not to allow our shape to go to our head and make us think that the girls lay awake nights to dream about us, for she compares our shape to that of a bullfrog. If Jeannette wasn't a grand-daughter of Jean Stratton Porter she might be a grand-daughter of Roosevelt, who knows? Darned if she isn't nice enough to be grand-daughter of anybody, even our own.

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Choice of Two Rivers

Billy Youngclaus has sold his theatre in Madison to John Neffsinger and he is now the owner and operator of the Swan theatre in Columbus. Columbus is a good town (and so is Billy) and if he doesn't make the show business pay there the rest of them better stay out. Columbus has about nine thousand able-bodied citizens and they are so situated that they can go fishing either in the Platte or Loupe rivers, as they like, but they better fish in the Loupe, for the Platte was drier than a congressman when we crossed it. They had taken the water all out for irrigation.

We had a fine visit with Mr. and Mrs. Neffsinger at Madison. We met Mr. Neffsinger in a town in Iowa last season and sold him the Herald. He and his wife scrap for it every time the postman brings it. That's the objection of having such a good magazine. It has separated some mighty good families on that account.

▽

Mr. and Mrs. Cool still operate the theatre at Seward. When we called on them recently Mr. Cool was down on the bank of the Blue River finishing up a cabin they expect to occupy the balance of the summer. Mr. Cool wants us to come down there and show him how to catch catfish. It must be that the boys think we are posted along that line. The crops around Seward are much like they are over the balance of the state. The small grain is practically gone and the pastures look like they do in January. The corn looks good except that the stand is poor in many cases on account of the dry weather and much of it didn't sprout, but since the Government is paying the farmers to let portions of their land lie idle, what's the difference?

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Cosmetics Plus Films

Ole Bennett has a beauty parlor in connection with his theatre at Auburn. We doubt if Ole frizzes the hair or spreads on the cosmetics (or other injurious substances), but he wants 'em to look pretty so that if they don't like the picture they can look at one another, and this will pass away the evening.

Bob Booth has the other theatre in Auburn and he and Ole get along fine, and that's the way for them to get along. Bob knows how to drive a ball off the tee as well as how to run a theatre, and they both dovetail together, which makes a good combination. You can put Auburn on the map as having two good theatremen.

▽

We had a good visit with Mr. and Mrs. John J. Metzger, who operate the theatre at Syracuse. J. J. is always doing something around his theatre to make it more attractive every time we call. When we called this time he was at the theatre doing something and he had worked up a sweat, so we took him over where there was a Neon sign which read "3.2" and we cooled him off. After that he took us up to his house where we met Mrs. Metzger and where we had a fine visit, as we always do when we go there.

Roy Small operates the theatre at Wymore, and Wymore is a good town or else Roy wouldn't be there. They have to be good if Roy stays in 'em, and the theatre has to be a good one if Roy has anything to do with it, and that being the case Ernie thinks it is about time we brought this to a close, and Ernie knows.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Ross Federal Service Transfers Two Managers

W. O. Redden, Des Moines manager of the Ross Federal Service, Inc., has been transferred to the Albany office, and Harry Schriffin has moved from the Albany office to Des Moines. The transfers were made by Harry A. Ross, president. Mr. Ross has been conferring with officials of the Ford exposition at the World's Fair, Chicago, for whom he has been engaged in traffic checks.

Sax Challenges Any Dancers to Outdo His

Sam Sax, in charge of production at the Vitaphone short subject studio in Brooklyn, N. Y., has issued a challenge to all motion picture producers and dance directors to present a group of dancers who will outdance his corps of 16 stock dancers at the studio, used in musical numbers, and in whom he seems to have considerable confidence.

THE GREATEST WORD-OF-MOUTH PICTURE IN A DECADE

EDWIN CAREWE'S ARE WE CIVILIZED?

THE PRESS! THE RADIO! THE PUBLIC! THE PULPIT!

LEADERS IN ALL WALKS OF LIFE ACCLAIM THIS MIGHTY EPIC!

WALTER WINCHEL on national coast-to-coast radio hook-up said: "'ARE WE CIVILIZED' MAKES THE MOST STIRRING PLEA FOR PEACE, HEARD AND SEEN, YET."

"If I were President of these United States I would endeavor to have a law passed compelling every man, woman and child to see 'ARE WE CIVILIZED.'"
—Ed Wynn

"I congratulate you and regard 'ARE WE CIVILIZED' as one of the most outstanding pictures I have ever seen."
—J. F. T. O'Connor, Controller U. S. Currency.

"VOICE OF EXPERIENCE" over national radio hook-up said: "I watched my old friend William Farnum enact the greatest characterization of his entire career . . . I hope you will see this picture for yourselves."

"I saw, and I hope many of you will see, the movie entitled 'ARE WE CIVILIZED' —excerpt from sermon in St. Bartholomew's Church, New York by Rev. Geo. Paul T. Sargent, D. D.

"May I recommend 'ARE WE CIVILIZED' to every father, mother, yes, to every teacher and to every pupil of our vast school system."— *Maxwell Ross, Chairman, Allied Local School Boards, Brooklyn, N. Y.*

"Has great mass appeal . . . fine direction . . . the film is going to be eaten up in the small towns."—*Chick Lewis, Showmen's Round Table.*

"Timely appeal to reason . . . it is skillfully made, powerfully acted by William Farnum and it features some stunning, spectacular scenes — *New York Mirror*

RASPIN PRODUCTIONS, INC., RKO BUILDING, NEW YORK, N. Y.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

ABOVE THE CLOUDS: Robert Armstrong—This is a good Saturday bill, plenty of action and thrills. Business off a little due to hot weather and local competition. Played June 1-2.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

FIGHTING CODE, THE: Buck Jones—Average western that seemed to please the action fans. Running time, 64 minutes. Played June 6.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

FIGHTING RANGER, THE: Buck Jones—One of Buck's best western pictures. Plenty of action and western thrills. Buck Jones is always a good draw out here. Running time, 60 minutes.—L. D. Brown, Queen Theatre, Brownwood, Tex. General patronage.

HELL CAT, THE: Robert Armstrong, Ann Sothern—No objectionable features, plenty of action. Good program picture for one day. Played June 5-6.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HELLO TROUBLE: Buck Jones—Very good western. Lots of action. Made more money than most of the big specials. Running time, 63 minutes. Played June 5-6.—H. Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

MAN'S CASTLE, A: Spencer Tracy, Loretta Young—This might have been a swell picture, but they spoiled it by injecting a lot of unnecessary rough stuff. Very poor business on this. Played May 29-30.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ONCE TO EVERY WOMAN: Fay Wray, Ralph Bellamy—An excellent picture well produced with a splendid cast of well known featured players with excellent direction and an unusual and interesting story, all taking place in a hospital. Columbia should be proud of this one. Played June 5-6.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

RUSTY RIDES ALONE: Tim McCoy, Barbara Weeks—Waited a long time to play this one and got stung. Recording poor and Tim can't talk. Poses too much. Getting too old to always get the young girls. Pass it up, unless you just have to have a western, as I did.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

SONG YOU GAVE ME, THE: Bebe Daniels, Victor Varconi—An English made picture. The worst Columbia has done since "The Dreyfus Case." Bebe Daniels is all right but she can't do it all with the role she has. Anyway, patrons did not like it. Some walked out on it. Running time, 64 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

SPEED WINGS: Tim McCoy, Evalyn Knapp—Good picture for Friday and Saturday. Plenty of action. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TWENTIETH CENTURY: John Barrymore, Carole Lombard—A few more nitwit reviews from "Liberty" like this one and we will all be broke. How they gave this four stars, I will wonder until I die. If you haven't dated this, don't do it. Go somewhere and see it and then let them sue you, take your theatre, or anything they want to do, but don't play "20th Century." We never would have known what the story was had we not read the brief in the press book. It had more walkouts than I have ever had on a picture since I got into the show business. If I read one good report in this column about this picture, the writer can be assured that he will hear from me. This production is an insult to the American theatre patron. The acting is good but that is all that can be said of it. After reading all the reviews on this picture, I have decided that I am crazy and shouldn't have commented on this picture. Running time, nine reels. Played June 15-16.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

VOICE IN THE NIGHT: Tim McCoy, Billie Seward—A good Saturday show, lots of action. Played June 9.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WHIRLPOOL: Jack Holt, Lila Lee—Very acceptable program picture. Holds interest. No objectionable features. Played June 2.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

First National

CIRCUS CLOWN, THE: Joe E. Brown—Joe is grand in this excellent picture. It will please anywhere and anyone. Good clean fun that is typical of Joe's pictures. Make every effort to get your patrons in to see it, it will help your theatre. Joe gives his best work so far. Running time, 68 minutes.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

CONVENTION CITY: Dick Powell, Joan Blondell—Very good. Will please any audience anywhere. It did not do any extra business, but those who saw it were well pleased.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

FASHIONS OF 1934: William Powell, Bette Davis—Very satisfactory picture. Nothing big but nevertheless good entertainment. Powell's lightning "high pressure" action and salesmanship character is very interesting throughout and Frank McHugh brings in several good laughs too. Business was way below average for the title killed it. Personally, I think the public are just about fed up on musicals. If you get them in to see it, they will go out satisfied, but the title will keep the men away. An average business is all you can get out of it for it does not seem to have that "little drawing power touch." Played June 10-12.—R. H. Ouellette, Dixie Theatre, Brookesville, Fla. Small town patronage.

MASSACRE: Richard Barthelmess—A good picture that pleased. It did not do any business for me but that was through no fault of the picture. Nothing pulls them in these days.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

SON OF A SAILOR: Joe E. Brown, Jean Muir—A laugh from beginning to end and I think that is what everyone is looking for, or the majority at least. It certainly is one good picture and seemed to please everyone. This with a Warner musical, what else could one wish. Played June 8-9.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

SON OF A SAILOR: Joe E. Brown—This is a very amusing and entertaining picture and did a nice Saturday business. Played June 8-9.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SON OF A SAILOR: Joe E. Brown—Mighty pleasing Saturday night picture for us. Running time, 73 minutes.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers, Pat O'Brien—This nice picture will please everyone. We had only fair business. Don't know why it did not draw more, as it is one of Warner's best. The three leading characters are excellent. The rest of the cast are also good. Running time, 88 minutes.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

Fox

AS HUSBANDS GO: Warner Baxter—Too much talking about nothing. Baxter tries hard to put it over, but nothing to the story. Our few walked and squawked. Wish I had refused it. Just the kind that drives the men to ball games and the ladies to bridge. Running time, 75 minutes. Played June 12-13.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

CALL IT LUCK: Pat Paterson, Charles Starrett—A nice picture. Good story. Fine musical sequences. Pat Paterson is great. Busness below normal. Played June 5-6.—R. E. Wanamaker, Rex Theatre, Ottawa, Ohio. General patronage.

CAROLINA: Janet Gaynor, Lionel Barrymore—Here's one sweet picture at the box-office, well received and liked by one and all. Personally don't like Gaynor in anything, but old Barrymore is the screen's best. The negro, Stepin Fetchit, is very good and undoubtedly the laziest one on record. He's almost too lazy to talk. Played May 21-22.—W. F. (Bill) Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

CAROLINA: Janet Gaynor, Lionel Barrymore—One sweet picture. Janet Gaynor may be getting old to some in this type role, but to our way of thinking it's the kind that made her famous and it's the kind that will keep her that way. Played June 10-11.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

COMING OUT PARTY: Frances Dee, Gene Raymond—Ran this on a double bill with "I Believed In You" and got by. Personally, I don't think this is a very bad picture. It seemed to please. It is by no means anything extra but just an everyday program picture. Business below average. Played June 13-14.—R. H. Ouellette, Dixie Theatre, Brookesville, Fla. Small town patronage.

DAVID HARUM: Will Rogers—This one is okay from every angle you can figure. Running time, 80 minutes. Played May 25-26.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

DAVID HARUM: Will Rogers—Positively the most pleasing picture since talking pictures came along. The best business since hot weather. Now who will say clean pictures don't draw? More like it, Mr. Rogers, please. Running time, 80 minutes. Played June 3-4.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

DEVIL TIGER: Kane Richmond—A full length traveltalk feature, story only incidental. This subject failed to arouse much interest. However, it has animals and animal fights never before filmed. Did extra advertising with special matinee which was a flop. Don't do any out of the ordinary stunts, as they won't help. Just play it. Played May 25-26.—W. F. (Bill) Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

EVER SINCE EVE: George O'Brien—A mighty pleasing picture. Clean and our patrons said "cute." Good any day in our town. Title attracted the ladies, George O'Brien the men and boys, who wanted a western. Running time, 72 minutes. Played June 5-6.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

FRONTIER MARSHAL: George O'Brien—An all around good show for Saturday. It will satisfy your western fans and any others that you can get in to see it. Played June 16.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, Alice Faye—One swell show that failed to make expenses during good weather and with no opposition. Just can't decide why I didn't take care of my overdraft on this one. Running time, 90 minutes. Played May 27-28.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

HOLD THAT GIRL: James Dunn, Claire Trevor—A fair program picture that will get by. A little slow and draggy in spots. Played June 8-9.—W. F. (Bill) Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

I AM SUZANNE!: Lilian Harvey—This is a very nicely mounted picture, but the puppet stuff was greatly overdone. It became boresome and on this account wasn't liked by my patrons. Played June 4-5.—W. F. (Bill) Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

I BELIEVED IN YOU: John Boles, Rosemary Ames—Nothing. Just a great big waste of good film. A picture like this is the reason why we should continue to run double bills all over the country, for it gives us a chance to run this sort of stuff first and wind up the show with a second good feature, thereby not making the patrons feel as if they want their money back. We're taking a beating with Fox this year. Played June 13-14.—R. H. Ouellette, Dixie Theatre, Brookesville, Fla. Small town patronage.

JIMMY AND SALLY: James Dunn, Claire Trevor—Only a fair program picture. Fox seems to think since their success with "Bad Girl" two or three years ago, that every picture of that type should be a success, but they are not. Played June 12-13.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

MAD GAME, THE: Spencer Tracy, Claire Trevor—A very good picture with plenty of action. However, it was very difficult to understand. Played June 1-2.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

NOW I'LL TELL: Spencer Tracy, Alice Faye—Just a little under average program fare. Good acting but a poor story. Business about average. Running time, 85 minutes. Played June 1-2.—Charles

S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

SMOKY: Victor Jory, Irene Bentley—Very, very good for a horse picture. Played June 2-3.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

SPRINGTIME FOR HENRY: Otto Kruger, Nancy Carroll—Another, old boy, old topper, English. I thought the exchange was doing me a favor by booking this early. Eight reels of cheese as far as the small town goes. Either see this before you book or leave the house dark. Played June 8-9-10.—John Cosner, Sun Theatre, Sargent, Nebr. Small town patronage.

STAND UP AND CHEER: Warner Baxter—Not a special as Fox claims. Business below average. Shirley Temple the hit of the picture. Except for her number, the picture is only so-so.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

SUCH WOMEN ARE DANGEROUS: Warner Baxter—Fair program picture that showed a nice loss. Would have taken a lot of "Life Buoy" soap to cure our "bo" on this one. Running time, 95 minutes. Played June 8-9.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General.

Invincible

IN THE MONEY: Skeets Gallagher, Lois Wilson —A very good program picture. Good story. Fairly good stars. Enough action to make it interesting. Running time, 65 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

MGM

CAT AND THE FIDDLE, THE: Jeannette MacDonald, Ramon Novarro—A nice picture, interesting story, beautiful settings and entrancing music, but Novarro just seems to be poison to the box-office here and MacDonald doesn't mean a thing as far as drawing power is concerned. Poorest weekend business since "Laughing Boy." Running time, 88 minutes. Played June 9.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

CAT AND THE FIDDLE, THE: Jeanette MacDonald, Ramon Novarro—I would not call this a good picture to draw in a small town but the cash customers came in. Poor sound on this one. Played June 5-6.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

DINNER AT EIGHT: All Star—Well, the great event has come and gone, the playing of "Dinner at Eight." As a flop it was a proud success. It did no business, and worse, did not please the few that did come to see it. Pulled it on second day. It's just a waste of stars. Harlow and Beery whole picture.—A. L. Lighter, Orpheum Theatre Mellen, Wis. Small town patronage.

ESKIMO: Native Cast—Wonderful scenes of the Arctic but did not appeal to many. Business fair first day, second and third day nothing.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

GOING HOLLYWOOD: Marion Davies, Bing Crosby—Good. Worth two of your "Dinner at Eight" specials. Pleased them all.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

LAZY RIVER: Jean Parker, Robert Young—This picture has no drawing power due to lack of any star names but is a dandy little picture and will please those who you can get in. Did fairly good here. Played June 13.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MANHATTAN MELODRAMA: Clark Gable, Myrna Loy, William Powell—This is good for your best nights and will please all classes. Outstanding performance by the three stars. Played June 10-11. —D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MANHATTAN MELODRAMA: Clark Gable, Myrna Loy, William Powell—One of the best in a long, long time. Drew fairly well. Good story. Is everything the name implies. Played June 14-15-16. —R. E. Wanamaker, Rex Theatre, Ottawa, Ohio. General patronage.

QUEEN CHRISTINA: Greta Garbo—Some wonderful acting and handsome costumes, that's all. It's another choice bit of meat for the League of Decency. One of my Catholic patrons remarked to my wife, "such a loose woman." When will the producers wake up? When it's too late? Boys, pass this one up. It does not mean a thing at the box-office but a headache.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

SADIE McKEE: Joan Crawford—A good Crawford picture that pleased. Above average business in spite of the heat.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

SHOW-OFF, THE: Spencer Tracy, Madge Evans —This is fair entertainment of the comedy-drama variety. Spencer Tracy as the smart aleck with beautiful Madge Evans as his wife put the romantic touch into this. This seemed to appeal to the masses and my patrons thought it very good. However, it is only a one-day picture and will not stand more than that. We ran this one day, Bargain Day, to a good business and pleased all. Running time, 80 minutes. Played June 15.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TARZAN AND HIS MATE: Johnny Weissmuller —About the same sort and quality of picture as the original "Tarzan of the Apes." The kids think it's great. Played here to very good weekend business. Running time, 104 minutes. Played June 15.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

THREE ADDED TO REORTER LISTS

Entering the ranks of the reportorial corps of the "What the Picture Did for Me" department, this week have come three new members, representing the Midwest and Northwest. Their reports appearing in this issue, they are:

John Cosner, Sun Theatre, Sargent, Neb.

H. Newman, Liberty Theatre, Lynden, Wash.

R. E. Wanamaker, Rex Theatre, Ottawa, Ohio.

Monogram

WEST OF THE DIVIDE: John Wayne—Just the kind of a western our Saturday crowd likes. Possibly not enough cowboy singing, but he does talk plain and doesn't stall around. Running time, 55 minutes.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

Paramount

BOLERO: George Raft, Carole Lombard—I call this a good picture and it ought to go big with the ladies, but hot weather or something knocked it way down here. Played June 3-4.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

COME ON MARINES: Richard Arlen, Grace Bradley, Ida Lupino, Roscoe Karns—A marine comedy that has plenty of action, comedy and spicy dialogue. That fellow Roscoe Karns sure is a pip. Played May 18-19.—W. F. (Bill) Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

DEATH TAKES A HOLIDAY: Fredric March, Evelyn Venable—Some will like it, others will not. Holds interest, if you like it. Nothing objectionable and strictly adult entertainment. By reading synopsis you will probably know whether it will go over in your town. It's well acted. Played June 7-8.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

DEATH TAKES A HOLIDAY: Fredric March, Evelyn Venable—This is a very unusual and different picture from anything ever presented before. It deals with that dreaded subject—death. It is not gruesome, but a beautiful romantic love story with sparkling dialogue. March turns in the best acting of his entire career and the rest of the cast are wonderful in their roles. We played this only one day to a fair business. Running time, 78 minutes. Played June 14.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

DESIGN FOR LIVING: Miriam Hopkins, Fredric March, Gary Cooper—A very high class sophisticated comedy that did nice business and pleased the majority. A little too much chatter and not enough action. Played May 28-29.—W. F. (Bill) Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

DOUBLE DOOR: Kent Taylor, Mary Morris—Here is another poor picture from Paramount. It is of the mystery type and presents a light, romantic drama that is free of action and comedy. This is just the type of picture that is ruining the theatres and here's hoping the producers will soon learn that the public does not want them. We played this on Saturday to only a fair business. Running time, 75 minutes. Played June 16.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LAST ROUND-UP, THE: Randolph Scott, Barbara Fritchie—Just the kind of western the fans seem to like. Business better than for some weeks. Played May 19.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MELODY IN SPRING: Lanny Ross, Charlie Ruggles—This is a very good little picture. It is a comedy with music. Lanny Ross sings a few vocal selections and the comedy is furnished by Charlie Ruggles. Ross has an excellent voice and was well received here. Don't overlook this point in your advertising as your patrons have heard Ross over the radio many times. This is good entertainment and we played it one day to good business. Running time, 76 minutes. Played June 6.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MELODY IN SPRING: Lanny Ross, Charles Ruggles, Mary Boland—Paramount is to be commended for giving us this picture. It's clean and Lanny Ross has a wonderful voice and Ruggles and Boland deliver their usual performance. The milking in the pasture scene is excellent. We consider it excellent entertainment, good for your best days. Played June 3-4.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MURDER AT THE VANITIES: Carl Brisson, Jack Oakie, Victor McLaglen—A well produced, very elaborate musical that did a fair business. There are some awfully good tunes in this picture and they are presented in extravagant style that is typical of Carroll's stage shows. Brisson was liked by some. Jack Oakie and Victor McLaglen pleased with their work; they make a good team. This would have been beautiful in color. Running time, 88 minutes. Played June 5-6.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

PRIVATE SCANDAL: Mary Brian, Phillips Holmes—A fair picture that is saved by Ned Sparks. Some comedy and some mystery. The usual dumb detective puzzling out whether it was suicide or murder. Will make a Friday-Saturday picture if you get it to them that it is mostly comedy.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SEARCH FOR BEAUTY: Buster Crabbe, Ida Lupino—Some of my patrons liked this, others said it was poor. Running time, 74 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SHE MADE HER BED: Sally Eilers, Richard Arlen—A fairly well liked program subject. Arlen and Eilers are always good and Grace Bradley is plenty hot as usual. Arlen's baby is the cutest baby every seen in the movies, I do believe. Played June 1-2.—W. F. (Bill) Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

SIX OF A KIND: Charles Ruggles, Mary Boland, Burns and Allen, W. C. Fields, Alison Skipworth—This did not go over for us. No drawing power to any of the stars in this picture. Paramount pictures just don't click for us. This lost money. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SIX OF A KIND: Charlie Ruggles, Mary Boland, Burns and Allen, W. C. Fields, Alison Skipworth—An excellent production. Each actor a "card." Unfortunately, whether the heat or some other reason, the attendance was the lowest in months. Played June 2.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SIX OF A KIND: Charles Ruggles, Mary Boland, Burns and Allen, W. C. Fields, Alison Skipworth—This is a crazy farce comedy. Good entertainment. Just got by on Sunday. Played June 10-11.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

THIRTY DAY PRINCESS: Sylvia Sidney—Nice entertainment. Better than expected. Business average.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

TRUMPET BLOWS, THE: George Raft—I can't give this much. Did not please here.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

TRUMPET BLOWS, THE: George Raft, Adolphe Menjou, Frances Drake—Paramount evidently thinks they have another Valentino in this Raft person but they have not. This picture is on the order of "Blood and Sand" that Valentino made. This star does not pull for us and this picture has not helped any. They dragged in botherly love and a lot more things that were not logical. Not much good in a small town. They don't give a hoot to see a bullfight in the small towns and the picture flopped, that is what the picture is built around. Something missing somewhere, whether it was direction or story, I can't say, but they did not like it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

YOU'RE TELLING ME: W. C. Fields—This picture pleased everyone. Fields is excellent and in this he gives one of his best performances. Only fair Monday business. Running time, 70 minutes. Played June 4.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

YOU'RE TELLING ME: W. C. Fields—A good clean show that will keep them in good humor. By far Field's best picture. Drew fair business in spite of carnival and swimming pool. Played June 11-12.—W. F. (Bill) Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

RKO

AFTER TONIGHT: Constance Bennett—This is a well made picture with a rather familiar story. Business just so-so. Played May 27-28.—Roy W. Adams,

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Mason Theatre, Mason, Mich. Small town patronage.

DELUGE, THE: Peggy Shannon, Lois Wilson—Good picture of its kind. Did not draw very good.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Gene Raymond—I signed my name to our ad on this one. I have to feel it is good to do that. It helped to draw some. Played June 10-11-12.—J. M. Ensor, Crescent Theatre, Little Rock, Ark. General patronage.

HIPS, HIPS, HOORAY!: Wheeler and Woolsey—The usual Wheeler and Woolsey fare. A lot of laughs and the picture is better than their last two but they remembered how raw "So This Is Africa" was and a lot stayed away on that account, I think. Then we have some patrons that do not like them and say so, but the picture is good entertainment with some few broad wisecracks. If you ask me the public wants a little spice in their pictures regardless of what the Purity League thinks. The public that goes to the movies are the best judges of what they want and not the reformers.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LITTLE WOMEN: Katharine Hepburn—It brought in a few extra people that very seldom go to the movies. Very good picture for the old timers but too slow for a steady diet. Rotten sound on this one. Did not do as good on this as we expected to.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

LONG LOST FATHER: John Barrymore—This is a better picture than I expected after reading some exhibitors' blue reports on it. It seemed to please and did a fair midweek business. Played June 12-13.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MORNING GLORY: Katharine Hepburn, Douglas Fairbanks, Jr.—A very poor picture to poor business. A typical RKO picture that has no drawing power. In spite of all of the tremendous publicity RKO has given Hepburn, she is just another flop in our town. RKO cannot very well make an interesting picture, but when they star Hepburn in it, then it is doubly boresome. 100 per cent talking. We played this one two days to poor business and many walkouts. Running time, 70 minutes. Played June 11-12.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MURDER ON THE BLACKBOARD: James Gleason, Edna May Oliver—Good comedy mystery drama. Fine chance for tieups and exploitation. Played June 17-18.—R. E. Wanamaker, Rex Theatre, Ottawa, Ohio. General patronage.

RIGHT TO ROMANCE, THE: Ann Harding, Nils Asther—Fair but did not draw the second night. Played June 7-8.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

STINGAREE: Irene Dunne, Richard Dix—Fair entertainment. Business above average. Good opera singing by Irene Dunne. Locale in Australia. Played June 12-13.—R. E. Wanamaker, Rex Theatre, Ottawa, Ohio. General patronage.

State Rights

ELYSIA: I played this nudist picture just to try to take care of some of my losses on the lemons I have been getting. Business was good. I showed this one to mixed audience. No one under 16 admitted. We showed it just like it came out of the can and I wouldn't be afraid of it. Though it really is in the nude, it is a lot cleaner picture than a lot of the ones I have been showing. It will get the money if you advertise it as hot and that they shouldn't see it, etc., but after they have seen it they will tell you that it wasn't so hot. However, it is well made and the sound is good. If you need some extra change, show it on a midnight show and you will get results. Running time, five reels. Played May 19.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

United Artists

HOUSE OF ROTHSCHILD, THE: George Arliss—This excellent picture pleased everyone that saw it. It failed to do as well as we expected. Perhaps it will not prove to be a small town attraction. After seeing it you can readily understand its great popularity in the large cities. Mr. Arliss is magnificent and is wonderfully supported by the rest of the cast. This picture will please, but will they come out to see it? The color scene is very fine and everyone appreciated its beauty. I believe the producers would not be disappointed if color was used more frequently. Our patrons certainly like color product. Do your best to get everyone to see this production. Running time, 86 minutes. Played May 30-31.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

Universal

BLACK CAT, THE: Koris Karloff, Bela Lugosi—Here is another disappointment from Universal. It is too highly advertised for what it presents and I advise you not to do what Universal did. It is supposed to be a thrill drama, but the thrills are missing and there is little action. With Karloff and Lugosi a splendid picture could have been made, but Universal muffed their chance. Played one day, Saturday, to only fair business. Running time, 65 minutes. Played June 9.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BY CANDLELIGHT: Elissa Landi, Paul Lukas—Lowest gross in six months and more walkouts than in 12 months. Notice some have made favorable reports on this. Can't see where they get it. It's silly, Paul Lukas is hard to understand, and as far as my situation is concerned, the whole thing was a pain in the neck. Played June 14-15.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

BY CANDLELIGHT: Elissa Landi—Saturday night audiences ordinarily do not care for sophisticated movies so our attendance was not what a picture of this type should command. Most of those who attended were satisfied, however. Played June 9.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

BY CANDLELIGHT: Elissa Landi, Paul Lukas—This is a clever and sophisticated comedy drama but a European locale and European cast killed it for my community. Played June 5-6.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

COUNSELLOR-AT-LAW: John Barrymore—We liked Barrymore better in this one than anything we have had him in. Pleased the patrons, also should draw good. Running time, 80 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

COUNSELLOR-AT-LAW: John Barrymore, Bebe Daniels—This is only fair entertainment. It is another special that broke all house records for poor business. As a rule the producers call their best pictures specials, but if this one is a sample of Universal's best, then we don't want any more. The entire picture was taken in one office and the recording was terrible. We had to play it two days and then didn't take in film rental. Running time, 78 minutes. Played June 7-8.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

COUNTESS OF MONTE CRISTO: Fay Wray, Paul Lukas—Very pleasing audience picture, Clean, light and much better than expected by title. Running time, 78 minutes. Played June 10-11.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

I'LL TELL THE WORLD: Lee Tracy, Gloria Stuart—When Tracy tells the world, it is all Tracy and no mistake. Every picture that we have played of this star there might as well be no others in the cast. He is the whole show and while he is good, you can get too much of a good thing. Every shot is built around him and while he carries his role all right, it would be well if the pictures were not subordinated to him.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ONLY YESTERDAY: John Boles—Just as good if not better than "Back Street" and "Seed." Will please the audience, especially the ladies. Would be all right if we could get them all like this one. Running time, 102 minutes.—L. D. Brown Queen Theatre, Brownwood, Texas. General patronage.

WHEELS OF DESTINY: Ken Maynard—Ken Maynard fails to satisfy as he used to. Business not too good, either. Played May 27.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Warner

AS THE EARTH TURNS: Jean Muir—After seeing a screening of this picture we played it on our regular Family Days and made an especial appeal to our rural patrons to come and see it and how they did turn out. Believe me, it was a pleasure to listen to the favorable comments as they left the theatre.



Played June 12-13.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

HAROLD TEEN: Hal LeRoy, Rochelle Hudson—Here is a great little picture that is fast moving and full of pep. It is a comedy that will please both young and old. It is a story of youth, filled with romance, comedy thrills and a slight musical touch. LeRoy's dance is the best scene in the show and that alone is worth the price of the picture. After seeing it you will agree that he is the world's best. Business above average. Running time, 66 minutes. Played June 13.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

World Wide - Fox

TOMBSTONE CANYON: Ken Maynard—A good story and enough action to make it as good as the average western. Running time, 58 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

Short Features

Columbia

BILL POSTER, THE: Krazy Kat Kartoons—Pretty good cartoon comedy. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Educational

PAPA'S BOY: Lloyd Hamilton—The best one from Educational. The two papas steal it from Hamilton. Story, slapstick comedy.—John Cosner, Sun Theatre, Sargent, Nebr.

RIP VAN WINKLE: Terry-Toons—One of the best of this series. Some good music and singing.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MGM

FLYING HUNTERS: Oddities—Very interesting short that was appreciated here. Most of this series have been good. Running time, one reel.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

I'LL TAKE VANILLA: Charley Chase—I guess this will get by. Nothing extra. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

LUNCHEON AT TWELVE: Charley Chase—Another good slapstick comedy from Chase. Will keep them laughing and should please all customers. Chase, as an interior decorator, is very funny and turns in one of the best comedies in quite a while. Come on, Charley, let's have more. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Paramount

BETTY BOOP'S RISE TO FAME: Betty Boop—Here is one of the best cartoons Paramount has made this season. It presents Betty at her best in a review of some of her old shorts. Good entertainment and will please both young and old. Let's have more like this one. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford N. C. General patronage.

HOLLYWOOD ON PARADE: This is just another waste of time and money. A one reeler showing a few scenes of some of the stars in Hollywood at work and play. Only fair entertainment and as a rule will not please. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SEASIN'S GREETINKS: Popeye the Sailor—Popeye always good. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RKO

LION TAMER, THE: Amos 'n Andy—Good for a change, little disappointed. Probably expected too much.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Universal

WHERE'S ELMER?: Vince Barnett—This is a dizzy dish of tripe without a laugh in it. Running time, two reels.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Warner Vitaphone

BUDDY'S TROLLEY TROUBLES: Looney Tunes—Here is a very good cartoon comedy that is interesting and also full of laughs. It is good entertainment for both young and old and will please them all. When you want good shorts, just book them from Vitaphone and rest assured of the best. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PETTIN' IN THE PARK: Merrie Melodies—A very good musical cartoon comedy of the popular song hit. This is good entertainment and pleased our entire audience. These one reelers are great and there have not been any bad ones yet. Personally I think these are as good as any on the market. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PIE A LA MODE: Broadway Brevities—Fair. These Brevities are not near as good as they used to be. It looks as if Vitaphone is slipping. Not worth the money they cost. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PUGS AND KISSES: Charles Judels—This is a good comedy of the slapstick variety but will not please as well as most of the others because Judels is not well known or very popular. He is very good and was well liked. Running time, 21 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

STORY CONFERENCE: Lillian Roth—Another good one from Warner. Running time, two reels.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

STRANGE CEREMONIES: Musical World Journeys—Poor. These reels just don't go over. Running time, nine reels.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Serials

Mascot

MYSTERY SQUADRON: Bob Steele—On the sixth chapter this is holding up fairly well. So far there hasn't been so much repetition as some of their serials have had.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Universal

PIRATE TREASURE: Richard Talmadge, Lucille Lund—This held up fairly well throughout. It would have been better if they had let Dick Talmadge do more acrobatic stunts. A little rough and tumble fighting is all right but twelve episodes of it grows monotonous.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

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MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

AND IT STILL IS

On the editorial page, issue of June 24, 1933, your Chairman in introducing himself to the membership, set forth his sentiments under the heading, "Still Your Business" regarding the manager's vital importance to the industry.

From these first words, we take the liberty of repeating the following paragraph:

"Studio executives, stars, directors, cameramen, division managers, home office advertising managers, branch sales managers, film salesmen, operators, ushers, cashiers, porters, doormen—they all wait on you. For your OK and yours only starts that precious stream of dimes and quarters into your box office that makes it possible for the industry to survive."

A year of tremendous change has since passed. The theatre map has been formed and reformed. New leaders have been appointed, new systems inaugurated. And in the face of all obstacles, the manager has marched ahead, chin up, doing a day's job and doing it well.

He has proven that what we emphasized twelve months ago is doubly true today. Yes, gentlemen—"in spite of hell and high water, this still is your business."

▽ ▽ ▽

A FINE COMPLIMENT

Montreal still echoes to the praises of the Quigley Award winners for May and the presentation ceremonies in which over 250 representative Canadians, led by Mayor Houde, participated in honor of Gene Curtis and Ken Finlay.

According to Mr. Duncan MacInness, special correspondent, the occasion established a number of "firsts" in Canadian theatre history—for instance:

The first time any Montreal Mayor has appeared in person at a theatrical gathering; first time the ultra conservative Montreal "Gazette" has ever run pictures pertaining to theatres in any way; first time theatre managers have ever had pictures and story on front page; first time theatre managers were given testimonial luncheon and such an ovation.

Further, in presenting the plaques, His Honor said:

"The motion picture business in Montreal has needed an incentive. I know that the winning of this splendid plaque will arouse more competition, and probably out of the fight which will ensue, the plaque should come to Montreal again."

That the Quigley competition has been the means of evoking such high regard for the abilities of these Canadian theatremen should be a source of great satisfaction to all showmen, irrespective of where they may happen to be located.

And that Mayor Houde credits the Awards with being the incentive to better business is not only a compliment to the Quigley project, but also to the managers all over the world who have made its success possible.

▽ ▽ ▽

" 'TIS AN ILL WIND"

If the depression has done nothing else to help the theatre, it has brought about a welcome change in the attitude of previously tough-to-crack newspapers toward picture tieups. With the drastic cutting down of general advertising, publishers heretofore content with boom time profits have begun to look with favor upon the dollars and cents value of cooperation with local houses. Thus, in increasing numbers, members are reporting "first time" tieups with their papers, and page one breaks to plug the hookups are far from infrequent.

The turning of many newspapers to the theatre during the lean years for further means of stimulating sales proves again: " 'Tis an ill wind that blows no one good."

▽ ▽ ▽

The scene was the ticket booth of a Broadway first run—time about noon. Half turned from the window was the cashier bent over a magazine in which she was engrossed to the exclusion of the few seeking admission. Called back to life by one of the customers, the gal poked the ticket machine, made change, and immediately returned to the spell of her story.

The barker out front kept calling—"there are seats on all floors. A new and complete show is now about to begin."

▽ ▽ ▽

OPTIMISTIC NOTE

The number of managers this year receiving vacations with pay shows a definite increase over the summer of 1933, judging by the numerous visits we have already enjoyed at Club headquarters this month with out-of-town members.

There are many exhibitors who are shrewd enough to grant yearly vacations with pay in good times or bad, but no doubt the general loosening this season of exhibitor purse strings denotes a definite improvement in current grosses.

Should this state of affairs continue, we may begin to look forward to increases in theatre salaries and perhaps even a day off for managers not now so singularly blessed.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



Novel Trailer Gag Plugs 'Monica' Date

Starting the campaign off some five weeks ahead, with the hanging of two huge banners from the roof of the Strand Theatre building, as illustrated previously in these pages, the Warner Metropolitan Theatres' exploitation crew rounded up a raft of selling slants to publicize the opening of "Dr. Monica."

Barricades were built up for the fronts of the Warner and Hollywood Theatres carrying photo enlargements of Kay Francis, and an overhead arch was installed in the Strand lobby, color scheme, being dark blue; background was lemon yellow and white characters, all enlargements being in full color. The flash was moved out front after the opening.

Unique was the first advance trailer, also used five weeks ahead. This consisted of a series of single frames reading, "Is Dr. Monica in the house?" "Dr. Monica is wanted on the telephone" and "Will Dr. Monica please call at the manager's office?" As was to be expected, the stunt created a lot of favorable buzzing.

Special heralds adapted from the cover design of the press book were placed in key boxes of many hotels, these serving both as throwaways and programs. Special letters were sent to the first night lists of the Theatre Guild, copy calling attention to the fact that the picture had been from an outstanding foreign play.

A chain shoe store hookup netted 600 line ads in local and surrounding newspapers. Beauty shop tieups brought further newspaper display, and two line front page leaders were also planted. Advertising napkins placed in cafeterias and lunch stands in the midtown area also called attention to the date.

Work For a Quigley Award!

WHO ARE THE "BARNUMS"?

The $250 in cash prizes announced by Warner Brothers in last week's issue, for the best all-around promotion campaigns on "The Circus Clown" starring Joe E. Brown, should stir up a lot of excitement among showmen playing the picture. The Warnerites invite all the "modern Barnums"—theatre owners or managers to compete for these attractive awards, distributed as follows:

First prize, $100; second, $50; third, $25; fourth to seventh, $10 each; eighth to fourteenth, $5 each. In case of ties, duplicate awards will be given. Contest has already begun and closes at midnight, Saturday, Sept. 1. Visual evidence of everything used must accompany each entry.

This seems to be a great spot for Round Tablers to go "circus," and we look forward to a flock of prize winning entries from the members.

Agnew "Week" Put On by John Friedl

A nice gesture on the part of the Minnesota Amusement Co., toward Neil Agnew, recently appointed general sales manager of Paramount Pictures, is a "Paramount Appreciation Week" to take place early in July, in honor of that executive. The idea was conceived by general division director John J. Friedl and worked out by circuit ad chief Charlie Winchell and his staff.

Charlie has created a very complete manual that covers every possible angle of advertising and exploitation. Copies have been forwarded to every manager in the circuit and include much meat, such as broadcasts in advance by Messrs. Friedl and Ludwig, advance trailers, special lobby announcements, underlines in newspaper ads and arrangements for local publicity.

Winchell worked out a nice idea in a special scroll which was sent to Hollywood and signed by all Paramount stars. On its return, photostatic copies were made up in which names of local publishers in circuit towns were inserted and mailed to each paper. Mats on same were also forwarded to the papers and were used as opening break in campaign.

Another neat newspaper stunt was a composite picture of local mayor or other leading citizen posing with one of the Paramount stars. This was done by manager taking full length photo of local celebrity in each circuit spot and forwarding same to Charlie who worked out the rest of the gag and returned the completed picture for local publication.

Other smart stunts included selling star stills to merchants as giveaways during week, local "Appreciation Parties" given by merchants for their employees, carrying of theatre slugs in store ads and gala Hollywood openings on the first night of the "Week."

Work For a Quigley Award!

Schwahn Invites Students

To the students at a nearby university, Manager Stan Schwahn, Pattee Theatre, Lawrence, Kan., distributed special invitation cards well ahead of his "Hollywood Party" date. Borden's and Coca Cola were tied in for banners on delivery trucks and displays in drug and grocery stores, and leading women's store went for hookin on Lupe Velez spring fashions.

Work For a Quigley Award!

Mayer Ties In Restaurant On "Hollywood" Opening

The occasion of a new food-and-drinkery opening across the street from Arthur Mayer's New York Rialto, was hooked in effectively to the premiere of "Hollywood Party," where Billy Ferguson's staff cooperated to spread the word. The restaurant, occupying a prominent Times Square corner, was decorated for the premiere, the celebration being publicized further with giant flood and search lights playing on the theatre building and cafe front.

Added cooperation was obtained with a four-page tabloid, space divided between the picture and restaurant copy, copies of which were distributed around town. A sound truck enclosed in glass was another stopper, a balloon giveaway gathering the crowds.

LEADING CANADIANS ASSEMBLE TO HONOR CURTIS AND FINLAY

Cheer Quigley Plaque Winners at Montreal Ad Club Meeting; Mayor Does Honors as Proceedings Are Broadcast

By D. MacINNES
Special Correspondent

[Photo in Pictorial Section]

At Montreal, on June 20, Canadians and the whole world expressed their appreciation of the Quigley Awards with a rousing ovation for Gene Curtis, manager, and Ken Finlay, advertising manager, Palace Theatre, Montreal, Award winners for May. More than 250 theatre managers, distributors, prominent advertising and publicity men and representatives of foreign consulates gathered in the Mount Royal Hotel for the presentation of the Award by Mayor Camillien Houde of Montreal.

The entire proceedings were broadcast over a network of radio stations, which were fed by Station CKAC, the powerful station operated by Montreal's leading newspaper, *La Presse*. Phil Lalonde, station director of CKAC, was personally in charge of the broadcast. Newsreel men and photographers from the Associated Screen News were on hand to get a permanent record of the historic event of the first Quigley Award to come to Canada. Hundreds of telegrams from all over the world were received during the meeting, many of which were read over the air during the hour and a half broadcast.

Colonel Cooper Praises Martin Quigley

The presentation was presided over by W. J. C. Sutton, president of the Advertising Club of Montreal, who introduced Colonel John Cooper, the "Will Hays" of Canada, and head of the Motion Picture Distributors and Exhibitors of Canada, who came down from Toronto especially for the presentation. Colonel Cooper expressed his appreciation of being able to come to Montreal for such an important event and commented on the value of the Award.

He said that he admired the determination of Gene and Ken, who had put forth such splendid effort during the year so as to be the only theatre in the world to win a Quigley Mention every month since the first of the year and then to win the coveted plaque.

"Mr. Quigley, as you know, is a great publisher," he continued. "He is enterprising, influential and conscientious. He saw that publicity is one of the greatest forces in the motion picture business, and set out to increase the interest of theatremen in better advertising and publicity. The award of the silver plaque for the most outstanding promotion campaign is an indication of that keen interest."

Colonel Cooper then introduced Mayor Houde, who expressed in his usual dynamic manner his appreciation not only on the score that the Award had come to two Montreal men, but also because their success had brought honor to the city itself. He stated that it was always a pleasure to recognize signal accomplishments.

"Then again," he continued, "the motion picture business in Montreal has needed an incentive. I know that the winning of this splendid plaque will arouse more competition, and probably out of the fight which will ensue, the plaque should soon come to Montreal again."

His Honor congratulated Gene and Ken personally for their success, and thanked them in the name of the city for having brought the Award to Montreal.

In accepting the plaque, Gene expressed his keen appreciation of the honor which has been bestowed on him and his able coworker, stating that they would try to continue to justify the distinction given to their theatre through the Quigley Award.

Ken Finlay also made a nice acceptance speech in which he said he particularly wished to express his appreciation to Gene for having shared all credits throughout the Quigley contest. "It is a pleasure to do your best when your work is so publicly acknowledged," said Ken.

All Consulates Represented

Because of the international aspect of the Quigley contest, representatives were present from all nations in the world having consulates in Montreal. Colonel Hopper, of the United States Consulate, was at the guest table, and other consuls invited were from France, Roumania, Switzerland, Portugal, Czechoslovakia, Belgium, Austria, Colombia, Finland, Germany, Greece, Hungary, Italy, Mexico, Nicaraugua, Norway, Poland, Spain, Sweden, The Netherlands, Argentina, Boliva, Brazil, Monaco, Salvador, Yugoslavia and Venezuela.

Presentations of personal gifts were also made to the two men by Warner Brothers, whose picture "20 Million Sweethearts" was the one on which the Award was granted. Gene thanked Mrs. Laura Elston and Charlie Osborne, representatives of Warner's, who were present.

Congratulatory telegrams and cables came in during the luncheon from all over the world with such rapidity that two Canadian National Telegraph messengers were kept busy delivering them. These were read at the meeting and carried to the vast radio audience. At the time your correspondent had to get this report in the mail, the wires were still continuing to pour in. Noticeable was the world-wide salute with telegrams and cables from all branches of Warner Brothers—First National, headed by messages from A. W. Smith, Jr., and Charles Einfeld. Vitagraph was also represented by Harry Paynter, Canadian general sales manager, and M. Perry of Toronto, Joseph Plottel of Vancouver, Charles Osborne of Montreal, Wolfe Cohen of Winnipeg and M. J. Isman of St. John.

One of the first telegrams to arrive was that from Martin Quigley, followed by one from Tom Connors.

Industry Heads Wire Winners

From Paramount were messages from Adolph Zukor and George Schaefer, as well as general greetings from the Pacific Coast Convention and also from Boris Morros at the New York Paramount.

Tribute was paid to these showmen by Al Lichtman, Joseph Moskowitz, Harry Buckley and Hal Horne of United Artists. Speaking for Mickey Mouse, Minnie and all their friends, Walt Disney sent special greetings.

John D. Clarke, Charles E. McCarthy and Jim O'Loghlin, Canadian sales manager, conveyed greetings from Fox Films, and Ned E. Depinet, Jules Levy and Robert Sisk sent congratulations from Radio Pictures.

Universal Pictures also paid tribute with wires from J. R. Grainger, A. J. Sharick, F. J. A. McCarthy, Paul Gulick, Canadian Universal Film Company and D. Leduc.

Metro-Goldwyn-Mayer sent greetings through H. Cass, Montreal branch manager, and from Toronto hearty congratulations were sent from Empire Films.

Other distributing companies were represented by W. Ray Johnston, president of Monogram Pictures, and also one of the Quigley judges for May.

From their own company, Famous Players Canadian Corp., Ltd., Gene and Ken received most glowing congratulations and praise over the signature of the Executive Committee, as well as individual wires from J. J. Fitzgibbons, managing director; R. W.

(*Continued on page 80, column 3*)

JUNE JUDGES AND JUNE DEADLINE

The following industry leaders have consented to determine the winner of the Quigley Award for June:

JAMES R. GRAINGER, General Manager of Distribution, Universal Pictures; SPYROS P. SKOURAS, President, Fox West Coast Theatres; MORT BLUMENSTOCK, Director of Theatre Advertising and Publicity, Warner Bros. Theatres. These gentlemen represent, respectively, the distribution, exhibition and advertising branches.

The deadline for June entries has been set for THURSDAY, midnight, JULY 5. All campaigns must be received at Quigley Committee Headquarters, 1790 Broadway, New York City, by that time in order to receive consideration.

Read the rules, printed again in last week's issue, and send in that good campaign right now.

Bryant Flies Own Plane To Exploit Pictures

Round Tabler Robert Bryant dropped into headquarters out of the sky last week on an air trip from Rock Hill, S. C., where he operates the Capitol Theatre. Bob is his own pilot, with hundreds of flying hours to his credit, and has taken part in many air meets.

Besides flying strictly for pleasure, Bryant uses his ship to exploit his attractions. Every now and then, he flies over the immediate section throwing out heralds and passes, and also has towed banners to plug some big coming feature. These stunts are put on only now and then, for as Bryant says, he is taking no chances of killing the novelty of his air advertising by overdoing it.

The accompanying photo shows this member alongside of his 100 horsepower racing machine. Note the Mickey Mouse decoration over the landing wheel. It was designed especially for Bob by Walt Disney.

Work For a Quigley Award!

Mascot Year Book

Among the first of the new product announcements that reach our desk is that of the Mascot Pictures executed and well devised by Al Sherman, director of advertising and publicity. The general color scheme is a tasteful red and black, illustrating the 12 pictures detailed in the book. Al wisely lays off the sensational and has turned out a very readable brochure.

Work For a Quigley Award!

Barnhart Fills In For Al Hostler

With Al Hostler, Strand Theatre manager, Altoona, Pa., taken ill suddenly with scarlet fever, exhibitor Jake Silverman called in D. B. Barnhart to stand by, this showman being known to the Silverman brothers through his connection with the State Fair Park in Wheeling, W. Va., which he had managed for many years.

Barnhart arrived in time to handle the 18th anniversary of the theatre, and as both Silvermans, Jake and Ike, are prominent and well liked citizens of Altoona, the city cooperated readily in putting over the occasion. Both newspapers broke page one stories and gave space in the editorial columns to the brothers who are known as the "fathers" of the local motion picture business, the stories going back to the old days of the penny arcade era.

Work For a Quigley Award!

Weshner Modernizes Front For Increased Receipts

Since taking over the Milwaukee and Wisconsin Theatres for Warner Brothers, zone manager Skip Weshner has been working night and day to put many of these spots in better working order. Skip is an old time believer in the value of fronts that are attractive and easy on the eye and has done a lot of fine work in this respect.

The front of the Egyptian Theatre, Milwaukee, (see photo), is a good example of Weshner's activities. Previously, it was decorated with two conventional three sheet frames and a banner strip above the doors. Skip's new front covers the masonry entirely, panelled enlargements and artistic abovedoor banners, as can be perceived, doing a dressy job of selling.



Bryant at His Plane



Cohen's Shadow-Box Lobby



Luckie's Atmospheric Front



Weshner Directs Metamorphosis

Changes in the outdoor lighting also helped to bring new attention to the theatre. Repainting of the marquee and upright, in addition to lamps of stronger wattage, added to the attractiveness of the entire front. Receipts are reported to have increased satisfactorily which may be a tip-off to other theatremen looking about for angles to increase the drawing power.

Abe Cohen Constructs Own Theatre Fronts

Abe Cohen and his sign painter take delight in turning out attractive fronts up at Schine's Massena, Massena, N. Y., as witness photo, illustrating construction of beaverboard with eight by ten insertions on "Men In White." Under the marquee an electrically lighted shadow-box with cutout letters was planted and the two large heads on either side of the box-office were obtained from local exchange.

Abe covered the surrounding towns by use of his mailing list, sending programs announcing his showing of "Men in White"; in addition to country billing, newspaper ads, etc. Four store windows were promoted and dressed with Neon displays to plug the picture.

Work For a Quigley Award!

Luckie Also Goes Jungle on "Tarzan"

An atmospheric front was constructed by D. F. Luckie at the Strand in Orange, Texas, for "Tarzan and His Mate" that drew particular attention from the kid patronage. The entire front was covered with palm leaves to give the jungle effect (see photo) and Luckie got hold of two monkeys whose antics in a cage in front of the house caused no end of amusement. We assume the gentleman at right with the monkey is Luckie.

Copy in all ads stressed the fact that the picture was one that the whole family could see, and "D. F." reports that the many families who took him at his word helped to crack a lot of attendance records.

Work For a Quigley Award!

Boucher Names Horse Race After Star

A stunt that always is good for extra publicity and is potent at this time of the year is the naming of certain races at local tracks after stars appearing in current pictures. This slant was whipped across by Frank Boucher, for his date on "Viva Villa" at the Maryland, Hagerstown, Md.

However, Frank went the gag a step better by promoting a sizeable cup for the winner, presenting it in the name of Wallace Beery, star of the picture, with which cognomen the gallop was inaugurated. The stunt broke the local dailies and was also carried by other papers reporting the results of the races at the popular Maryland track.

Work For a Quigley Award!

Lamm Promotes Sears, Roebuck for Free Ad

Louis Lamm, Capitol Theatre, Elyria, Ohio, promoted a newspaper ad for his house and a paid page spread on the back of his weekly Movie News from Sears, Roebuck for the showing of "As the Earth Turns."

Ad carried copy to the effect that all the home furnishings, farm machinery and other equipment used in the picture were purchased by Warner Brothers from the mail order house and recommended that readers see the picture of farm life and a real tribute to Sears' merchandise. Pretty neat work on Louie's part.

Soap Sculptors Model Walt Disney Characters

Walt Disney's "Three Little Pigs" and "Big Bad Wolf" carved from soap by Helen Earle, of Jacksonville, Texas, (see photo) won an honorable mention and cash prize in the senior class at the Tenth Annual Soap Sculpture competition at Rockefeller Center, New York.

Nearly 4,000 sculptures were reported to have been entered for the Procter & Gamble prizes. Contestants were listed from all parts of the country, and after the New York show, selected groups of entries are to be sent on tour to various sections.

Work For a Quigley Award!

Jungle Street Bally Plugs "Lost Jungle"

Perhaps the showmen at the State Theatre, Youngstown, Ohio, raided a few merry-go-rounds to obtain jungle beasts for exploitation on "Lost Jungle," but wherever they were obtained a flash lobby was created, the animal figures planted realistically against the background of palms, grass, etc.

Two days ahead, the display was placed on a sound truck (see photo) and a boy dressed in Clyde Beatty costume put on an animal training act with chair and pop gun. An old barrel was secured with a rosined piece of rope through the center which when pulled gave forth an awe-inspiring roar. The elephant on the truck was animated by motor which caused it to move trunk, head and tail.

Other gags used were a valance that covered all sides of marquee and imprinted napkins distributed in downtown restaurants. Effective cooperation was given by S. P. Gorrel, sales manager for Mascot Pictures in that territory.

Work For a Quigley Award!

Now, Herman

Seems that Clark Gable is available for exploitation over in Glen Cove, Long Island, where Herman Starr tied in with local drug store to distribute color stills of the star on "Manhattan Melodrama," at the Cove Theatre. Copy was headed "Ladies, Clark Gable is Yours For the Asking. Free."

Work For a Quigley Award!

Taylor Ties In Mayor On "Hollywood Party"

Bill Taylor, Loew's State, Houston, Tex., must know his Mayor well for on "Hollywood Party" he planted a newspaper story to the effect that "Mayor Oscar Holcombe is apt to be gone again over the week-end, but do not trouble his charming secretary as to his whereabouts as the chances are one hundred to one he's gone to Loew's to see 'Hollywood Party.'" Bill reports that His Honor enjoyed the clowning. Remember the old adage "know your man" before you pull this one.

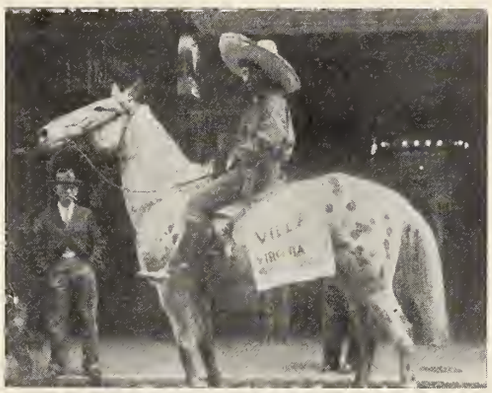
A star doubles contest was put on to find locals resembling the most prominent stars in the picture. Contestants were judged by audience applause at evening shows. All street cars were bannered, while for an extra bally six Hollywood party girls outfitted in shorts crashed the ball park, boxing show and wrestling matches, being introduced from the diamond and ring with a plug for the picture.



Soap Sculpture Disney Models



"Lost Jungle" Street Bally



Shaffer's Costumed Rider



Botwick's "Vanity" Window

On "Manhattan Melodrama" Taylor effected a tie-up with Western Union whereby twenty-five telegrams were sent to most popular girls in graduating classes of each school in the city. Message was signed by Clark Gable and invited each girl to see the picture as his guest at the State. A tie-up with the classified section of one of the papers also netted Bill a thirty inch ad.

Shaffer Sells Beery As Robin Hood

Over 1,000 girls attend college in Harrisonburg, Va., and to draw from this desirable class of patronage, Manager F. K. Shaffer, of the Virginia Theatre in that spot, sold "Viva Villa" from the romance angle, decking up his ads with a lot of pretty girls and boosting Wallace Beery as Robin Hood, the poor man's friend.

To catch the attention of the farm trade, Shaffer put out a bally of a costumed rider on a horse carrying banner reading "Villa Rides Again," (see photo) and reports that this slant got him plenty in return, as it cost him little and impressed the rurals to whom it appealed.

Work For a Quigley Award!

Lou Smith Inaugurates An Aeroplane Contest

Lou Smith, New Elton Theatre, Brooklyn, N. Y., has put over what he calls an Aeroplane Contest for his kid patronage, and says if there is anything any of you boys want to ask him about, he'll meet all-comers.

On the premise that all kids love to build aeroplanes, he offered three silver loving cups and twelve aeroplane kits for the best models turned in. Lou got six pilots from Floyd Bennett Field to select the winners and broke his newspapers with plenty of publicity. He further suggests in starting an Aeroplane Club every member be given a kit, these to be gotten from an aeroplane supply store at minimum cost with the merchant to be promoted for a few models to get the Club started.

Lou reports that he had three windows full of models and claims it is one of the greatest stunts he ever pulled at his house.

Work For a Quigley Award!

Gurley Constructs Giant Sized "Century" Display

We recently showed you Clarke Gurley's display on "Eskimo," and now he comes through with one on "20th Century" for the date at the Ritz in Bainbridge, Ga. The display with just the name of the picture ran right across the front of his house at the edge of the street, measuring 27 feet long, each letter 34 inches high and 10 inches thick. At night the display was illuminated with concealed footlights, 20 red and blue lamps. Clarke tells us that this display was constructed by Artist Ben Rivers and attracted plenty of attention.

Work For a Quigley Award!

Botwick Uses Newsreel Shot to Sell "Vanities"

Tying-in the newsreel shot of Earl Carroll arriving in Boston with the print of "Murder at the Vanities," Harry Botwick, State, Portland, Maine, used the clip with the regular newsreel on his showing of the picture. Harry had the print shipped to him by air and played this up in the papers, which gave it a good break in connection with a special story on Carroll.

A tie-up with one of the leading merchants netted him a window-display (see photo) and two free ads. Electrical transcripton, orchestrations and music were plugged over radio station for a week in advance, picture and theatre receiving credits at all times.

THE BATHING SUIT REVUE

Now that Ed Hart, City Manager, Walter Reade Theatres, Plainfield, N. J., has put on the first reported bathing suit revue, we may say the season is now officially on for this box office builder. And here are the details from Ed for the information of the interested. Ed speaking:

"As soon as the weather becomes hot enough to interfere with business, I contact department stores selling nationally known bathing suits such as Annette Kellerman, Jantzen, etc. Arrangements are made to select the prettiest girl employees to model suits and beach togs, girls given the outfit they wear by the manufacturer in payment for services. The revue is put on for three days, with store advertising ten days ahead and during the showings.

"The stunt is costless to the theatre and store, and as all store advertising includes mention of screen attractions as well, theatre may cut down the budget for this feature. The idea is valuable at this time especially in view of the usual circus and carnival opposition."

Hart sends along tear sheets of department store advertising wherein generous space is given to both the bathing suit show and screen, at the Oxford Theatre. Newspapers also carried publicity on this. Presentation was put on at 8:30 each evening.

"Beggars In Ermine" Lands Spot Windows

Colored enlargements of Betty Furness wearing the new style fashions were planted in numerous Broadway windows by Manager Leo Justin and publicity director Stockton Leigh for the date on "Beggars in Ermine" at the New York Mayfair.

Of special mention was the tieup made with Macy's Cinema Shop, wherein an entire window was given over to the plug, as well as additional showings inside the store. Crowd-stopper street ballys of characters costumed were also used effectively.

"WRINKLES"

D. E. WESHNER, Division Manager Warner Theatres, Wisconsin

Outside frosted obsolete lamps such as 10-, 15-, 25- *and* 40-*watt colored, which have been used on marquees, etc., can be salvaged by dipping the bulbs into a strong solution of lye, thus restoring the bulbs to their original clearness. This was done by Manager Exton of the Venetian, Milwaukee, who salvaged* 145 *bulbs at a total cost of* 30 *cents for the lye. Weshner intends practicing this procedure in other theatres of his division.*

WALLY CALDWELL, Manager Valentine, Toledo, Ohio

We have found that the following marquee letters may be used for substitution: X for Y, E for F, E or T for I, B for E, D for L, D for U. Due to black metal background, we use black tape for blocking out, but theatres with light colored backgrounds can use adhesive tape. Would appreciate other members sending in other alphabet combinations to be used as above.

Houses without poster artists or a cut or machine can make up attractive one, three and six sheet cutout posters. We use these weekly and make them up with aid of fret saw and a sheet of compoboard. These are embellished wherever illumination can heighten effect.

Bevel's Hollywood Beauty Contest Clicks

L. W. Bevel, Princess Theatre, Harriman, Tenn., put on a "Hollywood Beauty Pageant" (see photo), the gentleman to the left being "L. W." himself and to the right, Philip Reye, ventriloquist and magician entertainer.

Tying in with the merchants in his town, each young lady in the pageant represented one of the stores and was introduced from the stage as "Miss (Business firm)". Bevel



Bevel's Hollywood Pageant

called on various spots for his judges, Mexico City, California, Atlanta and Birmingham visitors serving in this capacity. Girls paraded before the committee for elimination and the lucky one was awarded with a loving cup and given the title "Miss Harriman." During rehearsals pictures were taken which were later spotted in the lobby.

Bevel, who is no mean musician himself, helped entertain while the judges were out in order to avoid any dull moments. The entire show including advertising, etc., cost only $40, so "L. W." reports and played to capacity the two days it ran.

Work For a Quigley Award!

Stoflet's Candy Giveaway

When Col. C. R. Stoflet, Margie Grand Theatre, Harlan, Ky., played the serial "Pirate Treasure" cards were given away before the showing of chapter one to all kids attending, announcing a treasure hunt and informing the youngsters that the card together with their ticket of admission would entitle each of them to a free box of candy.

MORE ABOUT THE AWARD CEREMONIES

(Continued from page 77)

Bolstad, comptroller; J. C. Nairn, director of publicity, and others. Fellow managers in Famous Players sent wires coming from the East Coast, represented by R. J. Macadam in Halifax, F. W. Winter in Moncton, and Walter H. Golding in St. John. Skipping across Canada to the West Coast, came congratulations from L. I. Bearg, western division manager.

Even in Montreal, congratulations were showered in by wire, with messages from J. C. Adams, of Loew's Theatre, T. Cleary of the Princess Theatre, the managers of Radio Stations CRCM, CHLP, CFCF and CKAC, as well as tributes from many Canadian concerns with headquarters in Montreal, which was testimony as to the regard these concerns have for Gene and Ken in their community.

Managers Send Congratulations

An interesting sidelight was a wire from John J. Friedl in Minneapolis, as it was he who first started Gene Curtis in the motion picture business. Congratulations were also received from Ed Cuddy, division manager, and from Walter Lloyd and other managers in the Mullin-Pinanski Circuit.

Tributes also came from outside of the industry, as evidenced by messages from civic officials, newspapers and commercial concerns from coast to coast in Canada and the United States, from the mayor of Halifax to the Governor of Michigan.

Hollywood was represented by wires from many of the stars, particularly those on the Warner Brothers' lot.

Obtained Smash Publicity

Time and space do not permit listing all telegrams received, nor the messages they conveyed. But important was this world-wide tribute to these two theatremen and the recognition paid them for the winning of the coveted Quigley Plaque.

Old-timers say that they cannot recall such an ovation ever before given, which is indication of the importance Quigley Awards have in the eyes of the industry.

Noteworthy was the smash newspaper publicity obtained by these popular showmen, every daily in town carrying pictures of the winners and stories, including a three-column picture on the front page of the plaque itself.

IT'S IMPORTANT

In Better Theatres, Section Two of this issue of Motion Picture Herald, there is a raft of good stuff of interest to all theatremen. George Schutz has written another instalment of his ace series on theatre advertising in which he explains type, information of practical aid to every manager.

J. T. Knight again discusses theatre supervision, describing the ordering of the theatre's routine affairs, and Leo T. Parker speaks on the law controlling advertising. Among the other good features are actual methods in late theatre design for those contemplating building or remodeling.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May 1	70	
Green Eyes	Charles Starrett-Shirley Grey	June 15	67	
Murder on the Campus	Charles Starrett-Shirley Grey	Dec. 27,'33	73	Feb. 17
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks - Wm. Bakewell	Feb. 5	65	Mar. 24
Rainbow Over Broadway	Joan Marsh-Frank Albertson	Dec. 1,'33	70	
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15	75	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Moon	Jack Holt-Fay Wray	June 15	69	
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr. 20	58	
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17	62	Apr. 12
Hell Bent for Love	Tim McCoy-Lilian Bond	May 20	58	
Hell Cat, The (See "In the Cutting Room," May 12.)	Robt. Armstrong-Ann Sothern	June 16	69	
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23	105	Mar. 3
Line-Up, The	William Gargan-Marian Nixon	Mar. 17	65	May 5
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24	58	June 2
Man's Game, A	Tim McCoy-Evalyn Knapp	June 21	58	
Most Precious Thing in Life, A	Jean Arthur - Donald Cook - Richard Cromwell	June 5	70	June 23
Ninth Guest, The	Donald Cook-Genevieve Tobin	Jan. 31	69	Mar. 10
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston	Apr. 20	78	Mar. 10
Once to Every Woman	Fay Wray - Walter Connolly - Ralph Bellamy	Jan. 15	70	Mar. 31
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31	64	May 26
Party's Over, The	Stuart Erwin-Ann Sothern	May 15	65	May 19
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15	70	Apr. 14
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10	74	
Speed Wings	Tim McCoy-Evalyn Knapp	Feb. 5	60	Apr. 7
Twentieth Century	John Barrymore - C. Lombard - Walter Connolly	May 11	91	Apr. 21
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6	59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr. 10	74	Apr. 21

Coming Attractions

Beyond the Law	Tim McCoy-Shirley Grey	
Blind Date (See "In the Cutting Room," June 16.)	Ann Sothern - Paul Kelly - Neil Hamilton	
Broadway Bill	Warner Baxter-Myrna Loy	
Captain Hates the Sea, The	Fred Keating - Wynne Gibson - Victor McLaglen-John Gilbert	
Defense Rests, The (See "In the Cutting Room," June 16.)	Jack Holt-Jean Arthur	
Girl In Danger	Ralph Bellamy-Shirley Grey	
Lady Is Willing, The	Leslie Howard-Binnie Barnes	76 Feb. 10
One Night of Love	Grace Moore-Tullio Carminati	
Orchids and Onions	Carole Lombard	
Song You Gave Me, The	Bebe Daniels-Victor Varconi	84 Oct. 21,'33
Sure Fire	Gene Raymond	
What Price Scandal	Richard Cromwell-Arline Judge	
Whom the Gods Destroy	Walter Connolly-Robert Young-Doris Kenyon	July 7

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston - May Stuart - Borneo Joe	Apr. 14	70	
Fantomas	Jean Galland	Feb. 15	59	Apr. 14
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling	Mar. 15	60	
Hollywood, City of Dreams	Jose Bohr	Mar. 30	68	
Romance in Budapest	Franciska Gaal	Apr. 18	93	May 19
Shame of a Nation	Gustaf Diessl	Apr. 10	75	May 5
Tell-Tale Heart	Norman Dryden - John Kelt - Yolande Terrell	June 5	55	

Coming Attractions

Blue Light	Leni Riefenstahl	Aug. 1 90

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dassan		Dec.	22,'33 36	Dec. 30,'33
Forgotten Men	War Film	Apr.	1 84	May 27,'33
He, King of Virtue	Fernandel-Collette Darfeuil	Dec.	20,'33 58	
Road to Ruin	Helen Foster-Paul Page	May	15 58	Feb. 24
Throne of the Gods		Dec.	22,'33 55	Dec. 30,'33

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bedside	Warren William	Jan. 27	65	Mar. 17
Big Shakedown, The	Bette Davis - Charles Farrell - Ricardo Cortez	Jan. 6	64	Feb. 17
Circus Clown, The	Joe E. Brown	June 30	63	May 19
Dark Hazard	Edward G. Robinson	Feb. 3	72	Nov. 25,'33
Fashions of 1934	William Powell-Bette Davis	Feb. 17	78	Jan. 13
Fog Over Frisco	Donald Wood-Bette Davis-Lyle Talbot-Margaret Lindsay	June 2	68	June 16
Journal of a Crime	Ruth Chatterton	Mar. 10	65	May 5
Mandalay	Kay Francis-Ricardo Cortez	Feb. 10	65	Feb. 24
Massacre	R. Barthelmess-Ann Dvorak	Jan. 20	69	Jan. 27
Merry Frinks, The	Aline MacMahon	May 26	67	
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7	62	
Side Streets (See "A Woman in Her Thirties," "In the Cutting Room," Mar. 17.)	Aline MacMahon - Paul Kelly-Ann Dvorak	June 30		
Twenty Million Sweethearts (Reviewed under the title "Rhythm in the Air.")	Dick Powell - Ginger Rogers - Pat O'Brien	May 26	89	Mar. 24
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5	62	Mar. 24
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31	84	Feb. 17

Coming Attractions

British Agent (See "In the Cutting Room," June 23.)	Leslie Howard-Kay Francis	
Kansas City Princess	Joan Blondell - Glenda Farrell-Robert Armstrong	
Man With Two Faces, The	Edward G. Robinson - Mary Astor-Ricardo Cortez	72 June 2
Midnight Alibi	Richard Barthelmess - Ann Dvorak - Helen Lowell	July 14 59 May 26
Return of the Terror	Lyle Talbot-Mary Astor	July 7 65 June 2

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Men Are Enemies	Hugh Williams - Helen Twelvetrees	Apr. 20	79	Apr. 7
Baby Take a Bow	James Dunn - Claire Trevor - Shirley Temple	June 22	*68	June 16
Bottoms Up	"Pat" Paterson-Spencer Tracy-John Boles	Mar. 30	84	Mar. 10
Call It Luck	"Pat" Paterson-Charles Starrett	June 1	*63	June 2
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb. 2	82	Feb. 3
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18	76	May 12
Charlie Chan's Courage (See "In the Cutting Room," May 26.)	Warner Oland-Drue Leyton	June 29		
Coming Out Party	Frances Dee-Gene Raymond	Mar. 9	79	Jan. 27
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23	84	Apr. 14
David Harum	Will Rogers-Evelyn Venable	Mar. 2	83	Mar. 3
Devil Tiger	Kane Richmond-Marion Burns	Feb. 16	60	Feb. 17
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9	72	Apr. 7
Frontier Marshal	George O'Brien-Irene Bentley	Jan. 19	66	Feb. 18
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16	78	Mar. 17
Heart Song	Lilian Harvey-Charles Boyer	Apr. 27	81	Aug. 12,'33
Hold That Girl	James Dunn-Claire Trevor	Feb. 16	65	Mar. 31
I Am Suzanne!	Lilian Harvey-Gene Raymond	Jan. 5	98	Jan. 27
I Believed in You	Victor Jory - John Boles - Rosemary Ames	Feb. 23	68	Feb. 17
Murder in Trinidad	Heather Angel - Victor Jory - Nigel Bruce	Apr. 6	74	May 26
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	May 11	87	Apr. 28
Orient Express	Heather Angel-Norman Foster	Jan. 12	72	Mar. 10
Sleepers East (See "In the Cutting Room," Dec. 30, '33.)	Wynne Gibson-Preston Foster	Jan. 26	69	
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May 25	*83	Apr. 28
Stand Up and Cheer	(All Star Musical)	May 4	80	Apr. 28
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May 4	81	June 16
Three on a Honeymoon (See "In the Cutting Room," Mar. 3.)	Sally Eilers-Johnny Mack Brown	Mar. 23	65	
Wild Gold	John Boles - Claire Trevor	June 8	73	May 26

Coming Attractions

Caravan	Charles Boyer - Loretta Young - Jean Parker-Phillips Holmes	Sept. 28
Cats-Paw, The (See "In the Cutting Room," May 12.)	Harold Lloyd-Una Merkel	Aug. 17
Grand Canary	Warner Baxter-Madge Evans	July 13 *80 June 23
Handy Andy	Will Rogers-Peggy Wood	July 27 81 May 5
Judge Priest	Will Rogers	Oct. 12
Marie Galante	Spencer Tracy-Ketti Gallian	
Serenade	"Pat" Paterson-Nils Asther	Aug. 24
Servants' Entrance	Janet Gaynor-Lew Ayres	Sept. 14
She Learned About Sailors	Lew Ayres-Alice Faye	July 6 *80 June 23
She Was a Lady	Helen Twelvetrees - Donald Woods - Ralph Morgan	July 20
Wanted	Rosemary Ames - Victor Jory - Russell Hardie	Aug. 10

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Sally (Reviewed under the title "Aunt Sally.")	Cicely Courtneidge		72	Mar. 3
Arson Ring, The	Leslie Banks		68	
Channel Crossing	Constance Cummings - Matheson Lang	June 1	64	Apr. 7
Dick Turpin	Victor McLaglen	June 15	72	
Evergreen	Jessie Matthews-Sonnie Hale			June 23
Friday the 13th	Jessie Matthews	May 1	73	May 26
Ghoul, The	Boris Karloff	Feb. 15	75	Oct. 28, 33
Just Smith	Tom Walls		69	May 5
Murder Party, The (Reviewed under the title "The Night of the Party.")	Leslie Banks		62	Mar. 10
Orders Is Orders	Charlotte Greenwood - James Gleason	Apr. 15	61	Aug. 19,'33
Prince of Wales, The			57	
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8,'33
Waltz Time	Evelyn Laye	Mar. 1	76	Aug. 12,'33
What? A Boy! (Reviewed under the title "It's a Boy.")	Edward Everett Horton - Leslie Hensen		80	Sept. 30,'33
Wings Over Everest				June 16
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton	May 28	70	June 9

GOLDSMITH PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Hang	All-Star Cast	June 15		
I Hate Women	Wallace Ford-June Clyde	Apr. 15	72	Apr. 14
Woman Unafraid	Lucille Gleason - Richard "Skeets" Gallagher	Feb. 15	68	

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cross Streets	John Mack Brown Claire Windsor-Anita Louise - Kenneth Thomson	Jan. 22	67	
Fifteen Wives (See "House of Strangers," "In the Cutting Room," June 2.)	Conway Tearle-Noel Francis	June 1	68	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fugitive Road	Eric Von Stroheim - Leslie Fenton - Wera Engels	July 1	66	
In Love With Life	Dnslow Stevens-Lila Lee-Dickie Moore	Apr. 1	68	May 19
Twin Husbands	John Miljan - Shirley Grey - Monroe Dwsley	Feb. 25	62	June 9

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer	June 1	68	May 19

Coming Attractions

No Ransom	Leila Hyams-Phillips Holmes	Oct. 26	70	
Once to Every Bachelor	Marian Nixon-Neil Hamilton	Dec. 14	72	May 19
School for Girls	Sidney Fox-Paul Kelly	Mar. 22,'35		
Take the Stand	Jack LaRue-Thelma Todd	Sept. 7	78	
Two Heads on a Pillow	Neil Hamilton-Miriam Jordan	Feb. 1,'35		
When Strangers Meet	Richard Cromwell-Arline Judge	July 20	74	
Without Children		May 10,'35		

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The (Reviewed under the title, "Heads We Go.")	Constance Cummings	Dec. 8,'33	87	Sept. 16,'33
Morning After, The (Reviewed under the title, "I Spy.")	Ben Lyon-Sally Eilers	Jan. 1	63	Oct. 28,'33
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec. 13,'33	65	Dec. 30,'33
Unknown Blonde	Edward Arnold - John Miljan-Barbara Barondess - Dorothy Revier	Apr. 23	67	May 5

Coming Attractions

Scarlet Letter, The (See "In the Cutting Room," June 2.)	Colleen Moore-Hardie Albright-Henry B. Walthall			
She Had to Choose	"Buster" Crabbe-Isabel Jewell-Sally Blane-Regis Toomey			

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe-Ruth Hall	Apr. 15	68	
Fighting Rookie, The	Jack LaRue-Ada Ince	May 15	68	
What's Your Racket?	Regis Toomey-Noel Francis	Dec. 1,'33	70	Mar. 10

Coming Attractions

Untitled	Buster Crabbe-Gloria Shea			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cat and the Fiddle, The	Jeanette MacDonald - Ramon Novarro	Feb. 16	78	Feb. 24
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore-John Barrymore - Jean Harlow - Madge Evans-Karen Morley-Edmund Lowe - Lee Tracy - Jean Hersholt	Jan. 12	113	June 10,'33
Eskimo	Native Cast	Jan. 19	117	Nov. 18,'33
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan. 5	78	Dec. 30,'33
Hollywood Party	(All Star Musical)	June 1	70	June 2
Laughing Boy	Ramon Novarro-Lupe Velez	Apr. 13	79	
Lazy River	Jean Parker-Robert Young	Mar. 16	77	Mar. 10
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May 4	95	Apr. 28
Men in White	Clark Gable-Myrna Loy	Apr. 6	75	Feb. 17
Murder in the Private Car (See "In the Cutting Room," June 16.)	Charles Ruggles-Una Merkel	June 29	*70	
Mystery of Mr. X	Robert Montgomery - Elizabeth Allan	Feb. 23	91	Mar. 3
Operator Thirteen	Marion Davies-Gary Cooper	June 15	86	June 16
Queen Christina	Greta Garbo-John Gilbert	Feb. 9	103	Dec. 30,'33
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 30	90	Mar. 31
Sadie McKee	Joan Crawford-Franchot Tone	May 11	95	May 12
Show-Off, The	Spencer Tracy-Madge Evans	Mar. 9	80	Mar. 3
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr. 20	116	Apr. 28
Thin Man, The	William Powell-Myrna Loy	May 25	*95	May 19
This Side of Heaven	Lionel Barrymore-Fay Bainter	Feb. 2	76	Jan. 27
You Can't Buy Everything	May Robson-Jean Parker	Jan. 26	85	Feb. 10

Coming Attractions

Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March			
Born to Be Kissed (See "In the Cutting Room," June 16.)	Jean Harlow-Franchot Tone	July 13		
Four Walls	Franchot Tone - Karen Morley - May Robson-Mae Clarke			
Have a Heart	Jean Parker - James Dunn - Stuart Erwin - Una Merkel			
Hide Out	Robert Montgomery - Loretta Young			
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald			
Paris Interlude	Otto Kruger - Robert Young - Madge Evans - Una Merkel	July 20		
Sacred and Profane Love	Joan Crawford-Clark Gable			
Stamboul Quest (See "In the Cutting Room," June 23.)	Myrna Loy-George Brent	July 6		
Student Tour (See "In the Cutting Room," June 23.)	Charles Butterworth - Jimmy Durante	July 27		
Treasure Island (See "In the Cutting Room," May 19.)	Wallace Beery - Jackie Cooper-Lionel Barrymore-Otto Kruger	Aug. 10		
Untitled	Constance Bennett - Herbert Marshall - Hugh Williams			
Viva Villa!	Wallace Beery-Fay Wray		115	Apr. 7

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars In Ermine	Lionel Atwill	Apr. 1	70	Feb. 24
Blue Steel	John Wayne	May 10	54	May 12
City Limits	Ray Walker-Sally Blane-Frank Craven	May 1	70	June 23
House of Mystery, The	Verna Hillie-Ed Lowry	May 30	61	
Loudspeaker, The	Ray Walker-Jacqueline Wells	June 1	67	May 12
Lucky Texan, The	John Wayne	Jan. 22	55	Jan. 27
Man from Utah, The	John Wayne	May 15	55	
Manhattan Love Song	Dixie Lee-Robt. Armstrong	May 1	73	Mar. 31
Money Means Nothing	Wallace Ford-Gloria Shea	June 15	70	May 19
Monte Carlo Nights	Mary Brian-John Darrow	May 20	62	
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keefe	Mar. 15	62	Mar. 31
Randy Rides Alone	John Wayne	June 15	54	June 23
Sixteen Fathoms Deep	Sally D'Neil-Creighton Chaney	Jan. 1	59	Feb. 10
West of the Divide	John Wayne-Virginia B. Faire	Mar. 1	54	Jan. 20
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb. 15	68	Jan. 27

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming Attractions

Girl of the Limberlost				
Happy Landings	Ray Walker-Jacqueline Wells			
Healer, The				
Jane Eyre (See "In the Cutting Room," June 2.)	Colin Clive - Virginia Bruce			
King Kelly of the U. S. A.	Guy Robertson			
Moonstone, The	David Manners-Phyllis Barry			
Reckless Romeos	Robt. Armstrong-Wm. Cagney			
Shock	Ralph Forbes-Gwenllian Gill			
Star Packer, The	John Wayne-Verna Hillie			
Tomorrow's Youth	Dickie Moore-Martha Sleeper-John Miljan-Gloria Shea			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All of Me	Fredric March-Miriam Hopkins-George Raft	Jan. 19	71	Jan. 13
Bolero	George Raft-Carole Lombard	Feb. 23	80	Feb. 17
Come On, Marines	Richard Arlen-Ida Lupino	Mar. 23	68	Mar. 10
Death Takes a Holiday (Reviewed under the title, "Strange Holiday")	Fredric March - Evelyn Venable	Mar. 30	78	Jan. 20
Double Door	Evelyn Venable-Kent Taylor	May 4	75	Apr. 28
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson-Doug. Montgomery	Jan. 5	78	Dec. 30,'33
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan. 26	95	Feb. 3
Good Dame	Sylvia Sidney-Fredric March	Feb. 16	72	Feb. 10
Great Flirtation, The	Elissa Landi-Adolphe Menjou-David Manners	June 15	71	June 9
Here Comes the Groom	Jack Haley-Patricia Ellis-Neil Hamilton-Isabel Jewell	June 22	64	June 16
His Double Life	Roland Young-Lillian Gish	Jan. 12	68	Dec. 30,'33
It Ain't No Sin (See "In the Cutting Room," May 12.)	Mae West	June 29	65½	
Last Round-Up, The	Randolph Scott-Barbara Fritchie	Jan. 26	65	Jan. 6
Little Miss Marker	Adolphe Menjou-Dorothy Dell-Shirley Temple	June 1	80	May 5
Many Happy Returns	Guy Lombardo-Burns and Allen	June 8	60	May 12
Melody in Spring	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern	Apr. 20	76	Mar. 24
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan. 12	68	Dec. 23,'33
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Oakie	May 25	89	May 12
No More Women	Edmund Lowe-Victor McLaglen	Feb. 23	72	Feb. 17
Private Scandal	Mary Brian-Phillips Holmes	May 11	65	May 5
Search for Beauty	Larry ("Buster") Crabbe-Ida Lupino	Feb. 2	75	Jan. 20
She Made Her Bed	Sally Eilers-Richard Arlen	Mar. 9	78	Feb. 24
Shoot the Works	Jack Dakie-Ben Bernie-Dorothy Dell-Arline Judge	June 29	*80	
Six of a Kind	C. Ruggles - M. Boland - W. C. Fields - A. Skipworth - Burns and Allen	Feb. 9	65	Jan. 27
Thirty Day Princess	Sylvia Sidney-Cary Grant	May 18	60	May 5
Trumpet Blows, The	George Raft - Adolphe Menjou - Frances Drake	Apr. 13	72	Apr. 7
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr. 27	74	May 5
Wharf Angel	Victor McLaglen-Dorothy Dell-Preston Foster	Mar. 16	62½	Apr. 28
Witching Hour, The	Judith Allen-Tom Brown	Apr. 27	64	Apr. 28
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe	Apr. 6	70	Mar. 31

Coming Attractions

Cleopatra	Claudette Colbert - Henry Wilcoxon - Warren William			
Crime Without Passion	Claude Rains			
Elmer and Elsie	Geo. Bancroft-Frances Fuller	July 27		
Kiss and Make Up	Cary Grant-Genevieve Tobin	July 6	70	June 16
Ladies Should Listen	Cary Grant-Frances Drake			
Mrs. Wiggs of the Cabbage Patch	Pauline Lord - W. C. Fields - ZaSu Pitts - Kent Taylor - Evelyn Venable			
Notorious Sophie Lang	Gertrude Michael - Paul Cavanagh	July 20		
Now and Forever	Gary Cooper-Carole Lombard			
Old-Fashioned Way, The (See "In the Cutting Room," June 9.)	W. C. Fields	July 13		
Scarlet Express, The	Marlene Dietrich-John Lodge		100	Apr. 28
She Loves Me Not	Bing Crosby-Miriam Hopkins			
You Belong to Me	Lee Tracy-Helen Mack	July 27		

PINNACLE PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chloe	Olive Borden-Reed Howes	Apr. 1	64	
Hired Wife	Greta Nissen-Weldon Heyburn	Mar. 1	65	Mar. 24
Playthings of Desire	Linda Watkins-James Kirkwood	Mar. 15	58	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ferocious Pal, The	Kazan - Ruth Sullivan - Robert Manning	Feb. 2	55	
Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May 6	54	
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec. 4,'33	58	
Little Damozel	Anna Neagle-James Rennie	June 11	59	

Coming Attractions

Chandu				
Peck's Bad Boy	Jackie Cooper-Thomas Meighan-Dorothy Peterson-D. P. Heggie-Jackie Searl			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cockeyed Cavaliers	Wheeler and Woolsey	June 29	71	June 16
Crime Doctor	Otto Kruger-Karen Morley	Apr. 27	74	Mar. 17
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May 4	73	Apr. 7
Hips, Hips, Hooray!	Wheeler and Woolsey	Feb. 2	68	Jan. 27
Keep 'Em Rolling	Walter Huston-Frances Dee	Mar. 2	69½	Feb. 10
Life of Vergie Winters	Ann Harding-John Boles	June 22	82	June 23
Long Lost Father	John Barrymore-Helen Chandler	Jan. 19	63	Feb. 24
Lost Patrol, The	McLaglen-Karloff	Feb. 16	75	Feb. 3
Man of Two Worlds	Francis Lederer-Elissa Landi	Feb. 9	96½	Jan. 20
Meanest Gal In Town, The	ZaSu Pitts - Pert Kelton - El Brendel - James Gleason - "Skeets" Gallagher	Jan. 12	67	Mar. 10
Murder on the Blackboard	James Gleason-Edna May Oliver	June 15	71½	June 2

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sing and Like It	ZaSu Pitts - Pert Kelton - Edward Everett Horton	Apr. 20	72	Apr. 21
Spitfire	Katharine Hepburn	Mar. 30	88	Feb. 24
Stingaree	Irene Dunne-Richard Dix	May 25	76½	May 12
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	June 1	74½	May 5
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16	77	May 12
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr. 13	76	Apr. 21
Two Alone	Jean Parker-Tom Brown	Jan. 26	74	Jan. 20
Where Sinners Meet	Clive Brook-Diana Wynyard	May 18	72½	Apr. 28
Wild Cargo	Frank Buck	Apr. 6	96	Mar. 31

Coming Attractions

Afterwards	ZaSu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot	Aug. 10		
Age of Innocence, The	Irene Dunne-John Boles			
Bachelor Bait	Pert Kelton-Stuart Erwin	July 27	*75	June 16
Down to Their Last Yacht	Sidney Blackmer - Sidney Fox			
(See "In the Cutting Room," May 19.)				
Fountain, The	Ann Harding-Brian Aherne			
(See "In the Cutting Room," June 23.)				
Green Mansions	Dolores Del Rio-Joel McCrea			
Hat, Coat, and Glove	Ricardo Cortez-Barbara Robbins	Aug. 3		
(See "In the Cutting Room," June 9.)				
His Greatest Gamble	Richard Dix-Dorothy Wilson		*72	June 23
Let's Try Again	Diana Wynyard-Clive Brook		67	
(See "Sour Grapes," "In the Cutting Room," June 2.)				
Of Human Bondage	Leslie Howard-Bette Davis			
(See "In the Cutting Room," Apr. 14.)				
We're Rich Again	Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe - Edna May Oliver	July 20	*75	June 23

SHOWMENS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Bengal	Harry Schenck	May 2	72	Apr. 28
Big Race, The	Boots Mallory-John Darrow	Dec. 1,'33	71	
Moth, The	Sally O'Neil-Paul Page	Jan. 15	63	
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15	68	

Coming Attractions

Golden Head				
Souls in Pawn				
Special Duty				
Unlimited				
Within the Rock	Lila Lee-Creighton Chaney			

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Features

Title	Star	Dist-r.	Rel. Date	Running Time Minutes	Reviewed
Are We Civilized?	William Farnum	Raspin	June	70	June 23
Ariane	Elizabeth Bergner - Percy Marmont	Blue Ribbon Photoplays	Mar. 6	69	Apr. 7
Criminal at Large	Emlyn Williams-Cathleen Nesbitt	Helber Prods.	Dec. 15,'33	67	Jan. 6
Death Parade, The	(War Film)	Henry Zapp		77	Feb. 3
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Picts.	Jan. 15	80	Dec. 30,'33
Film Parade		General Picts.	Jan. 12	55	
Found Alive	Barbara Bedford	Ideal	Feb. 10	56	Feb. 24
Get That Venus	Ernest Truex-Jean Arthur	Regent Picts.			
Hell on Earth	All Star	Aeolian Picts.	Jan. 27	70	Feb. 10
Hitler's Reign of Terror		Jewel Prods.	Apr. 30	67	May 12
Le Gong (Dance of the Virgins)		Bennett Picts.		55	Jan. 20
Lost Jungle, The	Clyde Beatty	Mascot	May 1	7 rls.	
No Funny Business	Gertrude Lawrence-Laurence Olivier	Ferrone Prods.	Mar. 7	60	
Sweden, Land of the Vikings		Associated Cinemas	Jan. 3	70	Jan. 13
Through the Centuries		Beacon Films	Dec. 1,'33	70	Dec. 16,'33
Unknown Soldier Speaks, The		Lincoln Prods.		67	June 2
War's End		Capital		28	May 26
Wine, Women and Song	Lilyan Tashman-Lew Cody	I. E. Chadwick		70	Dec. 23,'33
Woman Condemned	Claudia Dell	Marcy Picts.	Apr. 4	66	
World in Revolt, The		Mentone		69	June 16

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Be Bad	Loretta Young-Cary Grant	May 18	61	June 9
Catherine the Great	Douglas Fairbanks, Jr.-Elizabeth Bergner	Apr. 13	93	Feb. 10
Gallant Lady	Ann Harding-Clive Brook	Jan. 5	82	Dec. 9,'33
House of Rothschild, The	George Arliss	Apr. 6	86	Mar. 10
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Mar. 9	77	Feb. 3
Moulin Rouge	Constance Bennett - Franchot Tone - T. Carminati	Jan. 19	70	Dec. 23,'33
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Mar. 2	88	Jan. 13
Palooka	Jimmy Durante-Stuart Erwin-Lupe Velez	Feb. 16	86	Jan. 27
Sorrell and Son	H. B. Warner	Apr. 20	85	Jan. 6

Coming Attractions

Affairs of Cellini, The	Fredric March-Constance Bennett-Frank Morgan-Fay Wray	Aug. 3	79	Apr. 21
(Reviewed under the title "The Firebrand")				
Barbary Coast	Anna Sten-Gary Cooper			
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young	July 20	83	May 19
Count of Monte Cristo, The	Robert Donat-Elissa Landi			
Kid Millions	Eddie Cantor - Ann Sothern-Ethel Merman			
Last Gentleman, The	George Arliss		72	May 12
Nell Gwynn	Anna Neagle-Cedric Hardwicke			
Our Daily Bread	Karen Morley-Tom Keene			
(See "In the Cutting Room," May 19.)				
Private Life of Don Juan, The	Douglas Fairbanks, Sr.			
Scarlet Pimpernel, The	Leslie Howard			
Transatlantic Merry-Go-Round	Jack Benny - Gene Raymond - Nancy Carroll-Sydney Howard			
We Live Again	Anna Sten-Fredric March			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of a Gentleman	Paul Lukas - Leila Hyams - Patricia Ellis	May 14	66	May 12
All Quiet on the Western Front (Reissue)	Lew Ayres	Apr. 2	84	Apr. 26,'30
Beloved	John Boles-Gloria Stuart	Jan. 22	82	Dec. 23,'33
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May 7	65	May 26
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan. 1	68	Jan. 13
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19	78	Mar. 3
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5	60	Apr. 7
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan. 15	77	Jan. 27
Glamour	Constance Cummings - Paul Lukas	Apr. 9	74	Apr. 7
Half a Sinner	Joel McCrea-Sally Blane	Apr. 30	78½	Apr. 28
Honor of the Range	Kay Maynard	Apr. 16	61	May 5
I Give My Love	Wynne Gibson-Paul Lukas	June 25	69	June 2
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12	67	Apr. 28
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr. 16	76	Apr. 14
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 26	68	Mar. 17
Let's Talk It Over	Chester Morris - Mae Clarke	June 11	69	June 23
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	June 4	98	May 26
Love Birds, The	Summerville-Pitts	Mar. 12	62	Apr. 21
Love Captive, The	Nils Asther-Gloria Stuart	May 21	61	June 16
Madame Spy	Fay Wray-Nils Asther	Jan. 8	70	Jan. 6
Midnight	O. P. Heggie-Sidney Fox	Jan. 29	80	Mar. 17
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb. 26	65	Jan. 6
Smoking Guns	Ken Maynard-Gloria Shea	June 11	65	Apr. 21
(Reviewed under the title "Doomed to Die.")				
Uncertain Lady	Genevieve Tobin-Edward Everett Horton	Apr. 23	65	
(See "In the Cutting Room," Mar. 17)				
Wheels of Destiny	Ken Maynard	Feb. 19	64	Apr. 14

Coming Attractions

Embarrassing Moments	Chester Morris-Marian Nixon	July 9	67	
Human Side, The	Adolphe Menjou-Doris Kenyon			
Imitation of Life	Claudette Colbert			
Million Dollar Ransom	Mary Carlisle - Edward Arnold-Phillips Holmes			
One More River	Diana Wynyard - Colin Clive - Frank Lawton - Mary Astor - Reginald Denny			
(See "In the Cutting Room," June 9)				
Romance in the Rain	Roger Pryor - Heather Angel - Esther Ralston-Victor Moore			
There's Always Tomorrow (T.)	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes			
(See "In the Cutting Room," June 9)				

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As the Earth Turns	Jean Muir-Donald Woods	Apr. 14	73	Feb. 10
Dr. Monica	Kay Francis-Warren William	June 23	65	May 26
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin	Jan. 13	61	Jan. 20
Gambling Lady	Barbara Stanwyck	Mar. 31	66	Mar. 10
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr. 7	66	Feb. 24
He Was Her Man	James Cagney-Joan Blondell	June 16	70	May 26
Heat Lightning	Aline MacMahon-Preston Foster-Ann Dvorak-Lyle Talbot	Mar. 3	63	Mar. 17
Hi, Nellie!	Paul Muni	Jan. 20	75	Feb. 3
I've Got Your Number	Joan Blondell-Pat O'Brien	Feb. 24	68	Feb. 10
Jimmy the Gent	James Cagney-Bette Davis	Mar. 17	67	Mar. 31
Key, The	Edna Best - William Powell - Colin Clive	June 9	71	May 26
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods	May 12	64	May 19
Modern Hero, A	Richard Barthelmess	Apr. 21	71	Apr. 28
Smarty	Joan Blondell-Warren William	May 19	64	May 26
Upper World	Warren William - Mary Astor-Ginger Rogers	Apr. 28	72	Apr. 7

Coming Attractions

Case of the Howling Dog, The	Warren William-Mary Astor			
Dames	Ruby Keeler - Dick Powell - Joan Blondell			
Dragon Murder Case, The	Warren William			
(See "In the Cutting Room," June 23.)				
Flirtation Walk	Dick Powell-Ruby Keeler-Pat O'Brien			
Friends of Mr. Sweeney	Charlie Ruggles-Ann Dvorak	July 28		
(See "In the Cutting Room," May 5)				
Here Comes the Navy	James Cagney - Pat O'Brien - Gloria Stuart	July 21		
Housewife	George Brent-Bette Davis			
Lady Surrenders, A	Jean Muir-George Brent			
Lost Lady, A	Barbara Stanwyck			
Madame Du Barry	Dolores Del Rio-Victor Jory	July 14		
Personality Kid, The	Pat O'Brien-Glenda Farrell	July 7	68	June 9

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adieu Les Beaux Jours	Brigitte Heim - Jean Gabin	Ufa	Apr. 21	100	May 19
Autumn Crocus	Ivor Novello-Fay Compton	Associated Talking Pictures			Apr. 14
Cities of the Desert		L. M. B. Films			May 26
End of the World, The	Victor Francen-Collette Darfeuil	Harold Auten	Apr. 12	54	Apr. 28
Lash, The	Lyn Harding-John Mills	Radio			May 19
Passing Shadows	Edmund Gwenn-Barry Mackay	Fox			May 19
Petterson and Bendel	Adolf Jahr-Sammy Friedmann	Scandinavian Talking Picts.	Jan. 1	148	Mar. 10
Pledge, The	Line Noro - Jean Galland	Protex	Mar. 13	96	Mar. 24
Red Wagon	Charles Bickford - Raquel Torres - Greta Nissen	British Int'l			
Return of Bulldog Drummond	Ralph Richardson	British Int'l		67	June 16
Saint Anthony of Padua	Carlo Pinzauti	Integrity Film	Feb. 8	90	Feb. 17
Secret of the Loch, The	Seymour Hicks-Frederick Peisley.	Associated British Films			June 16
Turkey Time	Tom Walls - Ralph Lynn	Gaumont-British		71	Mar. 24
Two Orphans, The	Yvette Guilbert - Rosine Derean - Renee Saint-Cyr	Blue Ribbon Photoplays	Feb. 6	92	Feb. 24
Volga Volga	H. A. Shilleton	Kinematrade	Dec. 14,'33	76	Jan. 6
Wild Boy	Mick the Miller	Gaumont-British			May 19

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Dec. 23,'33	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 rl.
The Queen of Hearts	June 25	1 rl.
Aladdin	July 30	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Elmer Steps Out (Walter Catlett)	Feb. 28	20
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby	June 15	2 rls.
Hold Your Temper (Leon Errol)	Dec. 15,'33	20
Plumbing for Gold (Sidney and Murray)	June 29	2 rls.
Radio-dough (Sidney and Murray)	Feb. 5	2 rls.
Stable Mates	Apr. 6	2 rls.
When Do We Eat?	Mar. 19	2 rls.
Ten Baby Fingers (Sidney and Murray)	Jan. 26	2 rls.
KRAZY KAT KARTOONS		
Autograph Hunter	Jan. 5	1 rl.
Busy Bus	Apr. 20	1 rl.
Bowery Daze	Mar. 30	1 rl.
Cinder Alley	Mar. 9	1 rl.
Curio Shop, The	Dec. 15,'33	7
Masquerade Party	May 11	1 rl.
Southern Exposure	Feb. 5	1 rl.
Tom Thumb	Feb. 16	1 rl.
LAUGHING WITH MEDBURY		
3—In South America	Dec. 22,'33	1 rl.
4—Among the Nordics	Feb. 20	1 rl.
5—In India	Apr. 20	1 rl.
6—In Ethiopia	June 15	1 rl.
MARCH OF THE YEARS		
No. 5—	Jan. 24	1 rl.
No. 6—	Jan. 24	1 rl.
No. 7—	Feb. 24	1 rl.
No. 8—	Mar. 23	1 rl.
No. 9—	May 15	1 rl.
MICKEY McGUIRE COMEDIES		
4—Mickey's Minstrels	Jan. 11	18
5—Mickey's Rescue	Mar. 23	2 rls.
6—Mickey's Medicine Man	May 18	2 rls.
MINUTE MYSTERIES		
No. 3—The Clown Dies	Dec. 14,'33	1 rl.
No. 4—When the Lights Went Out	Dec. 15,'33	1rl.
No. 5—The Missing Clue	Jan. 22	1 rl.
No. 6—Hidden Evidence	May 30	1 rl.
No. 7—One Way Out	June 15	1 rl.
MUSICALS		
No. 3—School for Romance (Lou Holtz)	Jan. 31	2 rls.
No. 4—Love Detective (Frank Albertson)	Feb. 28	2 rls.
No. 5—Women Haters	May 5	2 rls.
No. 6—Susie's Affair	June 1	2 rls.
SCRAPPY CARTOONS		
Auto Show	Dec. 8,'33	1 rl.
Aw, Nurse	Mar. 9	7
Scrappy's Art Gallery	Jan. 12	1 rl.
Scrappy's Dog Show	May 18	1 rl.
Scrappy's Relay Race	July 7	1 rl.
Scrappy's Television	Jan. 29	1 rl.
Scrappy's Theme Song	June 15	1 rl.
Scrappy's Toy Shop	Apr. 13	1 rl.
SCREEN SNAPSHOTS		
No. 2	Dec. 14,'33	1 rl.
No. 3	Jan. 18	1 rl.
No. 4	Feb. 7	1 rl.
No. 5	Feb. 18	1 rl.
No. 6	Mar. 16	1 rl.
No. 7	Apr. 24	1 rl.
No. 8	May 18	1 rl.
No. 9	June 8	1 rl.
WORLD OF SPORT		
Cyclomania	May 30	1 rl.
Dumb Champs	Apr. 20	1 rl.
Harnessed Lightning	May 17	1 rl.
Heigh-Ho the Fox		1 rl.
It's Sport in Any Language	Dec. 30,'33	1 rl.
What Price Speed	Dec. 2,'33	1 rl.
Winter Thrills	Feb. 4	1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)		
1. Veiled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Dawn to Dawn (Julie Hayden)	Dec. 25,'33	35
Frankie and Johnny (Charles Laughton)	Apr. 15	8
Lot in Sodom (Frederic Haak)	Dec. 25,'33	26
No Woman's Land (Travelogue)	Apr. 15	34

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANOY CLYOE COMEOIES		
An Old Gypsy Custom	Jan. 12	18
Half Baked Relations	June 1	19
Hello Prosperity	Apr. 20	18
Super Snooper, The	Feb. 9	20
BABY BURLESKS		
Gimme My Quarterback	Jan. 26	9
BATTLE FOR LIFE		
Born to Oie	Mar. 16	8
City of Wax	Feb. 9	9
Nature's Gangsters	June 15	1 rl.
Spotted Wings	June 8	1 rl.
CORONET COMEOIES		
Good Bad Man, The	Oec. 8,'33	22
Hotel Anchovy	Apr. 13	18
Inventors, The	Feb. 2	20
North of Zero	Jan. 19	17
FRDLICS OF YOUTH		
Managed Money	Feb. 23	20
Pardon My Pups	Jan. 26	19
MERMAIO COMEDIES (Harry Langdon)		
No Sleep on the Oeep	Apr. 6	21
Pop's Pal	Oec. 29,'33	18
Trimmed in Furs	Jan. 5	18
MDRAN AND MACK COMEOIES		
Freeze-Dut, The	Oec. 22,'33	19
MUSICAL COMEOIES		
Elopement	June 29	2 rls.
Going Spanish	Mar. 2	21
Poppin' the Cork	Oec. 15,'33	25
RDMANTIC JOURNEYS		
Canyon of Romance	Dec. 8,'33	10
Lost Race, The	Apr. 13	8
Mediterranean Blues	Feb. 23	9
Paradise of the Pacific	June 1	9
SONG HIT STORIES		
Doctor, The	Feb. 23	8
Trav'lling the Road (Alexander Gray)	Feb. 9	9
STAR COMEDY SPECIALS		
Allez Oop	May 25	21
Expectant Father, The	Feb. 16	21
Gold Ghost, The	Mar. 16	21
Love and Babies	June 29	2 rls.
TERRY-TOONS		
Busted Blossoms	Aug. 10	1 rl.
Holland Oays	Jan. 12	6
In Venice	Dec. 15,'33	6
Irish Sweepstakes	July 27	1 rl.
Joe's Lunchwagon	Apr. 6	6
Just a Clown	Apr. 20	6
King's Oaughter, The	May 4	6
Last Straw, The	Feb. 23	6
Lion's Friend, The	May 18	6
Mad House, A	Mar. 23	6
My Lady's Garden	July 13	1 rl.
Owl and the Pussycat, The	Mar. 9	6
Pandora	June 1	6
Rip Van Winkle	Feb. 9	6
See the World	June 29	1 rl.
Slow But Sure	June 15	6
Sunny South, The	Oec. 29,'33	6
Three Bears, The	Jan. 26	6
TOM HOWARO COMEOIES		
Big Meow, The	Mar. 9	19
Good Scout, A	Apr. 27	18
TREASURE CHEST		
Air Maniacs	Oec. 15,'33	11
Bosom Friends	Mar. 30	8
Day Oreams	Dec. 8,'33	11
Hula Honeymoon	Mar. 2	7
Pagliacci	Apr. 6	11
What Ooes 1934 Hold?	Oec. 22,'33	11

FOX FILMS

Title	Rel. Date	Min.
AOVENTURES OF THE NEWSREEL CAMERAMAN		
Answering the Riot Call!	Oec. 22,'33	9
Outdoing the Oaredevils	Mar. 2	9
With the Navies of the World	Mar. 23	9
On Western Trails	Apr. 13	9
Chasing the Champions	May 18	9
MAGIC CARPET SERIES		
Gem of the Sea	Oec. 15,'33	9
Rural England	Oec. 22,'33	9
London Medley	Oec. 29,'33	9
Flemish Folk	Jan. 5	9
Tunisian Travels	Jan. 19	9
Sentinels of the Sea	Jan. 26	9
Roaming the Netherlands	Feb. 9	9
Under Moroccan Skies	Feb. 16	9
A Journey in Flanders	Feb. 23	9
Fortunate Isles	Apr. 13	9
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
MOVIE TINTYPE SERIES		
Helen of the Chorus	Oec. 10,'33	10
The Extravagant Wife	Jan. 5	10
The Girl from the Country	Jan. 19	10
Emma's Oilemma	Feb. 2	10
Love's Old Sweet Song	Feb. 16	10
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIOE OF THE NEWS (EOWIN C. HILL)	(Variable)	
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELOOY MAKERS		
Sammy Fain		7
Cliff Friend		9
Benny Oavis		8
Gus Edwards		9
Stephen Foster		10
Fields and McHugh		9
Carrie Jacobs Bond		9
ORGANLOGUES		
Songs of the Hills		6
Sally		7
Night of Romance		7
Tongue Twisters		7
Ship of Oreams		7
Melody on Parade		7
Home Again		8
Tintypes		6
Oriental Phantasy		8
Organ Festival		9
Melody Tour		8
Organlogue-ing the Hits		8
Melodies of Love		8
Songs of the Range		6
Rhapsody in Black		1 rl.
Wine, Woman and Song		1 rl.
Eili Eill		1 rl.
PET SUPERSTITIONS		
Spilled Salt (Phyllis Barry-Geo. Lewis-J. Carrol Naish)		10
SPECIAL		
She Whoops to Conquer (ZaSu Pitts-Billy Bevan-Daphne Pollard)		2 rls.

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEOIES		
Caretaker's Oaughter	Mar. 10	10
Mixed Nuts	Feb. 17	19
Movie Daze		8
Mrs. Barnacle Bill	Apr. 21	20
Next Week-End	Feb. 24	16
Twin Screws	Oec. 23,'33	19
CHARLEY CHASE		
Another Wild Idea	June 16	19
Cracked Iceman	Jan. 27	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	19
It Happened One Oay	July 7	19
Luncheon at Twelve	Oec. 9,'33	21
IRVIN S. COBB		
Speaking of Relations		18
FITZPATRICK TRAVEL TALKS		
British Guiana	Oec. 16,'33	9
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Oay in Venice	Oec. 2,'33	9
Egypt, Kingdom of the Nile	May 19	10
Glimpses of Erin		1 rl.
Italy, Land of Inspiration	Feb. 24	9
Temple of Love, The		10
Tibet, Land of Isolation	Mar. 17	9
GOOFY MOVIES		
No. 1	Oec. 23,'33	9
No. 2	Feb. 24	10
No. 3	Mar. 24	10
No. 4	May 5	9
No. 5		
LAUREL & HARDY		
Going Bye-Bye		2 rls.
Oliver the Eighth	Jan. 13	28
MUSICAL COMEDIES		
Apples to You	Apr. 7	20
Benny from Panama	May 26	19
Ouke for a Oay, A	May 12	20
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19
MUSICAL REVUES		
Big Idea, The	May 12	20
Jail Birds of Paradise (Color)	Mar. 10	18
Gentlemen of Polish		2 rls.
Roast Beef and Movies	Oec. 2,'33	17
What Price Jazz?		18
OOOITIES		
Attention, Suckers!	June 9	10
Flying Hunters	May 12	7
Little Feller	May 26	8
Nipups	Apr. 28	9
Old Shep	June 23	9
Pichianni Troupe		1 rl.
Pro Football		1 rl.
Roping Wild Bears	Feb. 10	9
Trick Golf	Mar. 24	8
Vital Victuals (Color)	Mar. 3	10
OUR GANG		
First Roundup, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	18
Honky-Oonkey	June 2	17
TODD-KELLY		
Air Fright	Oec. 23,'33	19
Babes in the Goods	Feb. 10	19
I'll Be Suing You	June 23	19
Maid in Hollywood	May 19	20
Soup and Fish	Mar. 31	18
Three Chumps Ahead		2 rls.
WILLIE WHOPPER		
Oavy Jones' Locker	Jan. 13	7
Hell's Fire (Color)	Feb. 17	7
Insultin' the Sultan	Apr. 14	8
Rasslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8
Spite Flight	Oec. 2,'33	8
Stratos-Fear	Oec. 16,'33	8

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
1. The Seventh Wonder	Oec. 1,'33	10
2. City of the Sun	Jan. 1	10
3. Love's Memorial	Feb. 1	10
4. Children of the Nile	Mar. 1	10
5. The Peacock Throne	Apr. 1	10
6. Jungle Bound	May 1	10
7. The Last Resort	June 1	10
8. Mother Ganges	July 1	10
9. The First Paradise	Aug. 1	10
10. Dravidian Glamor	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Oec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Life Guard	July 13	1 rl.
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Betty in Blunderland	Mar. 2	7
Oancing on the Moon	July 13	1 rl.
Ha! Ha! Ha!	Mar. 2	7
Parade of Wooden Soldiers	Dec. 1,'33	9
Red Hot Mamma	Feb. 2	8
She Wronged Him Right	Jan. 5	7
HEAOLINERS		
All on Deck	Mar. 30	9
Broadway Knights (Yacht Club Boys)	Feb. 23	10
Little Jack Little Revue (Little Jack Little and Orchestra - Gypsy Nina - Do Re Mi Trio)	May 11	10
Mr. W's Little Game (Alexander Woollcott)	June 8	10
New Deal Rhythm ("Buddy" Rogers)	Apr. 13	8
Station T.O.T.	Jan. 19	10
Underneath the Broadway Moon (Isham Jones and Orchestra-Eton Boys)	June 29	11
Where's That Tiger? (Borrah Minnevitch)	Oec. 22,'33	10
HOLLYWOOD ON PARADE		
No. 5	Oec. 8,'33	11
No. 6	Jan. 5	11
No. 7	Feb. 2	11
No. 8	Mar. 2	11
No. 9	Mar. 30	11
No. 10	Apr. 27	11
No. 11	May 25	11
No. 12	June 22	10
No. 13	July 20	11
PARAMOUNT PICTORIAL		
No. 5—The Old Mill—Jack Frost, Master Decorator—Song Makers of the Nation	Dec. 1,'33	11
No. 6—Southward Ho—Trees—Gilda Gray	Oec. 29,'33	10
No. 7—Queer Fish—Liquid Air—Lanny Ross	Jan. 26	10
No. 8—Sponging on Old Nassau — What Next, Ladies?—Song Makers of the Nation, Gordon and Revel	Feb. 23	10
No. 9—Song Makers of the Nation, Lewis and Sherman — Winter—Meshie, Child of a Chimpanzee	Mar. 23	10
No. 10 — Here's How — A House for a Song—Song Makers of the Nation, Con Conrad	Apr. 20	10
No. 11—More or Less—The Eyes of Science — Song Makers of the Nation, Ralph Rainger	May 18	10
No. 12—	June 15	10
No. 13—	July 13	10
POPEYE THE SAILOR		
Can You Take It	Apr. 27	7
Let's You and Him Fight	Feb. 16	7
Man on the Flying Trapeze, The	Mar. 30	7
Seasin's Greetinks	Oec. 8,'33	6
Shiver Me Timbers	July 27	1 rl.
Shoein' Hosses	June 1	7
Sock-a-Bye Baby	Jan. 19	7
Strong to the Finich	June 29	1 rl.
Wild Elephinks	Oec. 29,'33	7
SCREEN SONGS		
Keeps Rainin' All the Time (Gertrude Niesen)	Jan. 12	10
Lazybones (Borrah Minnevitch)	Apr. 13	7
Let's All Sing Like the Birdies Sing	Feb. 9	8
Love Thy Neighbor (May Small)	July 20	1 rl.
Sing, Babies, Sing (Baby Rose Marie)	Dec. 15,'33	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
This Little Piggie Went to Market	May 25	7
Singin' Sam		
Tune Up and Sing	Mar. 9	7
Lanny Ross		
SCREEN SOUVENIRS		
No. 5	Dec. 15,'33	10
No. 6	Jan. 12	10
No. 7	Feb. 9	10
No. 8	Mar. 9	10
No. 9	Apr. 6	10
No. 10	May 4	10
No. 11	June 1	10
No. 12	June 29	10
No. 13	July 27	10
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 6—Around the Calendar	Dec. 22,'33	10
No. 7—Jumping Giants	Jan. 26	11
No. 8—Horsepower	Feb. 16	11
No. 9—Flying Bodies	Mar. 23	10
No. 10—Animal Antics	Apr. 13	10
No. 11—Marine Marvels	May 11	11
No. 12—Lucky Anglers	June 8	11
No. 13—Good Shape	July 6	11
TWO-REEL COMEDIES		
Circus Hoodoo Harry Langdon	Feb. 16	21
Cold Turkey Joseph Cawthorn	Dec. 1,'33	19
Gold Nuggets Walter Catlett	Feb. 2	18
Just an Echo Bing Crosby	Jan. 19	20
Making the Rounds Pallette-Catlett	July 6	21
New Dealers, The Pallette-Catlett	Apr. 6	20
News Hounds Pallette-Catlett	June 1	20
No More Bridge Leon Errol	Mar. 16	21
Oil's Well Chic Sale	May 4	22
Old Bugler, The Chic Sale	Jan. 5	20
Petting Preferred Bing Crosby	Apr. 27	19
Please Bing Crosby	Dec. 15,'33	22
Roaming Romeo, A Harry Langdon	Dec. 29,'33	21
Up and Down Frank Pangborn	Mar. 2	21

PRINCIPAL

Title	Rel. Date	Min.
City of Contrasts	Nov. 22,'33	19
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant		
Lion, The	Feb. 14	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty, the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2	9
Rasslin' Match, The	Jan. 5	11
BLONDE and REDHEAD SERIES		
Bridal Bail	Feb. 9	21
Rough Necking	Apr. 27	20
Undie World, The	June 15	21
Walking Back Home	Dec. 8,'33	19
CHARLIE CHAPLIN SERIES (Re-issues)		
The Immigrant	Jan. 19	21
One A.M.	Mar. 23	18
Behind the Screen	May 25	2 rls.
CLARK & McCULLDUGH SERIES		
Bedlam of Beards	Apr. 13	18
Hey Nanny, Nanny	Jan. 12	21
In the Devil Dog House	Feb. 2	21
Love and Hisses	June 8	17½
Odor in the Court	Aug. 2	21½
CUBBY THE BEAR CARTOONS		
Croon Crazy	Dec. 29,'33	7
Cubby's Stratosphere Flight	Apr. 20	7
Galloping Fanny	Dec. 1,'33	6½
Good Knight	Feb. 23	7½
How's Crops	Mar. 23	7½
Mild Cargo	May 18	7½
Sinister Stuff	Jan. 26	6½
GRIBDN-KENNEOY-STANTDN CDMEDIES		
Cracked Shots	May 4	19½
Strictly Fresh Yeggs	Apr. 6	21½
Suits to Nuts	Dec. 1,'33	19
HEADLINER SERIES		
No. 2—Air Tonic	Dec. 22,'33	21
No. 3—On Approval	Jan. 5	17
No. 4—Autobuyography	Mar. 16	20
No. 5—The Old Maid's Mistake	May 11	20
No. 6—Well Cured Ham	June 23	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Grin and Bear It	Dec. 29,'33	20½
In-Laws Are Out	June 29	19
Love on a Ladder	Mar. 2	18
Wrong Direction	May 18	21
MUSICALS		
Bubbling Over Ethel Waters	Jan. 5	20
Everybody Likes Music	Mar. 9	19½
Henry the Ape Bert Lahr	Jan. 26	2 rls.
Knife of the Party Lillian Miles	Feb. 16	20
No More West Bert Lahr	Mar. 30	19
Sea Sore	Apr. 20	2 rls.
Strange Case of Hennessy Cliff Edwards	Dec. 8,'33	21½
MUSICOMEOIES SERIES		
(Ruth Etting)		
California Weather	Dec. 15,'33	20½
Derby Decade	July 12	22
Torch Tango	Feb. 23	21
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLDW'S "THE KING" CARTODNS		
Art for Art's Sake	May 11	6
Cactus King	June 8	1 rl.
Jest of Honor	Jan. 19	7
Jolly Good Felons	Feb. 16	7
Pals	Dec. 22,'33	7½
Royal Good Time, A	Apr. 13	7
Sultan Pepper	Mar. 16	7
SPECIALS		
Grand National Irish Sweepstake Race, 1934	Apr. 2	10
So This Is Harris	Jan. 19	28
VAGARDND ADVENTURE SERIES		
Gibraltar, Guardian of the Mediterranean	May 4	8
Holy Land	Feb. 16	10
Madeira, Land of Wine	Mar. 30	9
Moorish Spain	Jan. 12	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
1. Giant Land	Nov. 15,'33	7
2. Mickey Shanghaied	Jan. 15	7
3. Camoing Dut	Feb. 16	7
4. Playful Pluto	Mar. 16	7
5. Gulliver Mickey	May 19	9
6. Mickey's Steamroller		7
SILLY SYMPHONIES		
1. The Night Before Christmas	Dec. 15,'33	8
2. The China Shop	Jan. 15	8
3. Grasshopper and the Ant, The	Feb. 23	8
4. Funny Little Bunnies	Mar. 30	9
5. The Big Bad Wolf	Apr. 20	9
6. The Wise Little Hen	June 7	1 rl.

UNIVERSAL

Title	Rel. Date	Min.
GDDFYTONE NEWS		
No. 3	Dec. 25,'33	10
No. 4	Jan. 29	9
No. 5	Mar. 5	8
No. 6	Mar. 19	9
No. 7	Apr. 30	9
DSWALD CARTOONS		
Annie Moved Away	May 28	7
Candy House, The	Jan. 15	9
Chicken Reel	Jan. 1	8½
Chris Columbo, Jr.	July 23	1 rl.
County Fair	Feb. 5	7
Gingerbread Boy	Apr. 16	6
Goldilocks and the Three Bears	May 14	8
Kings Up	Mar. 12	7
Parking Space	Dec. 18,'33	7
Toy Shoppe, The	Feb. 19	7
Wax Works, The	June 25	1 rl.
William Tell	July 9	1 rl.
Wolf, Wolf	Apr. 2	8
RADIO STAR REELS		
Boswell Sisters, The Nick Kenny—No. 4	Dec. 6,'33	21
STRANGE AS IT SEEMS SERIES		
No. 35—Novelty	Dec. 18,'33	10
No. 36—Novelty	Jan. 22	11
No. 37—Novelty	Feb. 26	10
No. 38—Novelty	Apr. 23	9
No. 39—Novelty	May 21	10
UNIVERSAL CDMEOIES		
Beau Bashful Herbert Corthell	June 6	2 rls.
Born April First Sterling Holloway	Mar. 14	21
Broadway Varieties (Mentone No. 7)	Feb. 14	20
Ceiling Whacks Henry Armetta	Mar. 28	20
Ed Sullivan's Headliners (Mentone No. 10)	May 2	20
Financial Jitters Eddie Nugent-Grady Sutton	July 3	2 rls.
Full Coverage Henry Armetta	Feb. 28	21
Good Time Henry Henry Armetta	May 3	20
Heartburn Sterling Holloway	Apr. 11	20
Just We Two	Aug. 8	2 rls.
Meeting Mazie Sterling Holloway	Dec. 20,'33	20
Mountain Music Louise Fazenda	Jan. 3	18
Out of Gas Louise Fazenda	Nov. 8,'33	21
Palsie Walsie Henry Armetta	Jan. 31	20
Pest, The (Mentone No. 9)	Apr. 18	19
Picnic Perils Sterling Holloway	July 18	2 rls.
Pie for Two James Gleason	Dec. 13,'33	21
Pleasing Grandpa Sterling Holloway	June 20	20
Soup for Nuts (Mentone No. 11)	June 27	2 rls.
Supper at Six (Mentone No. 5)	Dec. 27,'33	18
There Ain't No Justice Corthell and Hurst	May 23	19
Trifle Backward, A Vince Barnett	Jan. 17	19½
Vaudeville Days (Mentone No. 8)	Mar. 21	21
Vaudeville on Parade (Mentone No. 6)	Jan. 24	20
Where's Elmer? Vince Barnett	Feb. 7	20

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 6—Here Comes Flossie Ben Blue	Dec. 9,'33	18
No. 7—Tomalio Roscoe (Fatty) Arbuckle	Dec. 30,'33	21
No. 8—How D'Ya Like That? George Givot-Chas. Judels	Jan. 13	18
No. 9—Nervous Hands Ben Blue	Feb. 3	21
No. 10—Pugs and Kisses Charles Judels	Mar. 10	21
No. 11—Mushrooms Harry Gribbon	Feb. 17	20
No. 12—Foiled Again Ben Blue	Mar. 24	20
No. 13—Very Close Veins Ben Blue	Apr. 14	20
No. 14—Corn on the Cop Harry Gribbon	Apr. 28	20
No. 15—I Scream Gus Shy	May 19	20
No. 16—Salted Seanuts Chas. Judels-George Givot	June 2	20
No. 17—The Prize Sap Ben Blue	June 23	20
No. 18—Art Trouble Harry Gribbon	June 23	20
No. 19—My Mummy's Arms Harry Gribbon	July 28	19
No. 20—Daredevil D'Dare Ben Blue	Aug. 11	19
BROADWAY BREVITIES		
No. 9—Girl Trouble Mitchell and Durant	Dec. 2,'33	20
No. 10—Around the Clock Norma Terris-Four Eton Boys	Jan. 16	21
No. 11—Plane Crazy Dorothy Lee-Arthur and Morton Mavel	Dec. 23,33	20
No. 12—Kissing Time Jane Froman-George Metaxa	Dec. 16,'33	22
No. 13—A Little Girl with Big Ideas Molly Picon	Jan. 20	29
No. 14—Not Tonight, Josephine Frank McHugh-Kitty Kelly (Technicolor)	Jan. 27	21
No. 15—Picture Palace Hal LeRoy	Feb. 10	21
No. 16—Come to Dinner Hal LeRoy	Feb. 24	21
No. 17—Business Is a Pleasure (Technicolor)	Mar. 3	17
No. 18—Look for the Silver Lining Dorothy Stone	Mar. 17	30
No. 19—Let's Play Post Office Jean Sargent	Mar. 31	21
No. 20—Story Conference Lillian Roth	Apr. 7	20
No. 21—Morocco Nights (Technicolor)	Apr. 21	18
No. 22—Private Lessons Hal LeRoy	May 5	22
No. 23—Masks and Memories Lillian Roth	May 12	30
No. 24—Murder in Your Eyes	May 26	20
No. 25—Service with a Smile Leon Errol (Technicolor)	July 28	21
No. 26—Darling Enemy Gertrude Niesen	June 9	19
No. 27—Who Is That Girl? Bernice Claire-J. Harold Murray	June 16	20
No. 28—King for a Day Bill Robinson	June 30	19
No. 29—The Song of Fame Ruth Etting	July 7	19
No. 30—The Winnah Arthur and Florence Lake	July 21	20
No. 31—The Mysterious Kiss Jeanne Aubert	Aug. 4	19
No. 32—The Policy Girl Mitzi Mayfair-Roscoe Ails	Aug. 11	20
LDDNEY TUNES		
No. 3—Budy's Show Boat	Dec. 9,'33	7
No. 4—Buddy the Gob	Jan. 13	7
No. 5—Buddy and Towser	Feb. 24	7
No. 6—Buddy's Garage	Apr. 14	7
No. 7—Buddy's Trolley Troubles	May 5	7
No. 8—Buddy of the Apes	May 26	7
No. 9—Buddy's Bearcats	June 23	7
No. 10—Buddy the Woodsman		1 rl.
MELDDY MASTERS		
Borrah Minnevitch and His Harmonica Rascals	Dec. 23,33	10
Jack Denny and Band	Jan. 20	10
Mills Blue Rhythm Band	Feb. 17	10
Vincent Lopez	Mar. 17	10
A Big City Fantasy Phil Spitalny	Apr. 14	9
Isham Jones	May 12	10
Tin Hat Harmony Abe Lyman	June 6	10
A Jolly Good Fellow B. A. Rolfe	July 9	10
Ben Pollock and Band	Aug. 4	10
MERRIE MELODIES		
Sitting on a Back Yard Fence	Dec. 16,'33	7
Pettin' in the Park	Jan. 27	7
Honeymoon Hotel (Cinecolor)	Feb. 17	7
Beauty and the Beast (Cinecolor)	Apr. 14	7
Those Were Wonderful Days	Apr. 26	7
Goin' to Heaven on a Mule	May 19	7
How Do I Know It's Sunday?	June 9	7
Why Do I Dream Those Dreams?	June 30	7
MUSICAL WDRLD JDURNEYS E. M. NEWMAN		
Italy, the Old and the New	Dec. 9,'33	11
Cannibal Islands	Jan. 6	10
Spanish Ameria	Feb. 3	10
Jerusalem, the Holy City	Mar. 3	10
Picturesque Siam	Mar. 31	10
Slackers of the Jungle	Apr. 28	10
East Indies	May 26	10
Central America	June 23	10
Dark Africa	Aug. 11	10
A Visit to the South Sea Islands	July 21	10
JDE PENNER CDMEOIES (Reissues)		
Gangway	Apr. 14	2 rls.
Making Good	Apr. 21	1 rl.
You Nasty Man (formerly "Here Prince")	Apr. 28	2 rls.
Service Stripes	May 5	1 rl.
Where Men are Men	May 12	2 rls.
A Stuttering Romance	May 19	1 rl.
Toreador	May 26	2 rls.
PEPPER POT		
No. 7—Easy Aces	Dec. 2,'33	10
No. 8—Little Miss Mischief	Dec. 6,'33	10
No. 9—Movie Memories	Dec. 30,'33	9
No. 10—The Tune Detective Sigmund Spaeth	Jan. 13	9
No. 11—Mississippi Suite	Jan. 27	9
No. 12—The Wrong Wrong Trail Block and Sully	Feb. 10	10
No. 13—Song Hits, with Roy Turk	Feb. 24	11
No. 14—Easy Aces, No. 2	Mar. 10	10
No. 15—Pure Feud Edgar Bergen	Apr. 21	10
No. 16—A Cabinet Meeting Radio Ramblers	Apr. 7	10
No. 17—Just Concentrate Lulu McConnell	June 2	10
No. 18—Those Were the Days	May 5	10
No. 19—Radio Reel No. 1 Jessel-Van	May 19	10
No. 20—Penny a Peep	June 30	9
No. 21—Hollywood Newsreel	Mar. 24	9
No. 22—Radio Reel No. 2	June 16	10
No. 23—Oad Minds the Baby	July 14	9
No. 24—Bergen in at the Races	July 21	10
No. 25—The Stolen Melody	July 28	10
No. 26—Camera Speaks	Aug. 11	9

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles Boy Scouts	July 1	2 rls. (each)

MASCOT

Title	Rel. Date	Min.
Burn 'Em Up Barnes Jack Mulhall-Lola Lane-Frankie Darro		
Lost Jungle, The Clyde Beatty	Apr. 1	20 (each)
Mystery Squadron, The Bob Steele	Dec. 23,'33	20 (each)
Wolf Dog, The Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory	Sept. 30,'33	2 rls. (each)

PRINCIPAL

Title	Rel. Date	Min.
Chandu (8 episodes)	Sept.	2 rls. (each)
Tarzan, the Fearless Buster Crabbe	Aug. 11,'33	20 (each)

UNIVERSAL

Title	Rel. Date	Min.
Gordon of Ghost City Buck Jones-Madge Bellamy	Aug. 14,'33	20 (each)
Perils of Pauline Evalyn Knapp-Robt. Allen	Nov. 6,'33	20 (each)
Pirate Treasure Richard Talmadge-Lucille Lund	Jan. 29	20 (each)
Red Rider, The Buck Jones (15 episodes)	July 16	20 (each)
Vanishing Shadow, The Onslow Stevens-Ada Ince	Apr. 23	20 (each)

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JUN 29 1934

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JUNE 30, 1934

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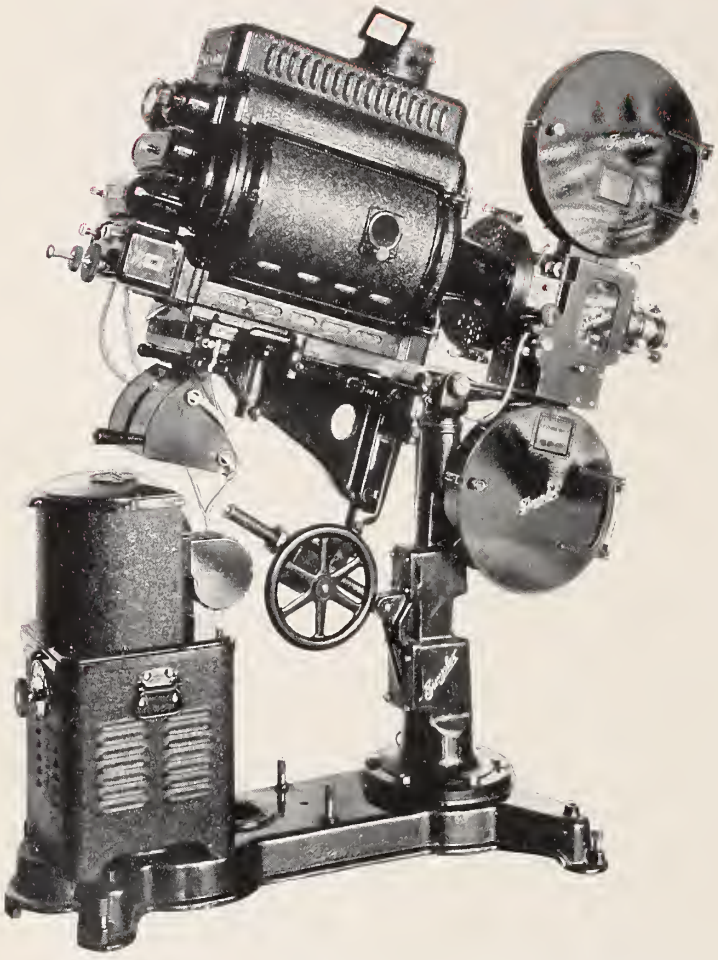
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AND HOW TO APPLY THEM SUCCESSFULLY

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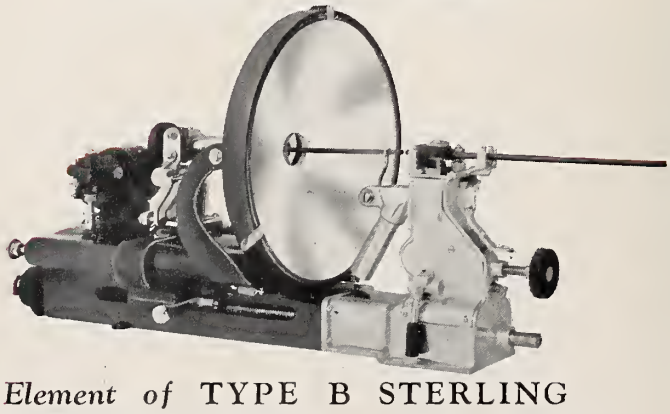
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Better Theatres

June 30, 1934
Vol. 116, No. 1

A section of Motion Picture Herald devoted to the operation . . . design . . . maintenance . . . and equipment of the motion picture theatre

GEORGE SCHUTZ, Editor — C. B. O'NEILL, Advertising Manager — RAY GALLO, Eastern Advertising Manager

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Better Theatres
JUNE 30, 1934

OBSERVATIONS

¶ We are pleased to note considerable response to the two articles by J. T. Knight, Jr., on personnel problems. Considering the nature of the subject (which so far as we know has never been previously touched upon—certainly not with as much courage and constructiveness—the number of letters indicating deep interest in the matters discussed is large. One of our correspondents asked from Ireland if there were any books available on the training and supervision of theatre personnel. We observe also that at least one prominent theatre organization — Famous Players of Canada—has specifically directed attention to the articles in a communication to district and theatre managers.

That we should take a selfish pleasure in this is to be expected. Our pleasure, however, is not wholly selfish. We sincerely submit that we are glad to be thus persuaded of a serious interest among theatre operators in the development of well trained, conscientious supervisors and house staffs. Somehow the motion picture industry in general succeeded in achieving a reputation as a field in which an employe's superior required precious little more than his ability to say yes. Once true? Getting away from it now? The only one of these questions worth bothering about at this stage of affairs is the latter one, and we believe that the answer is, we are.

There are those, of course, who, having become thoroughly accustomed to a certain setup, are skeptical of the possibility of substantial change. We all are creatures of habit, some of us are temperamentally negative (pessimistic, if we dare use the word!), and most of us are too busy with our personal and occupational affairs to gather evidence beyond that which seeps into our own immediate spheres of action. Therefore we are wont to say, "It will always be this way."

Upon reflection, however, we are assured that things are never "always this way." And certainly great changes have come into the affairs of the motion picture.

Some of these are temporary changes due to sudden adversity, and their effect is adverse. We can hope they change back again, or otherwise be improved. But changes have also come which, ultimately at least, are not so much due to adversity as to evolution. Steadily through the years even preceding the depression, motion picture exhibition was being intensified, as a business and as a technology.

The demands made upon those in charge of theatre operations have accordingly become special and exact. Reversion to the old order here could come only from reversion to a motion picture of less industrial and social significance. Whether a theatre is supervised by its owner or an employed manager, it must have immediate proprietorship capable of directing effectively a highly important community enterprise that functions through commercial and technical processes not at all to be compared with the affairs of the dry goods or grocery store next door. Because of the special nature of the product, a special kind of acumen is required. Because of the technologies by which the product is rendered consumable, varied technical training is required.

Obviously, therefore, a high order of man-power is constantly needed. Management is part of this man-power; then from the subordinate personnel of today we should expect the technical and managerial executives of tomorrow. The methodical training and conscientious supervision of personnel thus form a basic and a vital function of this theatre business.

¶ Mr. Dan Halpin, who is much interested in a very ingenious device to aid the hard-of-hearing, writes:

"In your editorials of the June 2d issue you give an interesting sidelight on vision. Why would not this apply even more so to hearing? Forty million pairs of eye-glasses have been purchased. Only a few hundred thousand hearing aids have been sold, though there are over fifteen million hard-of-hearing people in America."

True enough. Our suggestions in the June 2d issue, concerned with an inquiry as to what the public really thinks about the motion picture and its theatre, was not intended to be exhaustive. If some of your patrons tell you they cannot hear well in your theatre, do not be too sure that the fault lies in the condition or operation of your equipment. A substantial number of people with slightly impaired hearing are not aware of their mild affliction—or (the psychologists can explain this) they won't admit it if they are.—G. S.

CONSTRUCTING THEATRE ADVERTISING

Putting Ideas Into Type Forms

A discussion of type style and the fitting of type to copy and layout—the seventh article of a series

By GEORGE SCHUTZ

IN THE PREVIOUS article on type we note the different general *classes* into which type is broadly divided.

Type Style

We now come to a more detailed examination of type forms, beginning with a consideration of type *faces*.

All faces slip more or less readily into one of the general classes of type. That is, some are old-style, some modern flat-serif, others gothic or modern sans-serif, and so on through the list of basic groups noted in the previous article. The characteristics which distinguish one *face* from another are not so obvious as those by which we identify *classes*. Sometimes, indeed, an expert's familiarity with certain faces is necessary to tell them one from another.

There are two reasons for this. One is that the fundamental principles of good type design are so rigid that not a great deal of difference is possible in the general pattern of type characters. Legibility is the first consideration, and tradition governs legibilty to a very restrictive degree. There are freak types, of course, and wide variation is also possible among types cut for special purposes (particularly in the display sizes and ornamental styles). Note, however, the similarity that exists for most people between the type used, for example, in one book of fiction and another, though the faces employed may be really quite distinctive in the terms of the typographer.

Another reason many type faces have the same appearance to the layman is that a face marketed by one type manufacturer may be approximately duplicated by some other manufacturer. There are two sources of type patterns—one, the early masters of design; the other, contemporary originators. Like the music masters, whose works now belong to everybody, the early designers have given patterns to most of the type cutters of today. Some modern cuttings may be fairly true renditions of the original, others represent important modifications. In either case, they may be named for their originators (*Caslon, Bodoni,* etc.), or they may be renamed, the new designation becoming the property of the designer or company sponsoring the modern cutting (as in Linotype's *Granjon,* based on a Claude Garamond design). As to the contemporary designer, he may create a style that becomes popular among typographers, whereupon similar faces may be produced by competitive sources of type. Thus we have been given, for example, a number of modern sans-serif faces some of which closely resemble each other (to name only three, the Mergenthaler Linotype Company's *Metro,* Intertype's *Vogue* and Ludlow's *Tempo*).

AVAILABILITY OF FACES

The situation thus created should be appreciated because in most instances it greatly influences type selection. To illustrate, you might want to use Metro for a certain display element. Your printer, however, may have only Tempo in the display sizes. Although there are certain distinctions between the two faces, these are not likely to seem great enough to cause you to insist upon one over the other. They, and many other faces of the same specific style (including those available only for hand-setting, like Continental's *Kabel*), may be said to be interchangeable for most practical purposes.

A similar, but not identical kind of interchangeability is present among the older styles of type, those which, until recently, we were most familiar with and which are still dominant except in the field of advertising (and even there they are not to be lost sight of despite the current clamor for "modernistic" novelty). These faces are most readily identified by their possession of serifs, either flat or rounded, and by their delicate shadings, emphasized in the contrast between the weights of the vertical and horizontal strokes. Among these are the Caslons, the Cheltenhams, the Bodonis, and so on through a lengthy list. Those named immediately above, as well as many others, are available for various kinds of machine setting and for hand-setting also, in cuttings so conventionalized on the basis of the original design that no matter what company supplied the cast type or machine matrices, the job will be composed essentially in the style of type specified.

Such faces are directly interchangeable for the practical purposes of most commercial printing, because they really are, in a broad sense, standard. We have noted, however, that a manufacturer may originate or adapt a design and give it an exclusive name. Thus even among the traditional styles of type (in contradistinction to the modern sans-serif and square-serif patterns), there are styles restricted to certain makes of machines or to hand-setting. Thus the face you want to use may not be available from your printer. In most instances, however (except for highly specialized styles), he will be able to give you a face carrying another name that is at least approximately as suitable to your purposes as your original choice.

COMMON FACES

The average newspaper, of course, is not capable of offering as wide a selection of type faces as the typesetting companies in large cities that specialize in advertising composition, but it doubtless has enough of a variety to serve the theatre advertiser effectively. Any important deficiency is likely to be found among the new modern sans-serif styles. A great variety of type styles is really not necessary. Probably the most of all advertising, in the United States at least, is accomplished with from twenty to twenty-five faces. More important than the availability of many different faces is the ability to get, by original instructions or ultimate criticism, an advertisement that is, within itself, a harmonious conveyor and interpreter of the message.

Prominent among type faces suitable for advertisements, available in the plant of the average newspaper, are the following:

Cheltenham (especially boldface), Caslon, Bodoni (especially bold, though not heavy), Goudy, Century, Benedictine (to a lesser extent), Garamond, Gothics (probably some variety of faces in this class, with both extended and condensed fonts), Cloister, and (except in the very small cities) one or two families of modern sans-serif. In addition, the advertiser will frequently find available odd fonts of special types, like script; black letter styles, commonly referred to as Old English; outline (or inline) faces, which have hollowed-out characters giving the effect of double strokes.

COMBINING TYPE FACES

SELECTION OF type for an advertisement calls, more often than not, for a selection of more than one face. When this is not the case (and it is safest to use one type family if it meets all the copy and psychological needs of the advertisement), the problem of selection is greatly simplified. But with advertise-

Showmanship in Typogra
Cheltenham Bold

SHOWMANSHIP IN TYPOGRA
Cheltenham Bold Condensed

SHOWMANSHIPIN
Cheltenham Bold Extended

Showmanship in Typogr
Cheltenham Bold Italic

Showmanship in Typograph
Bodoni (Modern Serif)

Showmanship in Typograp
Bodoni Bold

Showmanship in Typogr
Bodoni Bold Italic

Showmanship in Typograp
Goudy Lightface

Showmanship in Typogra
Goudy Bold

Showmanship in Typogra
Goudy Bold Italic

Showmanship in Typograph
Garamond

Showmanship in Typography Is an Adve
Garamond Italic

Showmanship in Typography Is
Cloister Bold

SHOWMANSHIP IN T
Gothic (old style)

SHOWMANSHIP IN TYPOGRAPH
Gothic (old style) Condensed

SHOWMANSHIP IN TYPOG
Tempo Medium (modern gothic, medium boldface)

SHOWMANSHIP IN TYPOG
Tempo Light (modern gothic light face)

SHOWMANSHIP IN TYPOGRAPHY
Caslon Old Face

SHOWMANSHIP IN TYPOGRAP
True Cut Caslon

Showmanship in Typography Is an Adve
True Cut Caslon Italic with Swash Initials

Showmanship in Typography Is
Century Bold

Showmanship in Typog
Caslon Bold

Showmanship in Typo
Narcissus (an inline style)

Showmanship in Typography Is an Ad
Karnak (modern square serif)

ments most frequently made up display matter, which is commonly diversified in itself; text, captions or small blocks of explanatory copy, and in addition, the signature, address, and so on, mechanical conditions as well as the demands of contrast indicate for the average advertisement more than one family of type.

The theatre advertiser, of course, scarcely needs to be so meticulous about such matters as the professional typographer. But whatever the ad, space for it is being purchased because it has definite merchandising value, and it is therefore important enough to be done with a reasonable amount of care and skill. True it is that the printer should be able to supply the skill. All too often, however, the skill supplied will be mechanical, not *creative.* The printer, moreover, does not have the intimate *feel* of the copy that the advertiser has, and in theatre advertising, which sells *emotional experiences,* copy should be interpreted in the special terms of the showman. It probably may be conceded that it is at least better for the showman to tell the printer what he wants than for the printer to "dope" the copy from the limitations of a printer.

To be able to combine types, it is naturally necessary to have some definite comprehension of the nature of each of the faces to be combined. Nobody is familiar with all available type styles, of course. Even the professional typographer is thoroughly versed in only those families he uses and has used in the past. For the theatre advertiser, an acquaintance, which may be gradually developed, with the commoner faces should be sufficient.

STUDYING FACES

In examining type faces to determine their use to him, he should observe how each seems to be individually characterized, and how the characteristics of one style are distinguished from, or bear certain relationships to, those of other faces. Thus will be aided the selection of a certain face to serve a certain purpose, and the combining of faces harmoniously. The theatre advertiser's method will not be necessarily that of the professional. It will probably suffice if he observes type with respect to the following features:

Feeling. Much has been said and written about the psychology of type, a great deal of it absurd. The thought expressed itself goes a long way toward setting up in the reader a specific intellectual or emotional reaction irrespective of the physical character of the type employed. Nevertheless, the physical *personality* of the type is important. To illustrate:

She killed for love!

Obviously, you can't kill for either love or money very convincingly in a face like that, but you are likely to get away with it by adopting some such weapon as:

She killed for love!

The emphatic, swift bold italic seems to harmonize with the idea. We get a feeling of vigorous unrestraint, into which category we may assume that murder falls. But there is no formulaic psychological analogy between any idea or action and a certain style of type. Environment—the interplay of contributing typographical elements as well as copy—must be considered. As in music, tradition is what determines the reaction. The best way to obtain some definite, memorable sense of the *feeling* of certain type styles is to ask: How does it make *me* feel? Then when the time comes actually to use type of that style, a similar test should be put to it all over again, with specific reference to the copy, the general personality of the layout as a whole, and the influence of any combining types which already may have been determined. Repeated use of certain faces will of course gradually clarify for you any definite psychological tendencies that each may possess.

Pattern. The greatest difference will be seen at once to lie between the two great type groups: faces *with* serifs and those without serifs (sans-serif). In considering the former, one should note that some faces have rounded serifs (old style), while others have flat serifs (modern. To illustrate:

Old Style

Modern

The sans-serif group may be divided into gothic and modern sans-serif. There is plenty of distinction between them, as examination will show, the gothic or *old style* sans-serif being extremely plain, regular in lining, rather more uniform in character formation, as a rule, than the version developed during the 1920's. There are many variations of the old gothic, and they have been cut in condensed and extended styles more than most faces. Their principal use today is for newspaper headlines and handbills. The modern gothic (usually referred to now merely as *modern* or *sans-serif*) is relatively highly stylized, simple rather than plain, somewhat irregular in lining and character formation. To illustrate the two groups:

Old Gothic

Modern Sans-Serif

The square serif style previously alluded to is really modern sans-serif with terminal bars added. From some points of view the addition represents a whimsy of little constructive typographical significance, square serif faces being stodgy, and when used for more than a very few words in display sizes, quite illegible. To illustrate:

Square Serif

Other factors entering into the determination and recognition of pattern have been indicated earlier in this article.

Tone. This means the general lightness or darkness in the effect of the face upon the printed page. Among fonts of some families of type there are ranges of tone from lightface through medium and boldface to extreme boldface. But two faces in the same font and pointage may be quite distinct as to tone, one noticeably darker than the other. Tone must be considered because the advertisement as a whole should have one dominant tone, and because tone is an important factor in determining face combinations. Many an error in judgment as to the harmony of face pattern has been concealed by a happy similarity in tone.

Knowing fairly well the principal characteristics of the type faces at one's disposal, one is in a position to combine them adequately well according to the common rules of harmony. Specifically with respect to type, faces should be wedded according to their physical compatibility. They should have some things in common. Flat serifs with flat serifs. Round with round. Sans-serif with sans-serif, or at least with square serifs or modern flat serif, depending on relative tone values. Highly decorative faces do not go with austere, formal-looking faces. Type with a flourish has greatly restricted application when associated with type having a rigid or event constrainted pattern. But no formula can be laid down. For the advertiser who does not wish to go deeply into the craft of the typographer, the best advice is: *Combine type faces according to their feeling, or their tone, or their pattern.* One of these divisions should offer, as a general thing, a common ground for a reasonable settlement of their differences.

FITTING TYPE TO THE LAYOUT

IN EVERY advertising layout there are certain rigid limitations of space for each element. Therefore each type element has to be set in lines of certain lengths and in blocks of certain depths. This fundamentally involves measurement and spacing according to the space available, the necessity of suitable intervening areas of white space within the advertisement, and what may be called the common-sense dictates of readability.

Display lines. These are the catchlines or headings of the advertisement, usually located at the top, but in some instances, at least in subordinate size and boldness, made to occupy positions within the body of the layout. Commonly the physical arrangement can be freer than is the case with text matter—that is, there is no need to conform to the rigid limitations of the paragraph. Indeed, a certain looseness, or flourish, is frequently indicated. Nevertheless, the display line is physically limited by the demands of good balance and by the proper margins of the layout. Only a certain number of characters, or approximately so, are permissible to each line.

Text. This consists in the main part of the message, and for the purposes at hand, caption matter or small blocks of secondary

(*Continued on page* 30)



A 900-SEAT THEATRE COSTING $55,000

Describing the new Midway in Dearborn, Mich., representing an original use of materials as well as low cost construction

[*The following description of the Midway has been prepared for Better Theatres by the architects, Bennett & Straight of Deaborn.*—THE EDITOR.]

THE Midway Theatre in Dearborn, Mich., is owned and managed by the Midway Theatre Company. Joseph Miskinis and Joseph Stoia head the concern. The building fronts 80 feet on Schaefer Highway, and extends 112 feet to an alley at the rear. It is of a modern design with an exterior facing of a cream colored, honed surface Minnesota "Kasota" stone, with all panels and decorative *motifs* worked out with polished pink "Kasota" stone. The ground floor is entirely utilized for the theatre, with the exception of two small (21 foot x 15 foot) shops. On the second floor over the shops and lobby is space for owner's office, and one rentable office, and the projection room.

GENERAL CONSTRUCTION

Construction is of steel-frame, reinforced concrete, and entirely fireproof to conform to a very rigid local building code. Exterior enclosing walls are of masonry construction faced with brick and backed up on the interior with cinder block. Floors are of concrete slabs with terrazzo finish, in the lobby, shops, toilet rooms, etc. Steel trusses over the auditorium support the roof and ceiling. Roof is of the steel deck type, insulated with 1 inch of board insulation and covered with a tar and gravel roof.

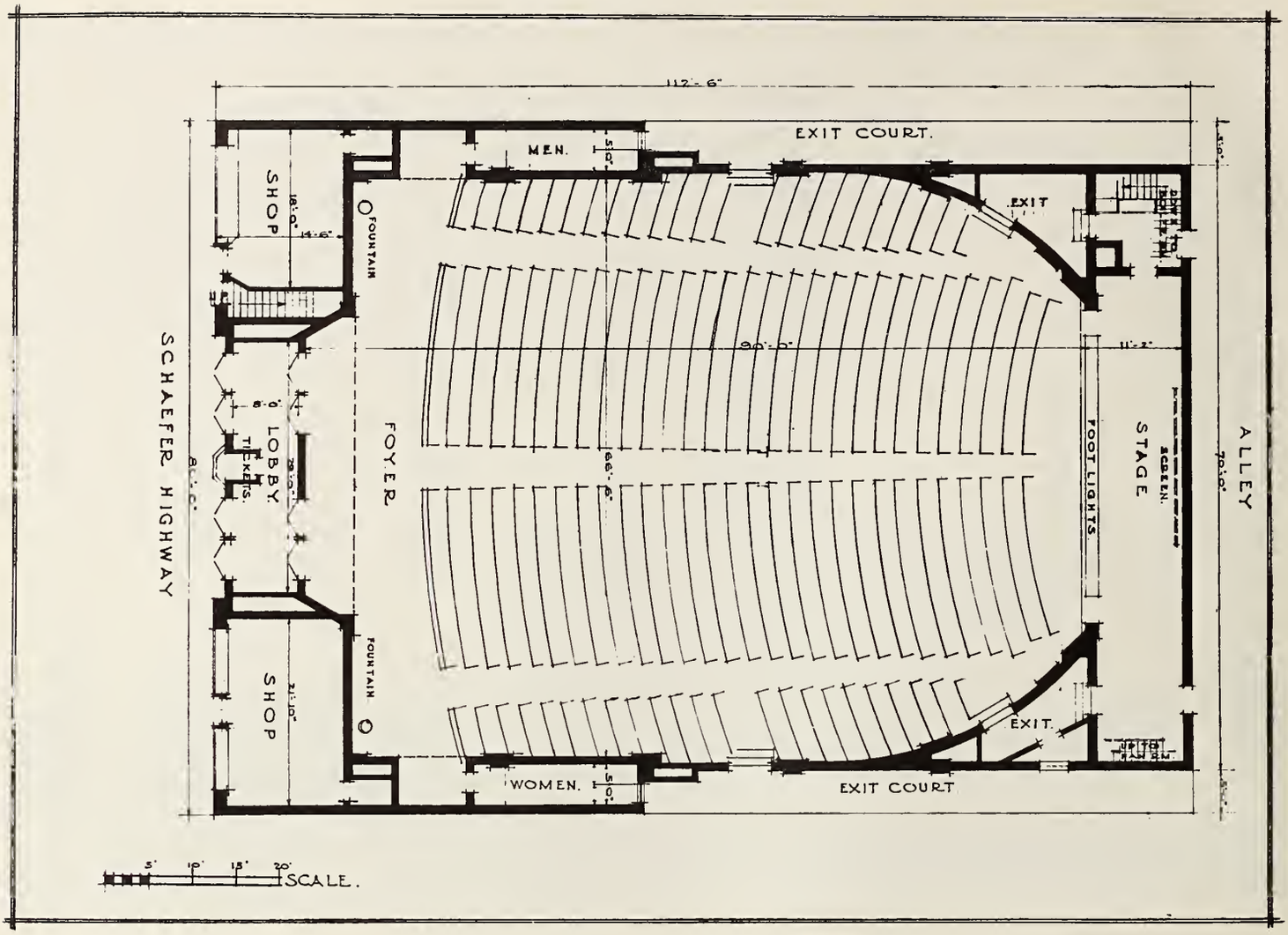
The building exclusive of land and equipment, represents an investment of about $45,000. It contains about 230,000 cubic feet, which means that it cost about 19 cents per cubic foot. Equipment to complete the project represents about $10,000 additional.

Dearborn, the home of Henry Ford and the Ford Motor Company, is a suburb, practically surrounded by Detroit. It has a population of over 60,000 people. The Midway, being located on Schaefer Highway just off Michigan Avenue, is at the most important intersection in the business section of Dearborn, as the Schaefer Highway leads directly to the Ford Motor Company and is one of the heaviest traveled roads either in Detroit or Dearborn. The building was erected by the owners under the architects' supervision, by awarding of contracts to the various different trades involved, and was erected in about four months time, mostly during one of the coldest winters in this section of the country.

SEATING

The seating is all on the ground floor, the floor being bowled to give satisfactory seating arrangement and sightlines. There

The view at the top of the page shows the modern design of the front elevation with facing and decorative elements in Minnesota "Kasota" stone in blended shades. Enclosing walls are of masonry faced with brick and backed with cinder block.



GROUND FLOOR PLAN, MIDWAY THEATRE, DEARBORN, MICH.

BENNETT & STRAIGHT, Architects

are 29 rows of seats spaced 30 inches back-to-back and averaging 20 inches center-to-center, giving about 32 seats to the row and a total seating capacity of 900. Chairs are of the upholstered type manufactured by the Ideal Seating Company of Grand Rapids, Mich.

PROJECTION

The projection room is located on the second floor level with access from second floor corridor. The room is 19 feet x 9 feet with a 6 foot by 9 foot adjoining room for storage or other purposes. This room was intended for the generators, which were not necessary with the a. c. equipment. There is also a toilet room off the projection room. The walls are of Gypsum block construction 6 inches thick, ceiling 2 inches thick, fireproof and suspended from the roof construction. The walls and ceilings are plastered and painted with oil paint in a buff tone with a darker dado or wainscotting. The floors are of cement with linoleum finish. The present projection installation consists of two Simplex a. c. projectors equipped with Strong a. c. Mogul lamps and "Superlite" lenses. Space and provision is arranged for another machine or spot. The sound equipment is Universal.

The screen is 20 x 15 feet and sets back at the rear of the stage, giving about 16 feet from the front row of seats to the screen.

AIR CONDITIONING

Over the stage is located the fan room. Fresh air is taken into the building about 30 feet above the ground, from the north side, drawn over the heating or cooling coils, through the filters, and blown out by a 30,000-c.f.m. fan through ten ornamental ceiling grilles. Air is exhausted from the floor level through six ducts, and discharged through roof ventilators, or may be recirculated for quick heating before opening time. Provision has been made for the installation of cooling coils and refrigerating units, which will be installed at a later date as and if local conditions require them.

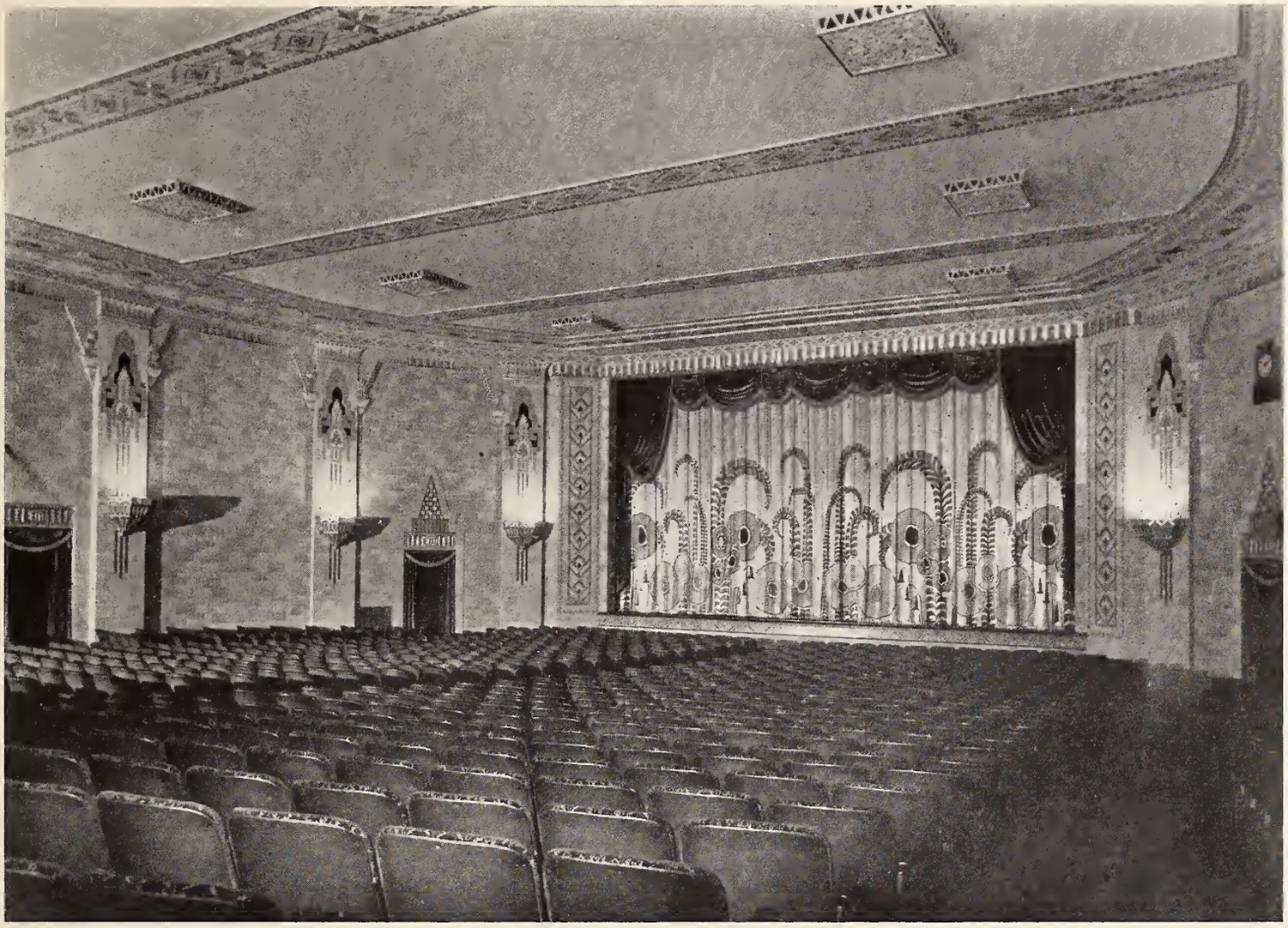
The auditorium is heated by air tempered over the steam coils in the fan room and blown out through the ceiling grilles. Auxiliary heating in lobby, shops, offices, toilet rooms, etc., is by direct radiation. Steam is generated in a steel tubular boiler, located in the boiler room under the stage. At present the fuel is coal, but provision has been made and tanks installed for oil burning equipment. No provision has been made for any air conditioning outside the auditorium.

ILLUMINATION

The auditorium is illuminated by indirect lighting supplied through six large urns located on the side walls. Each urn contains four reflectors equipped with 200-watt lamps arranged with red, blue, amber and white lenses. The soffit of the marquee over the entrance is arranged to flood-light adequately the sidewalk. Feature attraction signs are provided for on the ends of the marquee, together with the large vertical sign on the front. Further provision has been made for flood-lighting the exterior from reflectors which have been concealed on the marquee.

ACOUSTIC TREATMENT

Cinder block for the interior wall treatment was selected for its acoustic value.



General view of the auditorium, with its walls of cinder block.

The blocks are of various sizes and laid in a random ashler pattern, giving a very pleasing effect. "Sunflex" paint was sprayed on the walls, using a warm buff shade as a base coat, then alternating blocks were handpainted in various shades to give a Caen stone appearance. The use of this type of paint does not seal the porous texture of the blocks, hence the full sound absorption is obtained. No other acoustic material was used.

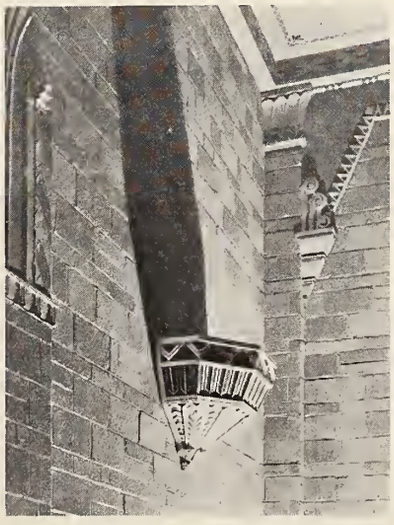
Cinder blocks adapt themselves nicely for decoration as the colors used are brilliant and full of luster. The use of block is also very economical as no plastering is required. Plastering is a hard surface and would require considerable ceiling acoustic treatment.

PLAN AND DECORATION

The ground floor layout is such that little or no space is lost and patrons purchasing tickets pass directly through a small lobby into the foyer space. Rest rooms are provided at each end of the foyer, with concealed entrances to them reached through alcoves.

The stage is equipped only for picture shows or minor acts, as no fly gallery or asbestos curtain is provided. The proscenium opening is 36 feet wide by 20 feet high.

Modern style of architectural treatment is used on the exterior, adapted to the intended use of the building without detracting from the semi-commercial use. Interior architectural treatment is carried out to harmonize with the exterior. Poster frames are of white metal. The marquee is of structural steel covered with moulded sheet metal with ornamental panels on the soffit.



Detail of cinder block wall.

The lobby follows the general architectural design. The walls are plastered in a textured treatment and stippled in pleasing shades of greens, tans and buff. The ceiling is of plaster, paneled and finished with ornamental cornices. Floors are of colored terrazzo in pattern design with a base of Ross pink marble. Radiators are concealed by white metal grilles with white metal poster frames and mirrors over.

The foyer and auditorium form a unit and are finished from floor to ceiling with cinder blocks laid in the random ashler design. Blocks have been painted very successfully to imitate Caen stone, as heretofore mentioned. The coffered ceiling is of textured plaster in the panels with decorative stencil-painted, smooth plaster bands. Where the ceiling adjoins the wall ornamental plaster cornices occur. No illumination other than the side wall urns, six on each side. Floors are of colored terrazzo finish, with aisles and foyer space carpeted. The decorative scheme of ceilings and cornices are carried out in warm tones to blend with the Caen stone wall effect. Bright colors are used in the stencils, blues, reds, and silver bronze predominating, with a peach tone in the panels.

A FACT-FINDING SYSTEM TO GUIDE YOU

By J. T. KNIGHT, Jr

The need of local statistics for efficient theatre operation, how they may be charted and valuably put to work

EARLIER, AND from time to time, I have repeatedly emphasized the importance of the theatre manager. Our industry is entering a period when the manager will come into his own as an important and greatly respected link in the chain of success of any one theatre or of a circuit—this *provided* the manager equips himself so that he can master the problems of his particular operation.

A theatre is only as successful as its manager—that's axiomatic—and the same principle applies equally to the circuit. This, of course, sounds a bit trite. Despite some arguments to the contrary, it is still true. In every article that I have written I have addressed myself directly to the manager, because in the theatre manager I see the final solution of many of our troubles, trials and tribulations of today, and of the more recent past few months. Our income is collected from the theatre-going public of this country at the box office of the theatres. The managers must be held responsible for those "grosses," they must cheerfully shoulder that responsibility, knowing with confidence that their ability as managers is largely measured by the box office results.

If the manager's ability and therefore his success is to be measured by the box office results, he has the right to know by what criterion the box office results are measured. Too often we hear the word "gross" as if it were the measure of success. *I believe that the only measure of real box office results is in the net figures.* Often the *net* is lost sight of in the boast of a large gross. But large gross does not necessarily indicate a large net figure.

GROSS VERSUS NET

There are at least two definite reasons for the growth of this practice of talking always of the gross figures: The first is perhaps that the trade papers report the intake on pictures in terms of "gross receipts," and we read such figures so often that we begin to think largely in terms of gross intake. A second reason, and perhaps the most important, is that theatre managers, except in cases of owner-managers, are not given accurate information regarding the fixed, overhead, depreciation and amortization charges, etc., by which they could arrive at correct *net* operating totals.

This failure to give such information to theatre managers by circuit executives has been founded upon several conditions, any one of which has on occasions been justified. For instance, dishonesty of some managers; some managers giving information to unauthorized persons; some managers leaving books, reports and papers unprotected so others might see such information; some managers' desire to take advantage of every slight upturn in business to ask for a raise; and again, some circuit executives' desire to becloud and make mysterious the whole procedure of theatre operation; and still others' desire to load the theatre with all the charges the traffic will bear. But cutting through all of these reasons, the real basis of such practice is a lack of mutual confidence, appreciation and understanding between the administrative executives and managers.

No individual can go very far in the business world without self-confidence (I don't mean an inflated ego) founded upon conscientious effort and intelligent application. No commercial endeavor can go very far without mutual confidence (I don't mean blind faith) between the administrative forces and the operating forces, founded upon co-operation and a unity of purpose.

POSITION OF MANAGER

The time has come for a full appreciation of these principles by every one connected with picture exhibition. The money taken in at the box office is the only earned income for this industry, all other barter and trade for pictures, pooling and leasing of theatres and personal services might be said to be within the industry. The money changing hands in such deals was originally taken in at the box offices or borrowed from banks to be paid back from the box office intake. Knowing this, it naturally follows that there must exist that mutual confidence between the administrative and the operating forces.

If managers can't be trusted with the confidential details of a theatre operation then that manager should be asked to resign and a new manager appointed capable of shouldering the responsibility and sharing the confidence of the operation. Conversely every responsible and reliable manager has the right to ask for, and to expect, the confidential details of his operation if he hopes to handle that operation intelligently. *When managers become sufficiently self-confident, with that self-confidence founded upon worthy past records, to insist upon sufficient data for intelligent operation, then and only then will the manager be taking his true place and part in this industry.* When such details are, as a rule, given to managers, the industry to some extent will be self-protected against some of the nightmare deals that have been made in this industry in the past, the skeletons of which have so embarrassingly come clattering out of the closets of secrecy during the past two or three years.

MANAGER SHOULD POSSESS FACTS

The first step toward this objective is for the manager to demonstrate positively his ability to operate a theatre intelligently. Intelligent operation means knowing every phase and detail of the operation, which means the neighborhood, the town, the state, the local history, labor conditions, local political situation, patriotic organizations, religious attitudes, etc., and most of all the manager must have at his finger tips the details of the theatre's business.

In order to know the details of the theatre's business there must be an adequate system of workable, fact-producing, theatre control records. Control records are not synonymous with an accounting system, bookkeeping, statistical charts, journal entries, log entries, or diary recording; or pay rolls, requisitions, invoices or advertising schedules, Proper and adequate control records are a combination of *all* of the above, and any other pertinent facts pertaining to the particular theatre, summarized for quick references and arranged to present a fabric of related facts —facts supported by sufficient exact detail to justify the use of the control records as the foundation for opinions and decisions that will guide and direct the future managing of that theatre.

MEANING OF "TOTALS"

Too often important decisions are based upon totals: total attendance, total box office intake, total net profits or total net losses. Totals seldom indicate the exact point of failure or the specific reason for success. Therefore, totals can only be considered *secondary* or supporting data for control records.

Totals may profitably be used to support a detailed hour-by-hour day-by-day history of the rate of doing business. *The rate of doing business is the varying amount of business done in relation to a unit of time.* Therefore a plan to show this "rate of doing business" will of course show the business total, but in addition will show the hours when business was *below normal, normal,* and *above normal.*

Space does not permit an elaborate description and discussion of all the types of records and summaries which a theatre manager might keep to aid him in knowing his business so I shall concentrate on a practical suggestion which I believe has many advantages and which tells a long story with many details emphasized.

A SYSTEM OF FACT-FINDING

The accompanying diagram represents the business done on a Saturday by a theatre of 1,100 seating capacity in a town sufficiently close to a large city to be considered a suburb of the city. The box office opened at one o'clock p.m., and stayed open continuously till 10 p.m. The numbers of the tickets were noted by the cashier every thirty minutes, so that the number of tickets sold, or the number of people entering the theatre, during the preceding half hour was determined. The number of people is indicated by the space between the horizontal lines, and the key figures along the vertical line at the left are indicated in intervals of 250; hence the space between each horizontal line represents 50 people. The distance between the vertical lines represents time, the space between each line represents 12 minutes; five spaces represent one hour.

Below the heavy horizontal line, where the hours 1:00, 2:00, 3:00 and so on up to 10 o'clock are indicated, is noted in brief the program. This shows the feature picture and the rest of the program.

In reading this chart you will see that between 1:00 p.m. and 1:30 p.m., 100 people entered the theatre; between 1:30 p.m. and 2:00 p.m. 250 people entered; and between 2:00 p.m. and 2:30 p.m. 100 people entered, and so on up to 10:00 p.m.

You can also see that between 1:30 p.m. and 2:00 p.m. film was showing, but that 2:00 p.m. the regular show started; the feature picture of the first show started at 3:00 p.m. and lasted till 4:12 p.m. Also note that "fill in film" was used again between 5:12 p.m. and 5:36 p.m., so on through till 10:00 p.m. when the feature picture started for the last time.

So also at half hour intervals, the manager, assistant manager or usher checks the number of people actually in the theatre. This can be an estimated check of the house, and with a little practice such estimating becomes surprisingly accurate; or it can be an actual count; or it may be an actual count by a hand tally. These points are plotted and connected with the dotted line. So the chart indicates that at 1:30 there were 100 people in the theatre; at 2:00 there were 300; at 2:30, 400; at 3:00, 650, and so on.

The horizontal dashes at 1,100 represent the house capacity, therefore the space below this dash line and above the dotted line represents the portion of the house that was empty. That space above the dash line and below the dotted line represents people waiting to get in (this occurs between about 8:10 and 9:03 p.m.).

Right at this point it is well to realize that this is not actually a lot of work.



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ERADICATING MOTHS (answering H. R. M.): The moth condition which you outline in your letter is evidently very serious. I assume that during the two or three years that the theatre has been closed, that they have gained such headway that nothing but the most drastic measures can be taken now to get rid of them. A fumigation of the entire theatre with hydrocyanic acid gas is the most effective procedure. **This gas is deadly to ALL ANIMAL LIFE, including HUMAN BEINGS.** This can only be done by experts with the full approval and cooperation of the Health Department of your city. **Don't attempt this yourself. Let the job out to an accredited company and cover yourself in writing against all kinds of damage claims.** Ten breaths of this gas in the concentrated use in house fumigation will cause death.

My second suggestion is this: Depending upon the quantity of carpet and the amount of your investment in the carpet, I would recommend your taking it up from the floor. Vacuum clean it well and sprinkle it thoroughly with paradichlorobenzene crystals, one-half pound to the square yard, then fold or roll up with the nap of the carpet inside. Make these rolls or bundles as compact and air tight as possible. As these crystals evaporate they form a gas or vapor, that if confined sufficiently long will kill moths in all stages of their development. If the theatre continues to remain closed this treatment should be repeated every six months. This you can do yourself with theatre help. There is no danger to human life involved.

The third suggestion is this: Seal the theatre up tight with 3- or 4-inch gummed tape on all doors or other openings to the outside. Try to seal ventilating ducts in some way. Then after the carpet has been vacuumed, sprinkle over the carpet the same paradichlorobenzene crystals mentioned above, but at the rate of one pound for every 1,000 cubic feet of volume of air space. Be sure that every inch of carpet is covered with these crystals. This process should protect the carpets from 9 to 12 months, provided there is a minimum of air leakage from or into the theatre. The fumes from these crystals in carrying out this treatment will irritate the eyes of the workers, but will do no permanent damage to human beings. However, I do not recommend exposure to these fumes longer than necessary.

MOTORS (answering W. H. A., Jr.): Your questions are very general, I can't answer them in anything but general terms. All motors fall somewhere in the following classification:

Motors classified as to the current supplied to them are either direct (d.c.) or Alternating (a.c.) current.

D.C. motors are classified as (1) shunt motors, (2) series motors, (3) compound motors, and (4) compensating motors.

A.C. motors are classified as (1) synchronous motors, (2) induction motors, in turn classified as (a) squirrel cage rotor motors, (b) phase wound rotor motors; and (3) commutator motors.

Probably the most common theatre usage of motors is as follows:

D.C. motors: Shunt wound, for pumps and general purposes. Shunt wound motors with resistance in series with armature (variable peed), for fans and blowers.

A.C. motors: Synchronous, for motor generator sets, pumps and compressors. Squirrel cage (low resistance rotor windings), for pumps, fans and blowers, and general purposes.

Your question with reference to lubrication is equally as general as the motor type question. I shall try to cover that briefly in these columns in the July 28th issue.

You might get some immediate help by referring to my article entitled "Maintenance of Theatre Machinery" in the February 10, 1934, issue of BETTER THEATRES.

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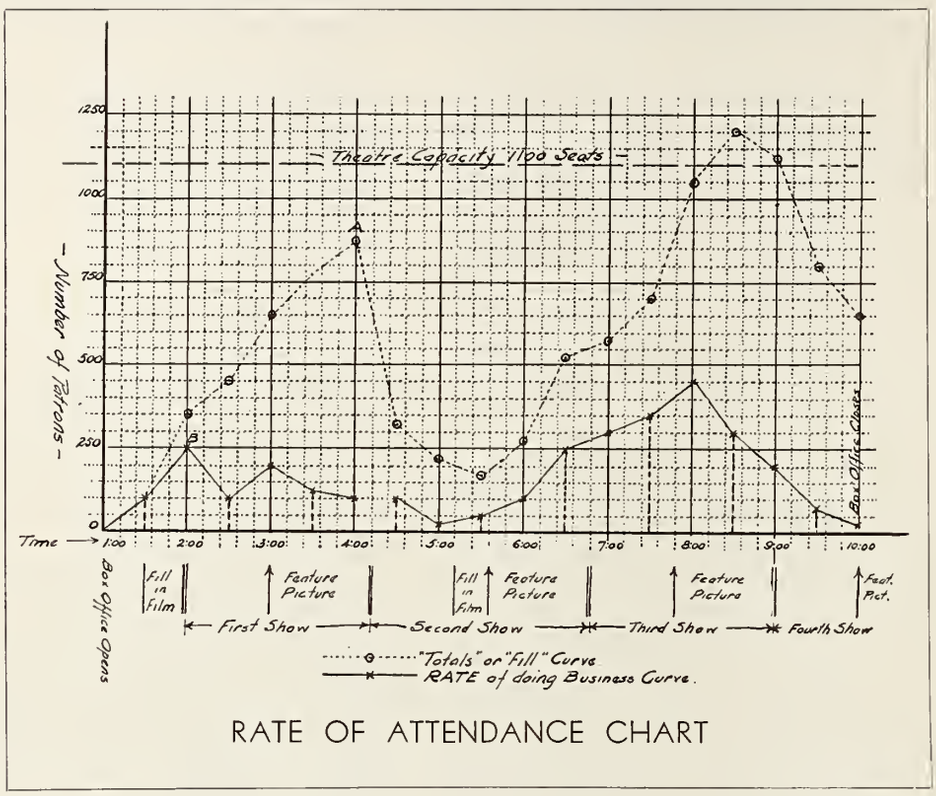
AIR WASHERS (answering J. G.): Dig out of your files the Spring Buyers Number of Better Theatres, dated April 7, 1934. In there you will find an article entitled "Summer Comfort Through Ventilation," and on page 16 a section entitled, "Effect and use of Air Washer." Read this carefully. It does contain a lot of information.

Then in that same issue, turn over to page 59, where under the heading, "Equipment Affairs," you will find brief descriptions of different systems all of which use air washers, and any or all of those companies could quote on your job.

In addition to the four described, air-washers and ventilation systems are advertised on pages 35, 36, 37, 38 and 42.

If there is anything more we can do for you let us know. We will be glad to advise you further upon receipt of more specific details and questions.

This entire chart can be plotted and sketched in 20 minutes with the proper data at hand. The cashier in most every theatre usually takes hourly readings from the ticket machine or directly from the tickets, so it is only necessary for her to take them at half-hour intervals instead of at hour intervals. The arrangement must be made to get an accurate count of the people in the theatre at half-hour intervals. The paper used to make this graph is standard. It can be bought at most any stationery store for 15 or 20 cents a pad of 25 sheets. The pad so ruled so that there are five or ten spaces between the heavier ruled lines, is much more convenient than one divided into four or eight spaces between heavier lines.



RATE OF ATTENDANCE CHART

Of the two curves shown on the diagram, the solid line showing the rate of movement of people into the theatre is more important. This rate might be considered the *cause,* and the dotted curve (showing the fill of the house) the *effect.* The dotted line represents "totals," as earlier referred to, and is dependent upon, or results from, the *rate curve.* The only way the "totals" curve can be altered is by influencing or bringing about changes in the rate curve. So if it is desirable to alter the "totals" or to fill curve, study what can be done to change the *rate curve.*

APPLICATION OF CHART

From this it follows that if the business in your theatre is not up to your desires, and there are too many vacant seats, a study of the rate of doing business becomes all the more important, for the *total* business is determined by the *rate* of business. If a manager should be fortunate enough to be playing capacity all the time, then this plan of analysis can't be of great help to him, but it will definitely be of great value to those doing less than capacity.

Note that the peak of the matinee "fill" curve is at the point *A,* whereas the peak of the matinee rate curve is at *B. A* is at 4:00 p.m., and *B* is at 2:00 p.m. *A* lags behind *B* two hours. This is caused, first, by the *general habit of the people of this community* on Saturday afternoons; and secondly, this time lag is greatly *influenced by the program arrangement and schedule.* If you begin to study your situation by this visual means you will soon see how, by altering the program schedule, you will effect changes in these curves. Of course *it would be ideal if, when you had fewest people in the theatre, you had the highest rate of entrance.*

These curves are directly affected by your *advertising, publicity tieup, exploitation* and *star values.* The effects may be to your advantage or disadvantage, and the plotting of results in this manner brings to your attention more quickly and more forcibly the results of your efforts, the exact spots that are improved, and the spots that have become worse, than any other method.

Look at the diagram: Certainly it would be a waste of time to make any sort of tieup, or advertise in such a way that you would attract more people to the box office between 8:10 and 9:03 when there are more people than you have seats for. But if emphasis that the last feature picture starts at 10 o'clock, and that there are seats available after 9:10, will make the drop-off less abrupt, then it is of definite advantage. Such information given to societies, evening educational groups, civic groups, legion posts or any gathering of persons that takes place periodically and adjourn about 9 o'clock, might be the means of picking up extra business when you can handle it.

From this chart it is readily seen that between 4:30 and 5:30 p.m., only 150 people were admitted to the theatre. It is possible that by a re-arrangement of the program, and omitting the "fill in film" (thereby saving some film cost) the same amount of business might have been done, and the theatre could have been closed between 4:30 and 5:30 so that all employes could get supper. In this way the inconvenience of supper reliefs could have been done away with. In these days of maximum working hours for theatre employes a manager will find such charts a great *help in setting up work schedules.* It can be seen at a glance just how rushed the cashier is, and if there is a second ticket window, when and if it should be opened to properly handle the people. It will also aid in establishing floor coverage by ushers or other service employes.

Summarizing: I have very briefly shown how this type of analysis will aid the theatre manager in knowing and visualizing—

First, The natural or habitual pattern of movement of the people of that community.

Second, How this chart can aid in laying out a more effective schedule of shows.

Third, How this chart can aid in planning advertising aimed at bringing people into the theatre at off peak periods.

Fourth, How this chart can help in planning tieups and exploitation stunts to affect more profitably box office receipts.

Fifth, How this chart will aid in establishing reasonable and effective working schedules for employes.

And a *sixth* point: Such charts can be of great help to the engineer or employer responsible for the proper ventilation of the theatre, by providing a basis for anticipating conditions that require the adjustment of fan speeds, the opening or closing of louvers, or the regulating of other equipment.

STUDYING LOCAL HABITS

If you should start in to set up such charts on your theatre and compare one day with the next, and this Monday with last Monday and the Monday preceding that, and Decoration Day next year with Decoration Day of this year, or Fourth of July next year with Fourth of July this year, you will soon observe and become impressed with what I have previously called "the habitual pattern of movement of people of the community." In brief, human beings are very much creatures of habit and conform in their routine lives to a definite order of things. The same or somewhat similar program is followed by people each Monday, or Tuesday, or Decoration Day, or Fourth of July, unless definitely influenced to do otherwise. This is clearly emphasized in the rate curves on any series of charts that I have made in actual practice, and it is of

(*Continued on page* 34)

LAW AFFECTING ADVERTISING METHODS

By LEO T. PARKER

A digest of regulations and court decision governing the use of billboards, signs and other exploitation mediums

ALMOST ALL states have enacted laws which prohibit false or misleading advertising. Generally, such laws provide imprisonment or fines, or both, as penalties for violators. Also, laws are common which prohibit publication or distribution of obscene or vulgar advertising.

When deciding whether a theatre operator has violated a law of this kind, the court considers testimony of disinterested witnesses who have read or seen the advertisement in litigation. In many cases expert witnesses also are required to testify particularly if the advertisement may be listed under the classification of art.

LEGALITY OF BILLBOARD ADS

IN OTHER localities laws have been enacted which prohibit billboard advertising, either on the grounds of fire hazard or marring natural beauty of scenic views.

Laws which relate to the erection and maintenance of billboards originate from several sources, of which the state Legislatures and municipal Councils are important. After a law is enacted it is deemed valid until it is declared void. Moreover, if a law is designed to safeguard the public welfare and is in exercise of the "police power," the courts may render a decision *in favor of its validity even though apparently it interferes with the personal rights guaranteed by the Constitution.*

For instance, in a quite recently decided case that involved the legality of a law which prohibited the construction and maintenance of billboards on a specified city street, the court held the law valid and explained that for a class legislation of this kind to be valid the law must have a tendency to support a public need and it must prove beneficial to the general public.

In another case an ordinance which prohibited the erection of signs or other obstructions "on or over any part of a specified street" was in litigation. A property owner ignored the law and erected a large sign on his lot. The city instituted legal proceedings against him for violating the ordinance. The advertiser contended that the ordinance was invalid and unconstitutional because it was not intended nor adapted to safeguard public health, safety, morals, habits or improve the general welfare.

However, the court held the ordinance valid and explained that the public has a legal right to restrict the maintenance of signs in a particular or special locality.

In still another case, where the legality of the law prohibiting erection of signs in a residential section was being tested, the court took the viewpoint that the erection of billboards in the specified locality would increase the hazards of fire and might tend to make a fire more destructive to life and property because its extinguishment would be accomplished with greater difficulty. The argument was, also, presented that a large number of women and children are on the streets unaccompanied in a residential district and the signs caused heavy shadows which increased the dangers.

The counsel which opposed the ordinance introduced testimony to show that in many instances lights were maintained on the front of billboards, as a result of which the residential district was better illuminated with the signs than without them. Notwithstanding this argument the court held the law valid.

DISCRIMINATORY LAW IS VOID

A LAW IS invalid if it discriminates. In other words, a valid law must be for the purpose of benefiting the people generally.

For example, a recent city ordinance prohibited the erection of any kind of signs for advertising purposes within 500 feet of a public park or boulevard. This law was tested and held invalid by the courts simply because it did not tend to promote the safety, health and general welfare of the public.

Therefore the important thing in determining whether a law is valid which prohibits signs or billboards in a particular section, is whether the effect of the law is to protect the health, or improve the morals, welfare and safety conditions, or in some manner advantageously benefit the public.

For illustration, in a leading case it was disclosed that a city had passed an unreasonable law. The court held the law invalid and said that a city has power to enact reasonable ordinances only and that the court will annul ordinances which are unreasonable, illegal, repugnant or discriminatory.

An example of an invalid state law is one which prohibits billboards and signs to be erected "in the Southern portion of the State." This law places a handicap on only a few residents, as a result of which others are favored.

LAW OF POLICE POWER

MANY OF THE suits involving regulations for the erection and maintenance of billboards are based on the Fourteenth Amendment to the United States Constitution, which in part reads:

"No State shall make or enforce any law which shall abridge the privilege or immunities of citizens of the United States, nor shall any State deprive any person of life, liberty or property . . . nor deny to any person . . . the equal protection of the law."

However, a court recently held that the Fourteenth Amendment of the United States Constitution was not originally intended to curtail the rights of a State under its natural police power to decide what *is* and what *is not* a reasonable regulation essential to the promotion of the welfare, morals, health and good order of the people.

Still another court explained that every

electrogram

LOW VOLTAGE.—Low voltage on a single phase motor is the cause of plenty of grief for maintenance men. It is important, on a motor installation, that sufficiently large wire be used to reduce voltage drop to drop to a minimum. A motor will operate satisfactorily when loaded to its rated horsepower, the frequency is up, and the voltage is not more than 10% below or above the voltage marked on the name plate, but not necessarily in accordance with the standards that were established for its operation at the voltage for which it was designed. The same is true when a motor is operated at its rated horsepower and voltage, provided the frequency does not vary more than 5% over or under the frequency on the name plate.

Write us your electrical problem. An expert reply will be promptly Electrographed.

owner of a business or property holds the title with the knowledge that such property may be regulated by the government, so that it shall not be maintained or operated in such a manner that the enjoyment or safety of a majority of other persons is jeopardized; and, further, that *all private property in the United States is derived directly or indirectly from the government and subject to legal regulations which are necessary to the common good and general welfare of the inhabitants.*

Recently a court said, "Police power is that inherent sovereignty which the government exercises whenever regulations are demanded by public policy for the benefit of society at large, in order to guard its morals, safety, health and the like, in accordance with the needs of civilization."

Another court stated that the meaning of the term "police power" is indefinable because a court cannot foresee the ever changing conditions of the country, but that the term is generally conceded to mean the necessary power for the safety and welfare of the public.

WHEN CIRCULARS ARE ILLEGAL

SINCE IT IS customary for many theatre owners to distribute circulars for the purpose of advertising special features, it is important to know that while a law is valid which requires circular distributors to obtain a license, yet a law is void which is intended to regulate distribution of circulars in stores or prevent advertisers from handing the circulars to pedestrians.

CASE

For instance, in Almassi v. City of Newark (150 Atl. 217, Newark, N. J.) it was disclosed that a city ordinance prohibits unlicensed "distributing or circulating posters, circulars, hand bills, samples, printed or engraved notices or other advertisements of any kind" in the streets.

A person who failed to obtain a license to distribute circulars was arrested and convicted of violating the ordinance. He appealed to the higher court on the grounds that the law was invalid. However, the higher court held the law valid, saying:

DECISION

"Had the city a right to enact such an ordinance? Has the city such right of supervision over its streets as to provide for the licensing of persons desiring to use them for the distribution of circular notices? . . . Circulars may be in such quantity and of such size and character as to render the streets so unsightly as to be almost universally objectionable, entailing substantial expense to the city in clearing them away. It is obvious the city must exercise some control of the subject, and an ordinance requiring a license is a reasonable police regulation."

On the other hand, it is important to know that a city cannot enact a valid ordinance regulating distribution of circulars in stores or handing them to individuals.

For example, in Coughlin v. Sullivan (126 Atl. 177, Jersey City, N. J.), the question presented the court was whether the distribution of pamphlets in stores and the giving of one pamphlet to a pedestrian on the street violated an ordinance prohibiting the distribution of pamphlets in the public streets. It was held that these acts did *not* in any manner violate that ordinance.

POWER OF CITY OVER CIRCULARS

IT IS IMPORTANT to know that a municipal corporation possesses and can exercise *only* those powers which are granted in express words by State laws or which are necessarily implied in or incident to the powers expressly granted, and such as are essential.

CASE

For illustration, in City of Chicago v. Schultz (173 N. E. 276, Chicago, Ill.), it was disclosed that a municipal ordinance provides that it shall be unlawful for any person, firm or corporation, whether a licensed bill-poster or sign painter or not, to distribute "any circular, dodger, handbills, pamphlet, card, picture, or any ad-

(*Continued on page* 31)

YOUR RIGHTS IN ACCEPTING NOTES

BY M. MARVIN BERGER
MEMBER NEW YORK BAR

A NOTE OR DRAFT, if it is drawn in the form outlined by me last month, has certain definite legal advantages over other forms of contracts; namely, negotiability, or the quality of being free from question by reason of the transactions between the original parties.

Now while an ordinary contract may be assigned to a third party, the third party takes it subject to any defenses which might be raised against the party assigning the contract to him. In the case of negotiable instruments, however, the assignee, or third party, may acquire greater rights than the party assigning the note or draft to him.

For example, if Smith by pointing a gun at Jones, forces him to sign a contract and then assigns the contract to Brown, an innocent third party, Jones can defend an action on the contract by Brown on the ground that he had signed it under duress. But, if instead of forcing Jones to sign a contract, Smith forces him to sign a note and then endorses it to Brown, the innocent third party, duress would not be a defense to an action on the note by Brown against Jones, though it would be if Smith sued Jones on the note.

In the law of negotiable instruments, an innocent third party is known as a holder in due course. To qualify as a holder in due course and to enjoy the privileges of that position, a party must receive a note or draft under the following conditions:

1. That the instrument is complete and regular upon its face.
2. That he becomes the holder of the instrument before it is overdue and without knowing that it had previously been dishonored, if such was the case.
3. That he takes it in good faith and gives value for it.
4. That when he takes it, he has no notice of any defect in the instrument or any defect in the title to the instrument of the person from whom he receives it.
5. If the instrument is payable on demand and is received by a third person an unreasonable length of time after its issue, the holder is not considered to be a holder in due course.

Among the defenses which cannot be raised as against a holder in due course are the following:

1. That the maker of the instrument was fraudulently induced to make it.
2. That the maker was forcibly compelled to make the instrument.
3. That the instrument was stolen.
4. That the party originally receiving the instrument never gave value or consideration for it.
5. That the instrument was paid before it became due.

Of course, if the holder of the instrument who claims to be a holder in due course, knows of the existence of any of these facts before he takes it, he cannot be considered to be a holder in due course. Furthermore, even against a holder in due course certain defenses exist and their effect is to make the instrument void. They are:

1. Forgery.
2. Payment of the instrument after maturity.
3. The fact that the party originally making the instrument is under age.
4. The fact that the maker or endorser had no authority to make or endorse the instrument.
5. In some states the fact that the consideration was illegal (for example, a note given in payment for committing a crime).

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

THE SELECTION OF ACOUSTIC MATERIALS

By C. C. POTWIN and S. K. WOLF

How the variation in frequency rates, auditorium design and other factors determine what will make efficient treatment

IN THE EARLY stages of sound reproduction in theatres, the problem of acoustics was not considered of primary importance. The average showman was at that time satisfied if the sound in his theatre was reasonably intelligible. In general, acoustic treatment would not be considered unless reverberation was excessive under all audience conditions, resulting in an appreciable loss in box-office receipts. Technical advances in the science of sound reproduction, together with the public's appreciation of improved quality, have led to a keener competition between most exhibitors.

Today, it is practically impossible to operate a theatre at a financial gain unless the sound quality reaches an acceptable standard set forth by the general public. Exhibitors are coming to realize this fact and are taking all possible steps to rectify such acoustic defects as are apparent in their particular theatres. It is the purpose of this article to provide a somewhat clearer understanding of the acoustic requirements of theatres and to explain the chief factors determining the selection of acoustic materials for treatment.

One of the more recent improvements in sound reproducing systems is the extension of the frequency range of reproduction. For example, the former systems responded faithfully to frequencies ranging from approximately 75 to 5,000 cycles per second, whereas in the more modern systems, this range is extended an octave below and above to include frequencies from approximately 50 to 8,500 cycles per second. One who is not familiar with the technicalities will inquire as to the principal advantage gained by so extending the response range. This can best be demonstrated by a listening test which, if performed in an acoustically correct auditorium, will readily indicate a response more in agreement with direct speech and music. Extension in the lower range improves the quality of the reproduced *bass* tones, and the extended upper range makes possible the reproduction of more of the *overtones* and *harmonics*. These extremely low and high tones lend depth, brilliance, and added naturalness to reproduced sound. Satisfactory usage of these modern systems can be obtained only where there is a proper *balance* of acoustic absorption within the theatre. The reverberation time must be within definite limits for *all* frequencies, rather than for only a limited portion of the frequency range.

VARIATION IN ABSORPTION

IN THE PAST, and even to the present day, exhibitors in general have been led to believe that the relative absorption value of an acoustic material at 512 cycles per second is the most important factor in theatre treatment. Little consideration has thereby been given to the absorption value of a material at *other* frequencies. As a result, materials have been installed frequently which provide a large amount of absorption at 512 cycles per second and throughout the higher frequency range, but which have a relatively small absorption value at the lower frequencies. Where large quantities of such materials are installed in a theatre, there is a resulting "boomy" effect, or condition of low frequency reverberation, as well as a certain flatness or lack of brilliance throughout the high frequencies. *Figure* 1 shows the absorption characteristic of a material of this particular type (*Type B*) compared with a material (*Type A*) having a more uniform and more desirable characteristic. It will be noted that although both materials have the same absorption value at 512 cycles per second, the average absorption throughout the low frequencies of material B is only about one-fourth of its respective value at the high frequencies, whereas for material *A* this relative variation is above one-half.

Very few, if any, materials have absolutely flat characteristics or identical absorption values throughout the entire frequency range. It has been determined by careful experimentation that the ear will tolerate or accept a proportionately greater amount of low-frequency than high-frequency reverberation. Since this variation must be kept within certain definite limits, we cannot make exclusive use of a material, having characteristics equivalent to the *Type B* material, in the average theatre.

TYPICAL ANALYSIS

For example, let us consider a theatre of average size, or about 150,000 cubic feet, having satisfactory proportions, equipped with reasonably efficient upholstered seats and carpet, and treated to a suitable optimum time at 512 cycles per second (omitting consideration of other frequencies) with a material having characteristics equivalent to those of *Type B* in *Figure* 1. The computed reverberation characteristic under these conditions, compared with the selected optimum frequency band, or best limits of reverberation time for this particular volume and shape, is shown as the dotted curve in *Figure* 2. The deviations from the optimum band at the low and high frequencies are most apparent, and it can be readily understood that the theatre treated with such a material would be "boomy" and lacking in brilliance *even though a former type of reproducing system with a corresponding narrower range of frequency response were used.*

If a modern system, with its greater range of frequency reproduction, is installed in this theatre these defects will be greatly exaggerated. When such a characteristic is encountered with the installation of a later type system, and when the exhibitor is reluctant about making any change in the treatment, it is frequently necessary to mechanically "filter out" or attenuate certain of the extremely low frequencies. This further sacrifices the added quality of

naturalness which is gained from the improved system. The reverberation characteristic of the same theatre, treated with a material equivalent to *Type A* in *Figure* 1, is shown as the solid curve in *Figure* 2. It can be seen that this is well within the one-half of its average value at the higher frequencies. Where several different types of materials are used, their combined average absorption should approximate this proportionate ratio. This is a very general statement, however, and it must be borne in mind that a detailed analysis, covering the full frequency range, must be made of each individual case to determine the exact characteristics of the treatment required.

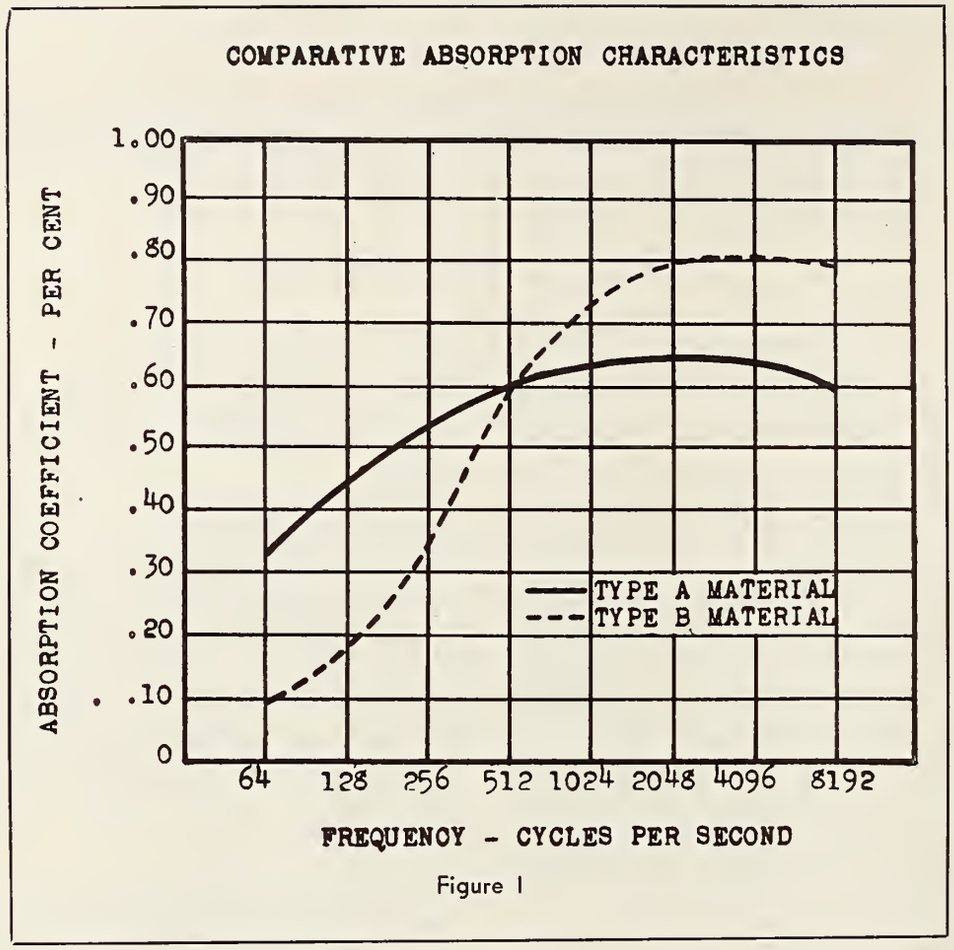


Figure 1

selected optimum limits for the full frequency range, and under these conditions the theatre should be very satisfactory for sound reproduction, using either the former or improved type of sound system.

ABSORPTION BALANCE

DUE TO THE wide differences in size, shape, interior furnishings, etc., of theatres, it is impossible to specify a material having one particular frequency absorption characteristics which would be adequate for all theatre treatment. In certain cases, particularly those involving new construction, where the architect favors materials which may be incorporated readily in the decorative scheme, it is often necessary to use as many as three materials to secure a proper balance of absorption as well as the architectural effect desired. However, in a theatre of satisfactory proportions which is equipped with efficient upholstered seats and the usual amount of carpet and drapes, the use of a material having an average contour of characteristic, which is in reasonably close agreement with that of material *A*, will insure a proper balance of absorption. In other words, the average absorption value at the lower frequencies should preferably not be less than

Most acoustic materials now available on the market have been tested at octave intervals ranging from 128 to 4,096 cycles per second. It is possible, therefore, when selecting a material, to judge its efficiency at other frequencies as well as at 512 cycles per second. In view of the extension of the frequency range of reproducing systems, it is considered advisable to extend the testing range one octave below and one above the present band; i. e., from 64 to 8,196 cycles per second. Several recognized laboratories are now equipped to conduct such tests and it is believed that in the future more of the material manufacturers will make use of their facilities.

APPLICATION OF MATERIALS

THE ABSORPTION characteristics of most materials are appreciably affected by the manner of mounting—whether they be applied to furring strips or directly to a surface. It is, therefore, of particular importance that the method of mounting be in agreement with that used in the test. This will insure equivalent results after installing the material selected. The low frequency absorption of acoustic tiles, boards and felts is generally increased by mounting these materials on furring strips. This varies considerably, however, depending on the type and thickness of the material.

The careful selection of materials with respect to their acoustic characteristics has been considered of primary importance for some time—even prior to the recent improvements in sound systems. Acoustical engineers have considered this as well as the other requirements in selecting materials for theatre treatment. They generally undertake a complete analysis of the house at octave intervals throughout the frequency range. This is made possible through the use of more recently developed theoretical formulae. Accurate instrumental measurements of the action and decay of sound energy, at various frequencies, can also be made within the theatre. These are of particular value in solving certain complex problems and in checking the theoretical analysis.

RELATED FACTORS

THE FACTORS and precautions, other than the proper selection of materials, which should be taken into consideration in the acoustical design and treatment of theatres, are too numerous to mention here in complete detail. A few of particular importance, which have not been too frequently discussed in previous articles on the subject, are, however, included below.

AUDITORIUM DESIGN

The proportions of a theatre have a definite bearing on the resulting acoustic condition, and it has been found that, in general, the best distribution of sound energy is obtained where the ratio of height to width to length is in the order of 2:3:5, *respectively.*

It is not always possible to adhere strictly to a correct ratio of proportions in design since the architect may be limited with respect to lot size and other requirements of the theatre structure. This factor is of particular importance, however, and should, where possible, be given careful consideration.

BACKSTAGE TREATMENT

Proper backstage treatment is an important consideration in most theatres, particularly in those which have been designed with large stages to accommodate theatrical presentations. Complete separation of the backstage volume from the auditorium proper is frequently required in such cases to insure against any increase in reverberation caused by reflections of sound energy from within this area. In theatres with small stages, it is generally desirable to install an efficient form of acoustic treatment behind the horns.

SEATING

The importance of using efficiently upholstered seats cannot be too strongly

emphasized since the variation in absorption, due to a change in the number of persons in the audience, is principally dependent upon this factor. For the most satisfactory results, this should be a minimum variation. The use of non-upholstered seats should, therefore, be avoided. Where such inefficient seats are used, and replacement is not economically possible, it is generally preferable to concentrate at least a part of the required acoustic treatment on the ceiling surface.

WALL INSTALLATION

When installing treatment on wall surfaces, it is preferable to carry it down to within approximately 4 feet above the floor, if this can be accomplished without seriously interfering with the existing decorative scheme. This low wall treatment is in many cases of equal importance to the treatment of other sections of the surfaces, since it is effective in reducing sound reflections in the vicinity of the audience.

The exhibitor should bear in mind that, from the standpoint of economy, the important consideration is not the cost per unit of absorption at 512 cycles per second, but rather its relative efficiency throughout the frequency range. It is more economical and profitable to install the correct treatment, regardless of the fact that it may be more expensive, than a less efficient type. In many cases where this principle has been disregarded, it has been necessary to remove the material installed and replace it with a type having the required efficiency.

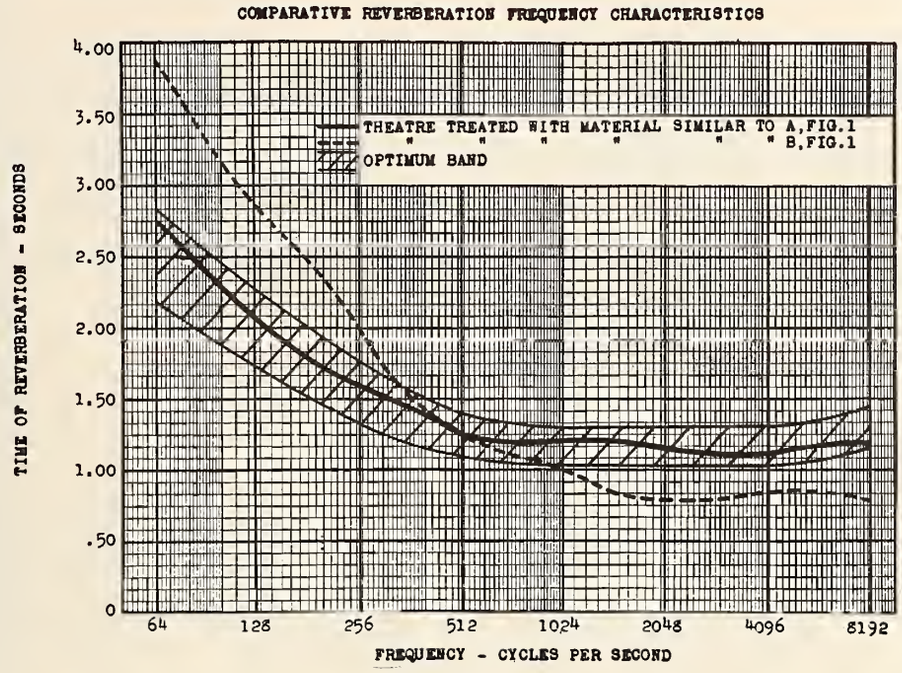


Figure 2

This involves considerably more time and expense than is necessary. In order that the exhibitor may be assured of a thorough analysis of his acoustic problems and of receiving correct specifications for treatment, it is suggested that he present his case to an unbiased acoustical consultant, or to a concern which is familiar with the present day requirements, before installing treatment in his particular theatre.

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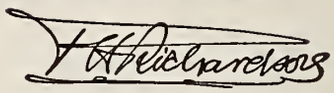
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F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •





THE ACADEMY SEEKS ADVICE ON REEL LENGTHS

I AM IN RECEIPT of a letter from Gordon D. Mitchell, manager of the Research Council of the Academy of Motion Picture Arts and Sciences. The letter is long, but I propose quoting it in full for the reason that it displays an honest desire to co-operate and to give honest service.

When the Academy put through the Standard Release Print, the initial attempt was made in a manner that instantly set up very natural resentment, since it implied a lack of interest in obtaining the advice of theatre people. The Council evidently does not propose proceeding along those lines, which is good. Theatre folk and those who have toiled hard in the motion picture exhibition field for, lo, these many years, have a feeling that they *should* be consulted when matters directly affecting projection and the theatre are up for consideration and action.

My compliments to Mr. Mitchell and the Council. May I suggest to projectionists who feel they can offer constructive advice in the matter of reel load length, that they communicate with the Council at once. Mr. Mitchell says in a part of his letter:

"First may I express the appreciation of the Academy Research Council for the very fine story covering the recent revision of the Standard Release Print. As you know, we are again studying the problem of reel length, which is of very vital concern to all branches of the industry—production, distribution and exhibition. In connection with this investigation there seems to have been considerable misunderstanding on the part of many technicians in the East. The idea seems to be prevalent that the Academy has finally recommended a 1,700-foot reel for adoption by the industry.

"The fact of the matter is, however, that we have not as yet made any formal recommendation as to reel length change, but are studying the 1,700-foot length as a tentative length only. The subcommittee is still considering all factors before a final recommendation covering the future adoption of a longer length reel will be presented to the Research Council.

"As you know, into consideration in any project of this kind there enter many problems concerned with laboratory practice, editing of the picture, shipping regulations, wax recording problems, storage facilities, projection considerations, film shipping regulations in foreign countries, projection practice and equipment in foreign countries, etc.

"I have been asked by the Research Council to point out to you and, through you, to the thousands of your projectionist followers, that we at all times welcome co-operation from the projectionist end of the industry, and that the Reel Length Subcommittee is giving consideration to every opinion and every factor presented to it.

"We would appreciate any comment on this that you may care to give in your columns and especially would appreciate it if you will stress the fact that any projectionist opinion on reel length, or any of our other projects, will be given careful consideration at any time by our organization.

"As you know, technical progress will only be made through a very active co-operation between the branches of the industry, and a complete understanding by the various branches of the problems of the others. In this connection, anything which you may be able to do to bring out the fact that we in the production end of the business, are cognizant of the importance of the projection end and the value of the opinions arising there, will be of great help."

My reaction to the whole matter is that the one highly important thing is to make it possible to get the best results before theatre audiences. I believe we may all agree that that is the basic, fundamental problem of the motion picture industry at all times.

We won't bother discussing the wrongs or rights of it. That would just waste space. The fact is that a very large percentage of projectionists do double up reels. The fact is that they have a basically sound reason for so doing. The fact is that as things now are, the practice cannot be stopped. The fact is that "doubling up" does work to the injury of both picture and sound in feature photoplays. And there you are!

What is to be done about it? The answer is that if the best results are to be obtained, reel lengths must be made so that there will be no doubling. Otherwise no good will come from any reform, and we'll be right where we were before—or worse.

The best authority we have in projection matters at present is the Projection Practice Committee of the Society of Motion Picture Engineers, which body has given the matter of reel length very serious consideration and has decided that with anything less than a 2,000-foot reel we cannot be assured that doubling will be wholly stopped. I am a member of the committee and concur in that view. My opinion is, and for many years has been, that feature films should reach theatres in 2,000-foot lengths. It would be unwise, I am very sure, to make so important a change in a way that would not cure the ill, and cure it wholly.

Other Articles

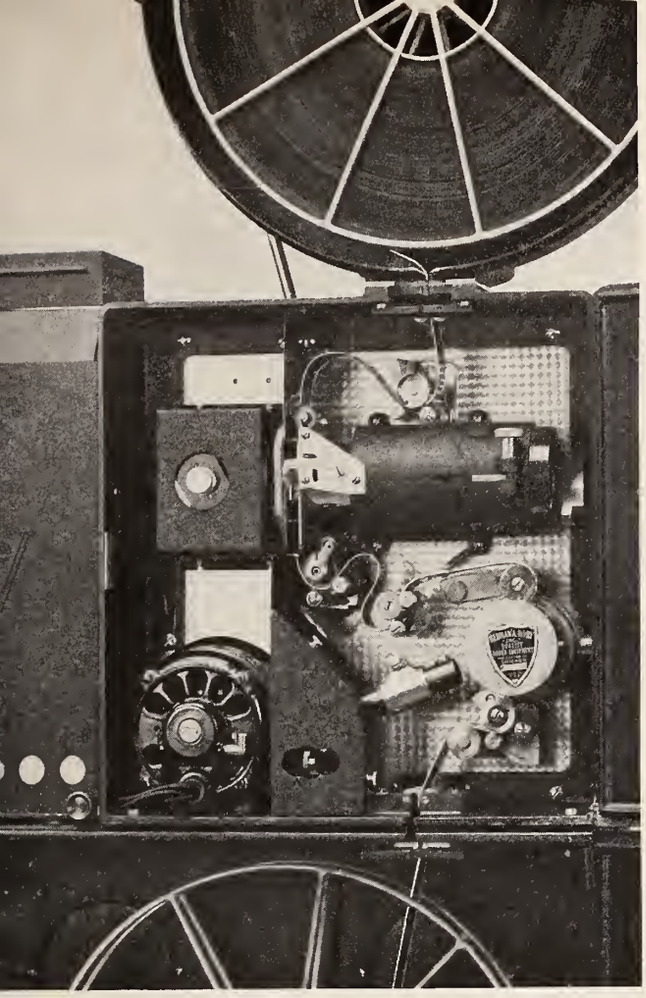
In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

Refraction And Aberration	Page 22
The Soft Focus Curse	Page 23
Permissible Lens Height	Page 24
A New Sound Projector	Page 24

INTERFERENCE FROM SPARK PLUGS

FROM THE Sales-on-Sound Corporation of New York City, we have this communication.

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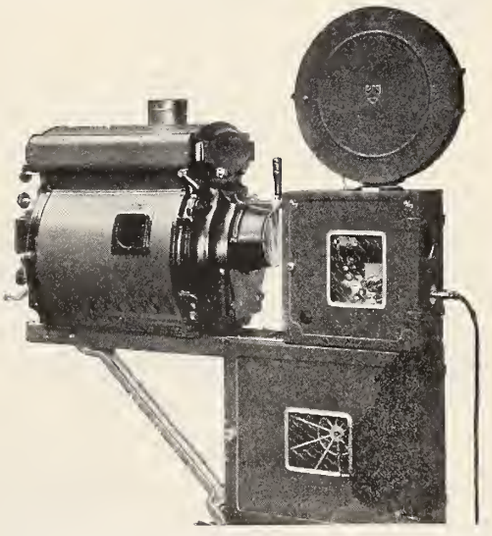
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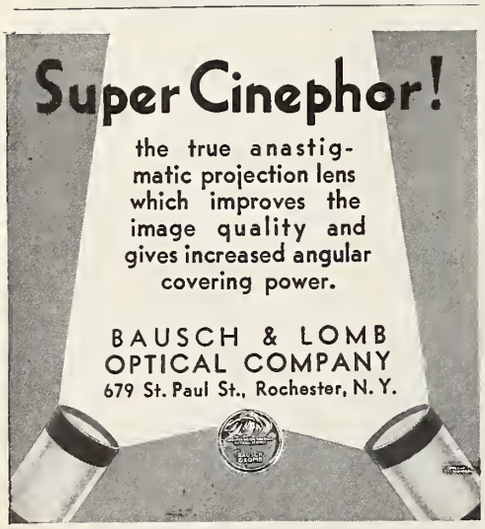


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"'With regard to the trouble we are having, while it may sound like one of Ripley's "believe-it-or-nots," the scratching and popping noise in our sound has been traced to automobiles, the worst offenders being the latest type cars, particularly Buicks and Chevrolets. Older type cars, and cars equipped with radios, do not produce the trouble.

"'Our projection room is on the second floor, next the street. Cars such as described in passing, cause a popping and scratching, but the greatest annoyance arises from parked cars when their engines are being started.

"'We are able to get some relief by cutting out the high frequencies with the tone control, but this is only partially effective and operates, of course, to depreciate the sound values. Will you kindly place this before your engineers and see if any remedy can be provided, since the amplifier is almost valueless. It is very similar to static in its effect. When engines are being cranked we can hear almost nothing at all except, of course, the noise. In fact we are obliged to use an old type amplifier, which it does not affect. The noise is picked up by the exciter lamp or photocell, or by both. Any suggestion will be appreciated.'"

The Sound-on-Film Corporation replied as follows: "Your complaint about the 'pick-up' from automobiles in the street, is the strangest thing which has ever been put up to us. However, we believe that this can be remedied by using an efficient a.c. line filter, as described on the set of instruction sheets which we are mailing you separately.

"The explanation is this: The *only* possible points where this 'pickup' could have an effect are the photocell leads and the exciter lamp leads from the amplifier to the projectors. It is hardly likely that the arcing in the automobile ignition system would jump that far. Therefore, the trouble is most likely being transmitted through your a. c. line, with either the front of your building, the marquee or some other surface collecting the static disturbances, and thus transmitting them right to your amplifier through the electrical wiring of the building."

This seemed a most interesting problem and, desiring to obtain all possible knowledge concerning it, I transmitted the entire matter to Lester Isaac, Director of Projection of Loew's, Inc., who in turn handed it over to one of his most able sound engineers, F. W. Boettcher, who reported as follows, the report being approved by Mr. Isaac:

"Re: attached correspondence from Mr. Richardson, automobile ignition equipment represents a source of interference from the spark plug discharge in the form of electro-magnetic waves.

"I would assume from the letter of complaint that proximity of the projection booth sound wiring to automobiles being started directly in front and one story under the booth, proves conclusively that the sound wiring and associated circuits are directly in the electro-magnetic field of automobile ignition systems.

"Possible remedies: Complete analysis of wiring of associated sound-on-film reproducing equipment, replacing all speech circuits with properly ground lead or Belden shield conductors. A checkup of preliminary amplifier vacuum tube circuits to determine if any of these voltage stages through resonance conditions of their grid and plate circuits may be in an oscillating condition. Proper grounding of all electro-magnetic and electro-static shields to common ground conductor, properly attached to a water pipe which may either be connected to a street main water supply or well.

"While this condition might also be caused by coupling through defective a.c. lighting circuits, we feel quite sure that the fundamental cause of the noise response lies in the sound reproducing system itself directly."

REFRACTION AND ABERRATION

JOHN L. GARRISON, of Vancouver, B. C., asks: "Will you be kind enough to explain just what is meant by 'refractive index'? I find it used in optical text books, but with no explanation I am unable to understand. I also would deeply appreciate an explanation, in general terms, of the refraction of light and of chromatic aberration. I cannot seem to absorb these things as explained in optical text books.

"I am studying with the hope that some day I may be able to enter the field of projection and do credit to it. That is some while in the future, though, as I still am in High school. I have your Bluebook of Projection and study your Bluebook School and BETTER THEATRES comments. I also have three other projection books and one projection publication, which latter a friend lends to me each week when he has finished with it. Frankly, Mr. Richardson, I don't mind saying I have learned far more from your books and departments than I have from all the rest combined."

Friend Garrison, I appreciate your friendly commendation of my work. May I continue to merit your good opinion. I must "land" on you for one thing, however, and that is your signature. All I can say is that it comes nearer looking like Garrison than anything else.

As to refraction of light, if a ray meets traveling through air a polished glass surface exactly at right angles, there is no refraction. The speed of the light will, however, be retarded, since the denser the medium light travels through, the slower its speed, and of course glass is much denser than air.

But if light reaches glass at any angle other than a right angle, the edge of it striking the surface first will be retarded, while the rest of the light will travel at regular air speed until it reaches the glass, hence the light will be bent or *refracted* an amount dependent upon the relative density of air and glass. This is illustrated in *Figure* 1.

Chromatic aberration is due to the fact

that white light is a combination of many colors, each of which has a different wave length. It then follows that unless a lens be so corrected that all the various wave lengths will be focused at the same plane, then they will focus at different planes.

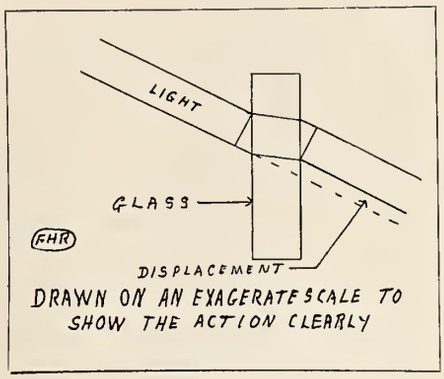


Figure 1

For example, violet will focus nearer the lens than green, and green closer than red.

As to refractive index, you will remember I have said light is refracted because of a difference in density of mediums and therefore the speed of light passing through them. There is, "believe it or not," a difference in the density of various glasses. The *refractive index* of any glass is the amount of refraction it will give to light entering at an angle, as compared with the angle at which it enters the glass. Examining figure 2 we see line *BB* which is a line exactly perpendicular to the surfaces

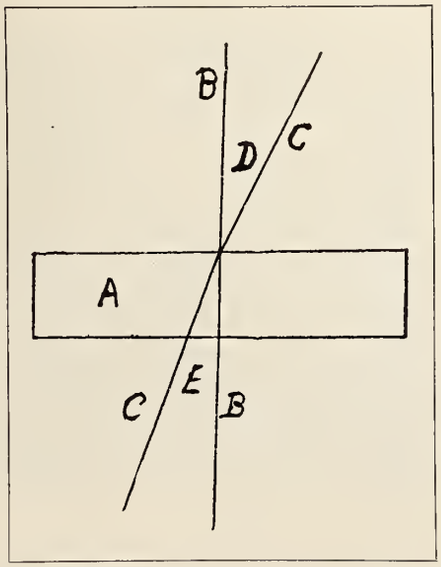


Figure 2

of glass *A*. Now if ray *C* enter the glass at the angle shown, and we measure angle *D* and angle *E*, the difference between them will represent the refractive index.

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Again assuring you of my satisfaction, and wishing you success in the distribution to theatres where improved sound is desired, I am

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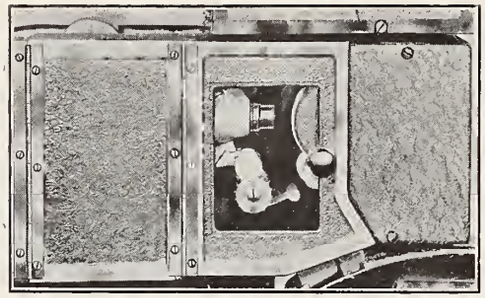
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or caring Adam about what it will be, spring their brain child on the helpless ones of the projection room, upon exhibitors and upon the public. For example, the soft focus, which is presumed to be enormously artistic, but really is a producer of strained eyes more than anything else.

The average theatre patron who looks for any substantial period of time at a soft focus image can note eye strain. He instantly ascribes what he translates into a fault, to that numbskull up in the projection room who doesn't know enough to sharpen the focus. He sometimes makes a more or less vigorous kick to the manager, and the manager not infrequently burns up the projection room phone wires registering his own kick.

As a matter of fact, cases have been known in which a manager had to be taken to the projection room to watch a sharp focus scene jump from that to an eye burning soft-focus smear and back again, before he would believe the fault was in the film and not chargeable to the projectionist.

And after all, why the soft focus? A short soft-focus scene might possibly create some little added beauty, provided the audience and the manager knew what it was all about. However, while such a thing may appeal to the artistic, as a general thing it most emphatically does *not* appeal to Mr. and Mrs. Plain Citizen. Why, then, annoy fifty people to please, perhaps, possibly one individual?

PERMISSIBLE LENS HEIGHT

FROM D. R. Simons of Denver, Col., comes this inquiry:

"I am contemplating the erection of a theatre a little later here in Denver. May I ask you how high above the screen center the lenses may be without too much damage to the picture through distortion. Also what material is best for projection room walls that does not have too much weight. I have talked with several supposed-to-be expert men, only to get as many different answers. I feel that if you will advise me the advice will be the best available because of your position and the many years you have had ample opportunity for observation, and you have no commercial axe to grind."

As to height of lenses, or in other words height of projection room floor, it should be no more than will produce a 5% increase in picture height through distortion, which of course works out to reduce projection room height as projection distance is reduced. In other words, the room floor may be higher at 100 than at 50 feet projection distance.

As to materials for building the room, I consider hollow tile not less than six inches thick, set in strong lime-tempered cement mortar, as the best material available. It is strong, relatively light in weight, does not store either heat or cold excessively, and properly laid and covered inside (and preferably outside as well, though the latter is not really essential—just a sort of assurance of absolute safety) with a good sound-absorbing, fireproof material, is pretty thoroughly sound-proof.

However, in laying the tile it is essential that good mortar be used—say, three parts sharp sand to one of *good* cement, with sufficient lime added to make it work smoothly. It is also essential that the tile be set solidly in mortar, not be just a hit-or-miss affair.

However, you object to too much weight, which leads me to think you may be considering the use of a none-too-strong carrying support. Let me warn you, Friend Simons, that unless you want trouble, be very sure that whatever the support is, it will be able to carry the floor without any vibration whatsoever. The projection room floor must be perfectly solid so as not to vibrate.

By the way, hollow tile may be used for the ceiling if desired. It can be laid between light I-beams, or even by T-irons, the necessary depth of which will of course depend entirely upon depth of room, front to back. For a 10-foot depth, 3-inch T-irons between each two rows of tile should be quite sufficient. If the room depth be in excess of 10 feet, possibly 4-inch irons would be necessary, thought I think not.

A NEW SOUND PROJECTOR

OUR OLD FRIEND, Herman A. DeVry of Chicago, is out with a new model professional motion picture-sound projector, and when DeVry puts out an equipment it is deserving of very serious consideration. The design of the new projector, judged from the maker's description, is along the lines of simplicity—very much so. Proceeding on the theory that gears set up warbles and other sound interferences, Mr. DeVry has eliminated the usual gear train and substituted silent chain drive. There is not a mesh gear in the mechanism.

The shutter is of the "barrel" type, for which DeVry makes extensive claims. I have not as yet had opportunity to personally examine the mechanism, hence cannot either affirm or dispute these claims.

The face of the intermittent sprocket is in exact vertical line with the film tracks of the aperture plate, and all sprockets engage from six to ten sprocket holes. Framing is accomplished without affecting the shutter timing.

The new DeVry projector is built as a picture-sound unit, which of course could possibly have advantages as against projectors to which the sound attachment must be added. Aperture ventilation is accomplished by the rotating shutter, though just to what extent I am not as yet advised.

Illuminants include a standard arc lamp of latest design for the projection light source, or if preferred, the DeVry Mazda lamp equipment, which may be had in 1,000- or 1,500-watt, 110-volts; or 900- or 1,800-watt 32 volts. Also the various types of lamps put out by the lamp companies are adaptable.

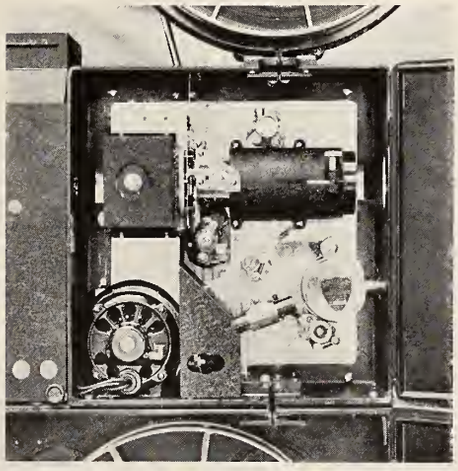
All shafting is of high-grade tool steel heat treated to increase its wearing qualities. The standard geneva intermittent movement is employed, constructed of tool steel and hardened. Bearings are either non-freezing bronze bearing metal or ball bear-



DeVry projector with Mazda lamp.

ings. DeVry makes the flat claim that the use of what is known as "Robertson's Centripetal Wheel" and the silent chain drive totally eliminates all mechanical influence on the sound.

The sound mechanism is equipped with two exciter lamp sockets, which enable the projectionist to substitute a new exciter

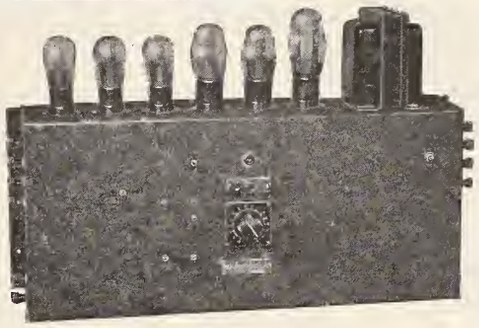


Front view of DeVry mechanism.

lamp for a faulty one almost instantly. The DeVry installation will include amplification of range suitable to the auditorium to be served, as well as loudspeakers and the wide range sound field.

The projector may be had mounted either on a firm, solid base, or on four sturdy legs, as preferred. The entire equipment packs into a small case and weighs less than 200 pounds.

The foregoing is written entirely from the manufacturer's own data, and when the equipment is available for examination, I shall discuss it further.



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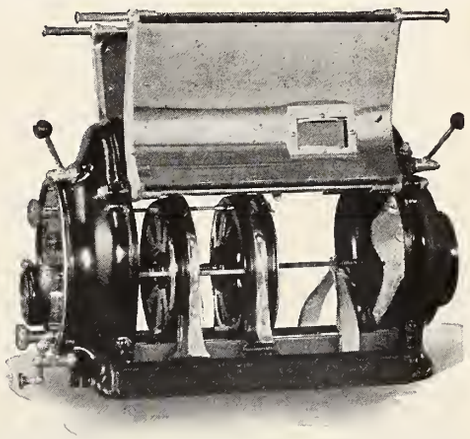
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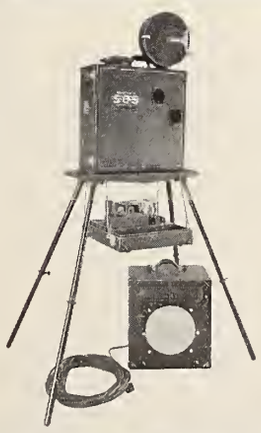


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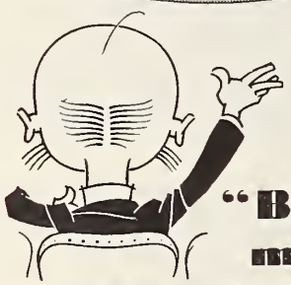
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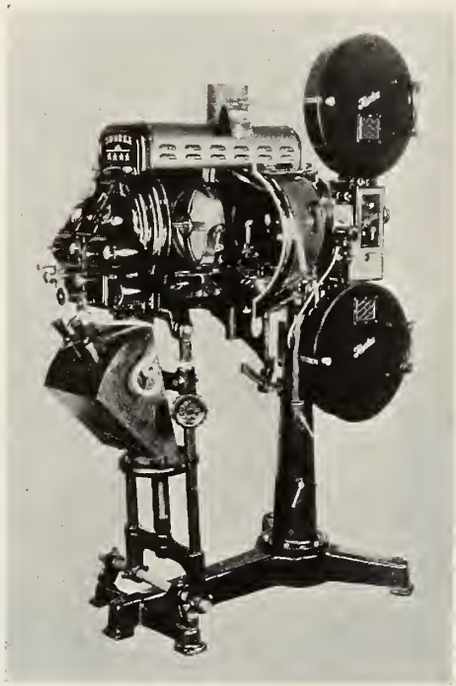
EQUIPMENT AFFAIRS

Equipment News and Comment

PROJECTION LAMP

● A new projection arc lamp of Suprex type has been brought out by the Breck Photoplay Supply Company of Los Angeles. The lamp is designed to use D. C. Suprex carbons on amperages ranging from 35 to 65. A feature is the use of a special governing device in adjusting the positive crater to the reflector. While the carbons are advanced at the proper ratio by a feed screw and continuous feed motor, varied by a potentiometer, the mechanism also incorporates an "electric eye" to maintain a suitable relationship between positive crater and reflector.

The design also includes an "air screen" conceived to stabilize the arc and prevent excessive pitting of the reflector by molten particles from the arc, as well as to prevent reflector breakage resulting from striking of the mirror by the arc tail flame. This provision is pointed out by the designer as having special application to houses with excessive projection angles. The blower for supplying the air to the air screen is driven by a separate motor and also supplies air through a duct protruding through the front of the lamphousing to a special air distributor for cooling the projector mechanism.



Breck Suprex lamp mounted.

Carbons are maintained in a co-axial position by means of adjustment knobs located at the rear of the lamp. This is also true of the vertical and horizontal adjustments of the reflector. The arc is struck by squeezing a special knob at the rear of the lamp, pulling the air back to its proper burning gap by spring tension.

The carbon jaws and carriers are adjustable by means of a handle releasing the carbon carriers from the feed screw. The reflector is protected while the arc is being struck by a douser that is lowered into place by a handle at the front of the lamp. The entire burner unit is removed from the lamphouse by taking out four screws located at the back of the lamp. Finish is in black crackle enamel and black baked enamel.

PORTABLE PROJECTOR

● A portable sound projector completely equipped for operation and design for suitcase carriage, has been brought out by the S. O. S. Corporation of New York. The projector mechanism is mounted within an aluminum case measuring 8½ x 21 x 21 inches, and the mechanism itself is an aluminum casting. The light source is a 1,000-watt incandescent biplane-filament lamp, General Electric manufacture. General projector and soundhead elements are of professional standards. Operation is on any 110-volt a. c. or d. c. circuit.

PROJECTION LAMP

● A new model projection arc lamp has been developed by the Imperial Electric & Manufacturing Company of Los Angeles, which recently brought out the Sterling Suprex lamp and Sterling converter. The new product is referred to as Model B. The 9-inch mirror formerly used has been replaced by one 12 inches in diameter. The mirror is Pyrex and designed to eliminate fogging and pitting due to smoke of the arc. The designer, C. S. Ashcraft, declares that the Model B lamp can be operated at an angle of 45° or more.

To replace the positive carbon, the new carbon merely has to be placed in a groove and a releasing lever closed. A clinker receptacle is provided to receive bits of the copper coating dropping off during operation. The design also incorporates a new carbon adjustment method and new optical system.

NEW CARPET WEAVE

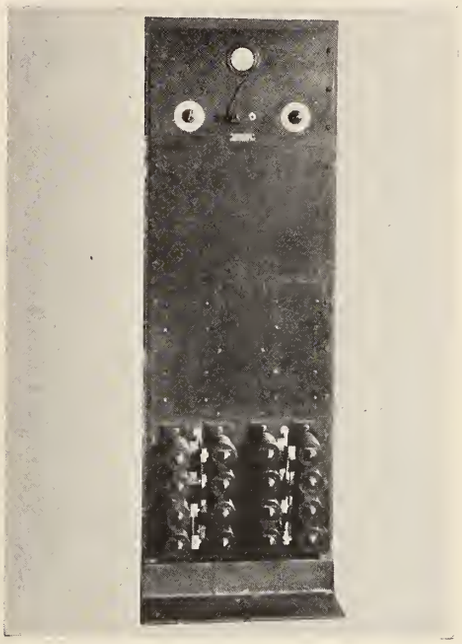
● A new line of carpetings has been developed for the market under the name "Lokweave Broadloom" by Bigelow-Sanford. They are of the patent back type and can be procured in a choice of four plain qualities (one of hard twist fabric) and in 27 colors. Figured styles are under development.

NEW RECTIFIER

● A low-voltage rectifier adapted to theatre sound systems has been brought out by the Gates Radio and Supply Company

of Quincy, Ill. It is referred to as Model A9S. It is of copper-oxide type and delivers a total of 12 volts at 8 amperes in two sections of 4 amperes each. Power consumption totals 220 watts.

The panel is 19 inches wide and 30



Gates low-voltage rectifier.

inches high, mounted on an iron frame. Rectifying elements are mounted on the front of the panel, and a rheostat for each section to permit adjustment for variations in line voltage, and a voltmeter for checking both sections, are provided.

NEW RECTIFIER

● A rectifier designed for use in motion picture projection has been brought out by the Baldor Electric Company of St. Louis. Principal features of the design are described as follows:

The transformer is made of laminated electrical sheet steel, the laminations tightly compressed to reduce vibration. Windings are of single cotton enamel magnet wire, insulated from the core and saturated with insulating varnish. The case is constructed of heavy gauge sheet steel and is mounted on short legs. Louvers in the sides and top provide ventilation. The case is finished in green lacquer.

The panel is made of sheet steel having a two-tone finish. Mounted on the panel are an "on and off" snap switch, an 0-50 d. c. ammeter (if desired), and a seven-point control dial, which varies the amperage at the arc between 15 and 30 amperes.

PHOTO CREDIT

Photographs of the Curzon theatre in Mayfair, a suburb of London, described and pictured in the June 2d issue of BETTER THEATRES, *were published through the courtesy of Kinematograph Weekly, a leading British film trade journal.*

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PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

I HAVE A remodeling proposition in view which I wish you would give me some help on. My theatre now seats 500 on only one floor, and I want to add a balcony to seat about 150, to be used by colored patrons. I want to have them enter from the rear, up stairs to a platform and through a catwalk on each side, hidden from the view of the white patrons on the main floor.

To make room for the balcony I can add about 6 feet to the height of the auditorium at the rear, giving me about 21 feet in height. What material would you use for the ceiling, and can you suggest any decorative style?

I also want to change the floor slope. There is only a drop of 3 feet now (the floor at the rear of the auditorium is level with the stage).

When I change the auditorium I want to change the decoration of the walls also so as to get a good effect and also to have good acoustics. I now have panels with acoustic felt, and the same material is used at the rear. My sound is good now. I think I would like to have rough plaster walls with gold or some color in the plaster. Because the underside of the balcony will be seen by patrons entering the auditorium, that should have some pleasing decoration, too.

I now have a foyer 9 feet deep, and the seating space is 80 feet deep. The stage is 26 feet wide and 15 feet deep. Width of the auditorium inside is 30 feet. Seats are in three banks, two at each side and one in the middle. I would like to keep the cost down to about $3,000. I am sending you a sketch and will appreciate any help you can give me.—R. E. B.

The Answer:

SINCE YOU intend to add a balcony to your present theatre, and as the auditorium is 30 feet wide, it will require ten rows of seats to obtain a seating capacity of 150. I suggest you plan to have a mezzanine floor between the ceiling of the lobby and the underside of the balcony for entrance to the balcony seats connecting same with outside stairs and catwalks, so the colored patrons will be entirely hidden from view of the lower floor audience. A 6-foot addition to the present ceiling height will be sufficient to take care of the balcony.

For the ceiling above and below the balcony I advise you to use a sound absorbing tile and make this decorative. Apply tiles in varied patterns divided by borders.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to Better Theatres, 1790 Broadway, New York.

A 3-foot slope in the floor for the depth of the auditorium is not enough. You should add at least 2 feet more, but this can be done only in the front part and by lowering the stage floor, as there will not be enough ceiling height in the rear of the auditorium to take care of the new balcony.

Since you are going to change the wall decorations and remove the acoustical felt (which is an improvement in itself), you can save some money by using a plaster board or new wood material in place of plaster. Some splendid effects may be obtained by cutouts or by V-grooved lines in design in these boards. The manufacturers of these materials will gladly supply you with catalogs showing different methods of application and several designs.

You should attempt to obtain the majority of decorative effects by the use of concealed lighting in colors, and I advise you against the use of gold coloring as it has been overdone. Use bright and vivid colors.

If you are careful in the selection of materials and apply economy wherever possible, you may be able to have this remodeling executed for about $3,000, but do not figure on any less—it might cost more!

The Question:

ACCOMPANYING THIS letter is another sheet containing the dimensions of a building that I am considering converting into a theatre. The building has been used as a merchandise store. My desire is to have seats on the main floor only. I would like to have a stage for the accommodation of local talent.

Inasmuch as this building is only 14 feet high, I am afraid that it will be difficult to construct a projection booth. However, I shall be guided by any suggestions you can make.

Please outline a plan to assist me in the location of the box office, projection room, arrangement and number of seats that I can accommodate in this building, location of aisles, proper slope of the floor, and the correct spacing for the seats.

Will you kindly make some suggestions as to the color scheme to follow in the interior decoration, and in the lobby and front as well? I shall eagerly look forward to your reply, and shall greatly appreciate any suggestions that you may make.—L. H. B.

The Answer:

BEGINNING WITH the front of your theatre I suggest that the ticket booth be placed in the center with a double door on each side. Place the front of the ticket booth flush with face of building and set the doors back flush with back of booth so that they will not extend beyond front of building when open. Place the projection room in center of lobby with doors on each side, forming a small foyer at the beginning of each aisle, front wall of projection room to be flush with 2-foot offset in the left wall, 25 feet from front wall. If the projection room is 10 feet deep, the lobby will then have a depth of 11 feet, 6 inches. Raise projection room floor as high as possible so that the lower projection beam will have at least a 6-foot clearance above floor at the back of the first row of seats. Inasmuch as the ceiling height is only 14 feet, it will be impossible to place this room above lobby where it really belongs.

There are now 100 feet left for auditorium and stage. A 12-foot stage will be large enough for your requirements, and if you allow 14 feet for space between apron and front row of seats, there will be enough room left to accommodate 29 rows of seats. Arrange the seats across the width of the auditorium in a center bank of 11 seats, with an aisle on each side, making a total seating capacity of 319 seats.

For the slope of the floor I suggest that the first six rows of seats near the stage be placed on a level. From that point on to the projection room a slope of from 4 feet, 6 inches to 5 feet will be sufficient. Since there is no floor in the rear part of the building you may be able to excavate quite a little to bring the lower part of the floor down as far as possible.

For the proper spacing of seats use the

minimum width of 20 inches from center to center, and the minimum of 30 inches from back to back.

It is impossible for me to suggest a color scheme not knowing what design or treatment you intend to employ. You should therefore consult a decorator.

The Question

I AM PLANNING on building a new theatre on a lot 43x160 feet, stadium type, theatre seating about 625, with a small shop in front. Would you advise me if this can be heated with a hot air furnace and blower system one used for cooling the theatre. Also please advise me if it is necessary to build the full 160-foot depth.—A.J.S.

The Answer

IT WILL NOT be necessary to utilize the full length of the lot to build a stadium type theatre with a seating capacity of 625. If you are satisfied with a stage 15 feet deep, the total length of the building will be 130 feet. Such a theatre can be heated very satisfactorily with hot air furnace, but I advise you to install a small hot water boiler next to the furnace to take care of heating shop, lobby, foyer, women's and men's rooms, office and projection room. This will reduce the cost of installation considerably, because it will eliminate a great amount of galvanized iron work for hot air ducts and returns, especially if the furnace room is located under the stage, as there will be required only two short ducts to connect air outlets at each side of stage.

I also recommend that you install a furnace with air conditioning unit connected. This will give clean, fresh heated air in winter, and in summer it will cool the theatre. It also will keep the interior clean, the blown-in air being 90% pure.

As far as designs for such a theatre are concerned, my best advice to you is to consult a theatre architect.

The Question

I HAVE A lot 24 feet, 6 inches wide by 150 feet deep and want to construct a new theatre of 500 seats. I realize this lot is too narrow, but I have tried for two years to find a wider lot in a suitable location and am unable to do so.

I want a balcony so that I can take care of the price range, but 120 to 150 seats are all that I need in it. What is the lowest ceiling height I can use, and please offer some tangible ideas as to lobby arrangement, balcony, stage, etc.—W.L.B.

The Answer

WHILE THE WIDTH of your lot is rather narrow, its size is large enough for a balcony type theatre with a seating capacity of 500. If you figure the seating capacity of the balcony at 150 there will be ample space on the lower floor to accommodate 350 seats. It will be possible to place ten seats in a row with a wall aisle at each side, across the width of the auditorium. If you allow 15 feet for

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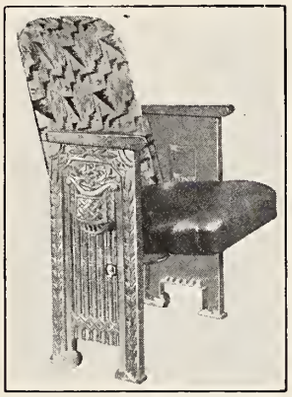
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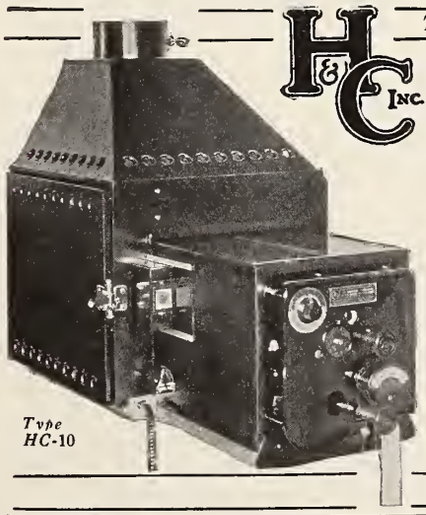
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the depth of the stage, 15 feet for space between first row of seats and stage apron, 8 feet for foyer, 15 feet for lobby, 3 feet for outside vestibule, and 3 feet for wall thickness, making a total of 59 feet, there will be enough space left for 36 rows of seats, or a minimum seating capacity of 360.

It will take 15 rows of seats for balcony. The minimum ceiling height will be as follows: 9 feet from high point of auditorium floor to soffit of balcony, 10 feet from lower part of balcony to top of last row, and 9 feet from this point to ceiling, making a total ceiling height of 28 feet at the high point of the auditorium floor.

There will be enough space between ceiling of lobby and floor of projection room to provide for a mezzanine floor, on which could be placed the women's and men's rest rooms and manager's office, also storage room. I suggest that the full width of the building be used for lobby and stairways to mezzanine, and that you place the ticket office in the center of the front with the entrance doors on each side.

Constructing Theatre Advertising

(*Continud from page* 8)

matter, may be included under this heading. For these elements, space restrictions are pretty rigid—that is, they are set in paragraphs of a certain predetermined width, each line of which has to be of exactly that width (with rare and rather freakish exceptions). Thus only a limited number of characters is permissible to any one text unit, and the advertiser can convey his message in only a restricted number of words. All this seems rather obvious, but it is really common for copy to come to a printer in such quantity that it could not possibly be set in a readable size within the space available; hence printers' sarcastic references to "rubber type," which would be necessary if the copy were to be squeezed into the available space. The trouble is, type is made of metal.

COMPOSITION FACTORS

Thus adjustments are necessary between the copy and the type. Initially, one has a message that, in display and text, will require at least so much space with certain allocations in the layout. This forms the key by which the type space is determined at the outset. After this, the space itself imposes the restrictions indicated above on the number of characters in a display line, the number of words in a unit of text. Then in dealing with these problems, it should also be remembered that:

1. The smaller the size of the type, the shorter the line should be to attain readability. Ten-point type, in most faces large enough for text to be read easily, should not be set in a measure greater than 24 ems, and 18 ems is a preferable limit. In the display sizes, from 18-point up, the maximum width of proper line can be accordingly greater.

2. The greater the depth of a paragraph or block of type, the wider should be the measure if readability and good appearance are to be attained. Imagine, for example, 100 words set in 24-point on a 12-em measure!

3. Extremely narrow measures look best and probably are also most easily read if set in faces of narrow characters. That is to say, condensed faces, or their approximate equivalent, are better for measures under 10 ems than faces with distinctly broad characters.

4. Letter-spacing (placing extra space between each character) must be accounted for in computing the number of characters or words possible. Letter-spacing is not intended for large units, and as a rule, it should be restricted to words or lines set entirely in capitals (preferable roman, rather than italic).

5. Leading (placing extra space between lines) should be accounted for in computing the amount of copy permissible, since the number of lines possible is accordingly reduced. In general, lightface type does not really need leading, boldface type in all but the narrowest measures, is usually the better for it. Some faces, those with long descenders and ascenders, actually look slightly leaded even when they are not. But others, including lightface, appear squeezed in the vertical direction when set on a measure that is very wide. Type can be ordered composed with leading. To order 12-point type to be set on 14-point slugs means single leading (2 points to each lead). Otherwise leads can be inserted between the lines when the advertisement is being made up.

In ordering composition of main headings and subheads the printer may be instructed to set each line according to a specific measure and indentation, or he may be referred to the layout, where the copy involved is "roughed in" as wanted. The latter method is probably best for the main headings.

Text may be indicated in the layout merely by the outlining of the space to be occupied, such space being marked by a letter of the alphabet or numeral, and the copy being correspondingly designated. Copy instructions should be as explicit as possible, and even though the block of type is pretty clearly indicated, any paragraph provisions, in addition to the type instructions, should be specified in the copy. The usual paragraph forms are as follows:

This is a regularly indented paragraph, the first line being indented 1 pica (em), the rest following full measure. If this paragraph were of considerably wider measure, a proportionately greater indention of the first line would be in order.

This paragraph is set in a style known as a hanging indention, or hanger. The form has special uses, particularly for copy to be set off from paragraphs above and below.

This style of paragraph is called
an inverted pyramid, or bank.
It is useful for subheads
and similar matter.

Sometimes paragraphs are set flush—no indention of any kind. The printer should be ordered to set the copy *flush,* otherwise he will assume that the regular paragraph style is wanted; i. e., 1-pica indention of the first line. When there is more than one paragraph set flush, the paragraphs are separated by space. Occasionally conditions suggest that there be no separation, and that instead a paragraph sign (¶) be inserted where the new paragraph would normally begin.

When a paragraph is to begin with an initial (first letter of first word a large capital letter of the same face as the text is set in, or of a harmonizing face), this should be indicated in copy instructions. The size of the letter may be indicated by its pointage or by the number of lines that will have to be indented in order to provide space for it (two-line initial, three-line, etc.). Sometimes, however, one wants an initial to rest on the body of the first line and extend above the paragraph. In such a case, its size should be indicated in points. In some faces, an initial looks better when set on one line and extending above the paragraph (for example, Bodoni). The sunk-in initial, however, is the commonest.

COMPUTING TYPE LINES

THERE ARE systems galore for telling the copy writer how many words he can write to go into a certain space at a certain pointage in a certain face, and similarly the conditions necessary for a specific amount of copy that is already prepared can be determined by these little "ready-reckoners." Type manufacturers can supply them, anybody can make them if he wants to bother. But more necessary is a specimen line of the font to be used, and surely no one working with type will be without a catalog of the faces he commonly employs. With a specimen at hand, all that is needed is a minute or two of time and the ability to count.

In computing the amount of copy or space required, or the pointage that will take the copy in the space set aside for it—in short, measuring type—a distinction is usually made between display matter (the larger sizes of type set in one or only a few lines) and text. For the former, a count of characters is necessary, for they are relatively large. Text matter can be computed by words.

Display example: Copy for line is supplied as follows: *Another Screen Masterpiece.* The measure to be filled is 21 ems, the type to be used Caslon Old Face. Now each character is counted as one, except M's and W's, which count one-and-a-half; and I's, both capital and lower case, and

lower case L's, which count as half-characters. Our line is to be set in capitals. It therefore has 26 characters. Look at your specimen sheet on Caslon Old Face. A glance will tell you that one or the other of two certain sizes will take the copy in the measure established. Lay a pica rule on one of these specimen capital lines and count 26 characters. If the count runs more or less than 21 ems, try the other. This is not as much of a hit-or-miss method as it sounds. The second probable size will be the proper one even if the first isn't in nine out of ten instances. Similarly you can determine how many characters will be needed in the copy if the type size and face, and the measure has been established, or what the measure must be if the type and copy have been determined.

Text examples: The copy is supplied, containing 100 words, as you find by counting the number of words in several lines to get an average, then by counting the total number of lines and multiplying. The width of the available type space is 15 ems, and you would like to have the text extend approximately 20 picas deep. Look at your type specimens in the face you would prefer to use. A glance will indicate about the size that will be readable, look well and take the copy.

The latter, however, must be determined definitely. Count the characters in a line, including the spaces between words. Therefore lay your pica rule on a likely-looking line and count the characters contained in 15 ems. Your count is 32. Now the average number of letters in English words is six. Six goes into 32 a little over five times, so the average number of words to the line is approximately five. The copy contains 100 words. Five goes into 100 twenty times. Now the size we have been counting is 10-point. Twenty times ten is 200 points. You know, of course, that there are 12 points in a pica. Divide 200 by 12, which gives you approximately 17 picas, which is the depth of the block of text matter if you use the 10-point size without leading. Quite probably in this case you would choose the 10-point size, setting on 12 point slugs if machine composition, or otherwise single-leading, which would make your copy extend to the depth wanted. Or you might decide on 12-point, set solid.

The word-count method, of course, is not really accurate, for there are too many variables in both lengths of words and widths of type characters. But in all except extremely small amounts of copy, the counting of words, rather than characters, will probably suffice for the theatre advertiser.

Law Affecting Advertising Methods

(*Continued from page* 16)

vertising matter of any kind whatsoever, or to distribute handbills or other advertising matter at houses, stores or places of business." In holding the ordinance void, the court said:

DECISION

"There is no express grant of power to a city which enables it to pass an ordinance prohibiting a person from handing out a circular, card, picture, or advertising matter of any description whatsoever, in or upon its public streets or sidewalks. . . . The handing out on a public street, sidewalk, or public place of a 'circular, dodger, handbills, pamphlet, card, picture, or any advertising matter of any kind whatsoever,' is not, of itself, any offense. . . . It is true that if this ordinance is to be justified under the general powers granted to a municipality wherein the city is given power to regulate the use of its streets, the test of reasonableness must be applied. . . . The ordinance is not a reasonable exercise of its police powers. Its strict enforcement would unreasonably hamper persons in the conduct of their affairs."

CASE

Also, in the leading case of People v. Armstrong (41 N. W. 275, Detroit, Mich.), a person had been convicted of passing out cards to people on the sidewalk. In holding the ordinance unreasonable and void, the Supreme Court said:

DECISION

"What direction or restraint is required for the public good in the mere act of giving away an advertising card or handbill? This part of the ordinance is not aimed at the littering up of the streets, or to the frightening of horses, but the offense is made complete in itself by the mere act of distributing or giving away of these enumerated articles."

Nevertheless, a theatre operator is liable for "littering the streets" if the persons to whom his circulars are handed or passed drop them in quantities in the streets.

LEGAL RULES AFFECTING SIGNS

NUMEROUS PITFALLS await theatre owners and operators involving advertising signs, the most frequent of which involve lease and sale contracts.

CASE

For instance, I have before me a letter from an unfortunate theatre operator who recently was held liable by a higher court for a large amount due on an electric sign rental contract which he states he never signed. The facts of this litigation is that a few days after the operator had purchased the theatre, the seller informed him that he owed $260 on the electric sign which was attached to the theatre building. Without requiring further proof of the ownership of the sign, he gave his check to the seller for $260 believing that he was purchasing the sign.

Some time later, much to his surprise, he was informed by the manufacturer of the sign that the seller of the theatre had signed a four-year contract to pay a month-

(*Continued on page* 34)

LARGEST DEALERS IN USED CHAIRS



Re-Setting
Re-Upholstering
Re-Conditioning
"Servastone" for cracked concrete floors
Parts for all chairs
Slip Covers

ALLIED SEATING COMPANY
358 W. 44th ST. NEW YORK, N. Y.

Constant, Pure White Light
GARVER KURRENT CHANGER



Eliminates change-over troubles. Saves 20-30%, changing A.C. to D.C. Delivers 15-30 amps. quietly, dependably, without sound interference. Recommended by leading lamp manufacturers. $125 complete.

The NATIONAL REGULATOR
For brilliant mazda projection. Small, sturdy, simple, dependable, quiet. Ideal for highly concentrated spot or flood lighting. 110 or 220 volts. $60 complete.
Representatives in all Principal Cities
Garver Electric Company
UNION CITY, INDIANA

SUPER-LITE LENSES
and
PRO-JEX SOUND UNITS
are giving universal satisfaction
A TRYOUT WILL CONVINCE YOU
Projection Optics Co., Inc.
330 Lyell Ave., Rochester, N.Y., U.S.A.

Motion Picture Patents My Specialty
PATENTS
William N. Moore
Patent Attorney
Loan and Trust Building
Washington, D. C.
The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $10, and I will examine the pertinent U. S. patents and inform you whether you are entitled to a patent, the cost and manner of procedure. Personal attention. Established 35 years.
Copyright your play
Trade-Mark your goods or titles

ALPHABETICAL LIST OF ADVERTISERS

A

Adler Signs, Inc., Ben 29
Allied Seating Company 31
Amperex Electronic Products, Inc 27

B

Bausch and Lomb Optical Co 22
Bigelow-Sanford Carpet Co 3

C

Cincinnati Time Recorder Co., The 26
Continental Electric Company 27
Coxsackie Mfg. Corp 27

D

Da-Lite Screen Company 27
DeVry Company, Herman A 21

E

Eastern Seating Company 29
Easy Method Ledger System 26
Enterprise Optical Mfg. Co .....Fourth Cover

G

Garver Electric Company 31
Gates Radio and Supply Co 25
General Scientific Corporation 24
Gordos Products Company 27

H

Hall & Connolly, Inc 29
Hewes Gotham Company 27
Hygrade Sylvania Corp 19

I

Imperial Electric & Mfg. Co .....Second Cover
International Projector Corporation..Third Cover
Internatioanl Seat Corporation 23

K

Kleigl Brothers, Inc 22

M

Moore, William N 31

N

National Carbon Company, Inc 29

P

Projection Optics Company, Inc 31

S

S O S Corporation 25
Strong Electric Corporation 25
Supreme Heater & Ventilating Corp 27

W

Weber Machine Corporation 24
Wright-DeCoster, Inc. 23

Among Contributors to This Issue:

¶ *The current article in the series on* CONSTRUCTING THEATRE ADVERTISING, *concludes the discussion of type. The article to follow in the series will consider the use of ornament and some miscellaneous details in connection with composition and layout. These attempts to give theatre manager and his assistants some technical understanding of type and layout have been prepared by the editor of* BETTER THEATRES *directly in response to a number of inquiries for such information.*

¶ *The architects of the Midway theatre in Dearborn, Mich., described under the title,* A 900-SEAT THEATRE COSTING $55,000, *are* L. R. BENNETT *and* E. D. STRAIGHT, *who maintain offices in the Schaefer Building in Dearborn. This theatre came to our attention because of its use of cinder blocks, and the design shows other interesting features also.*

¶ J. T. KNIGHT, JR. (A FACT-FINDING SYSTEM TO GUIDE YOU) *is a regular contributor to* BETTER THEATRES *on theatre management and maintenance. He is a maintenance engineer associated with Paramount Publix.* MAINTENANCE TABS *is a regular department of advice and counsel to which Mr. Knight invites specific practical problems from theatre managers and technicians.*

¶ LEO T. PARKER (LAW AFFECTING ADVERTISING METHODS) *is an attorney-at-law who has been contributing to* BETTER THEATRES *for many years on legal phases of theatre operation. He maintains offices in Cincinnati.*

¶ C. C. POTWIN *and* S. K. WOLF (THE SELECTION OF ACOUSTIC MATERIALS) *are consulting acoustic engineers associated with Electrical Research Products, Inc., in New York.*

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A

Accounting systems
Acoustical installations
Adapters, mazda
Advertising novelties
Advertising projectors
Air conditioning equipment
Aisle rope
Amplifiers
Arc regulators
Automatic curtain control

B

Banners
Batteries
Blocks, pulleys, stage-rigging
Bolts, chair anchor
Booths, projection (portable)
Bulletin boards, changeable

C

Cameras
Canopies for fronts
Carbons
Carpets
Carpet cushion
Cement, film
Cement for fastening chairs
Chairs, theatre
Change makers
Changeable letters
Changeovers
Color hoods
Condensers
Cutout machines

D

Dimmers
Disinfectants—perfumed
Doors, fireproof
Draperies
Drinking fountains

E

Earphones
Effect machines
Electric measuring instruments
Electric fans
Electric motors
Electric generating plants
Electric signs
Electric signal and control systems
Emergency lighting plants

F

Film cleaning machines
Film processing machines
Film rewinders
Film shipping cases
Film splicing machines
Fireproof curtains
Fireproof doors
Flashers, electric sign
Flood lighting
Footlights
Fountains, decorative
Frames, poster, lobby display

H

Hand driers
Hardware, stage
Heating systems
Horns
Horn lifts and towers

L

Ladders, safety
Lamps, decorative
Lamp dip coloring
Lamps, general lighting
Lamps, incandescent projection
Lamps, high intensity
Lamps, reflecting arc
Lenses
Lighting systems, complete
Linoleum

M

Marquees
Mats and runners
Motion picture cable
Motor generators
Music stands

O

Orchestra pit fittings, furnishings
Organs
Organ novelty slides
Organ lifts

P

Perfumers
Photo-electric cells
Plastic fixtures and decorations
Pop-corn machines
Portable projectors
Portable sound equipment
Projection lamps
Projectors
Projection room equipment
Public address systems

R

Rails, brass
Rectifiers
Reflectors
Regulators, mazda
Reels
Reel end signals
Reel cases
Resonant orchestra platforms
Rheostats

S

Safes, box office
Safes, film
Schools
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Seat indicators
Seats, theatre
Signs, directional
Signs, marquee
Slides
Shutters, metal fire
Sound equipment, complete
Sound heads
Speakers, dynamic
Speed indicators
Spotlights
Stage lighting equipment
Stage scenery
Stage rigging
Statuary
Stereopticons
Switchboards
Switches, automatic

T

Tapestries
Telephones, inter-communicating
Tickets
Ticket booths
Ticket choppers
Ticket selling machines
Transformers

U

Uniforms
Upholstery materials

V

Vacuum cleaning equipment
Ventilating systems
Vending machines

W

Wall coverings

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1 ..... 7 .....
2 ..... 8 .....
3 ..... 9 .....
4 ..... 10 .....
5 ..... 11 .....
6 ..... 12 .....

Remarks: .....

.....

Name ..... Theatre ..... City .....

State ..... Seating Capacity .....

Law Affecting Advertising Methods

(*Continued from page* 31)

ly rental of $15 for the sign, and that when he had purchased the theatre he had signed a contract to continue the monthly payment for the balance of the term of the contract, which still had three and one-half years duration.

After a month had expired, without the theatre owner paying the monthly rental, the sign company filed suit against him to recover immediately the full amount equal to $15 a month for three and one-half years.

During the trial the theatre owner testified that he did not remember signing the contract and he was not informed by either the seller of the theatre or the sign company that the electric sign was rented. In fact, he introduced evidence to show that he gave the original owner of the theatre a check for $260 believing that he was purchasing the sign.

DECISION

However, notwithstanding these facts, he was held liable for immediate payment to the sign company for the full amount of the rental charge, amounting to approximately $630.

Still another example of negligence on the part of a theatre owner to fulfill the terms of a signed contract is found in the leading case of Electric Sign Company v. Campbell (168 Ill. App. 64, Chicago, Ill.).

CASE

Here it was shown that a proprietor entered into a contract with a sign company by which he agreed to make a cash payment and the balance in six monthly installments. The contract further provided that if the buyer failed to make any payment when due, that all of the remaining installments should at once become due and payable.

The ordinance of the city provides that the owner of an electric sign shall pay the city an annual inspection fee, and that after a permit to erect the sign has been issued the buyer shall notify the city electrician who shall inspect the same. If the sign is erected in accordance with the ordinance the purchaser is authorized in writing by the city to operate and maintain the sign for one year.

However, when the proprietor and the salesman for the sign company entered into the contract the salesman failed to impart information relative to the city law requiring yearly inspections of the sign and verbally promised that the total cost to the buyer would be $70 including erection of the sign and making the electrical connections.

The sign company erected the sign and connected it with electric current, but did not connect it through the meter. Soon thereafter the light company disconnected the current from the sign because the inspection fees had not been paid and then discovered that the sign was not connected with the meter.

The purchaser refused to pay the sign company the balance due after the first payment contending that the latter had breached its contract in failing to pay the city inspection fees and make the proper connection with the current, in accordance with the salesman's verbal agreement.

DECISION

However, the court held the purchaser liable for immediate payment of the balance due the sign company, since the written contract simply stated that the sign company agreed to erect the sign, without specifying anything regarding making the electric connections.

Therefore, it is important that theatre operators investigate state and city laws, regarding installations of electric signs, before making contracts of purchase. This is necessary because usually the courts will not consider testimony relative to verbal agreements, if such verbal statements contradict the terms of the written contract.

KEEP SIGNS WITHIN CURB LINE

IT IS IMPORTANT to know that although a theatre owner may have obtained a permit from municipal officials to make building improvements or install an electric sign, this fact is immaterial in litigation where the theatre owner has filed suit to recover damages from an individual who injured the sign. The controlling testimony in a litigation of this nature is: Did the person negligently effect the damage?

For example, in Theatres Company v. American Railway Express Company (166 N. E. 557, Boston, Mass.), it was disclosed that a theatre owner filed suit against a motor-truck owner to recover damages resulting from the unusually high truck body knocking down an expensive electric sign attached to theatre building.

Testimony was introduced which proved that the marquee hung from the building suspended at its outer end by chains fastened to the wall, and it extended over the sidewalk to within three inches of the perpendicular plane of the outer edge of the curb. The sign damaged by the truck was upon the marquee and extended eight inches further, and thus projected five inches beyond the line of the curb.

The theatre owner argued that since he had obtained a license to attach the sign in this manner, the owner of the truck which knocked it down was liable. However, the court held the theatre owner not entitled to recover damages, saying:

"There is nothing in this evidence, which, as matter of law, required a finding of negligence of the driver. If he had known that the marquee with its signs projected into the traveled way, it might well be thought that he was *not* negligent in failing to observe his exact position."

A Fact-Finding System to Guide You

(*Continued from page* 14)

immense value to the manager to know, and by this method *see,* this habit pattern.

Further examination will be convincing that outstanding stars in pictures affect these curves; one may attract the type of persons who go to theatres early, while others attract the sophisticates who are "late comers." Learning and observing all of these things gradually develops the manager to sense the effect of coming events, both in and outside of the theatre, and to make plans accordingly. Only too often managers think that they can remember all of the details that develop throughout day in and day out operation of a theatre, only to wake up suddenly when it's too late and realize that they have missed a chance to bring more money into the box office. Some men have remarkable memories, some have remarkably analytical minds, but such men are few and far between. Most of us need some such instrument as these daily business graphs to keep us constantly working at the weak spots in our operations.

Changes come about slowly, so slowly that some sort of visual representation is necessary to keep the trend of such changes constantly before us. Any function that constantly varies can be recorded in a chart or graph, and from such chart or graph there is a basis for advancing an opinion and making plans in advance for coming events.

Other lines of commercial enterprise make beneficial use of this form of recording happenings, events or facts. Our industry is a legitimate business, it is time to remove some of the guesswork. There have been too many wrong guesses during the past few years. We are in an era of change that is going to supplant old haphazard methods by more systematic, reliable and orderly methods.

Don't get the idea that this is an endeavor to intellectualize theatre operation theoretically—there must always be that theatrical *instinct* which is called "showmanship." But *method* in analyzing theatre operations is practical. It has been so proved in actual usage. The method here described requires about 20 minutes each day, and it will prove itself of practical value to you.

AROUND THE WORLD

with

Simplex
TRADE MARK REG'D

The INTERNATIONAL PROJECTOR

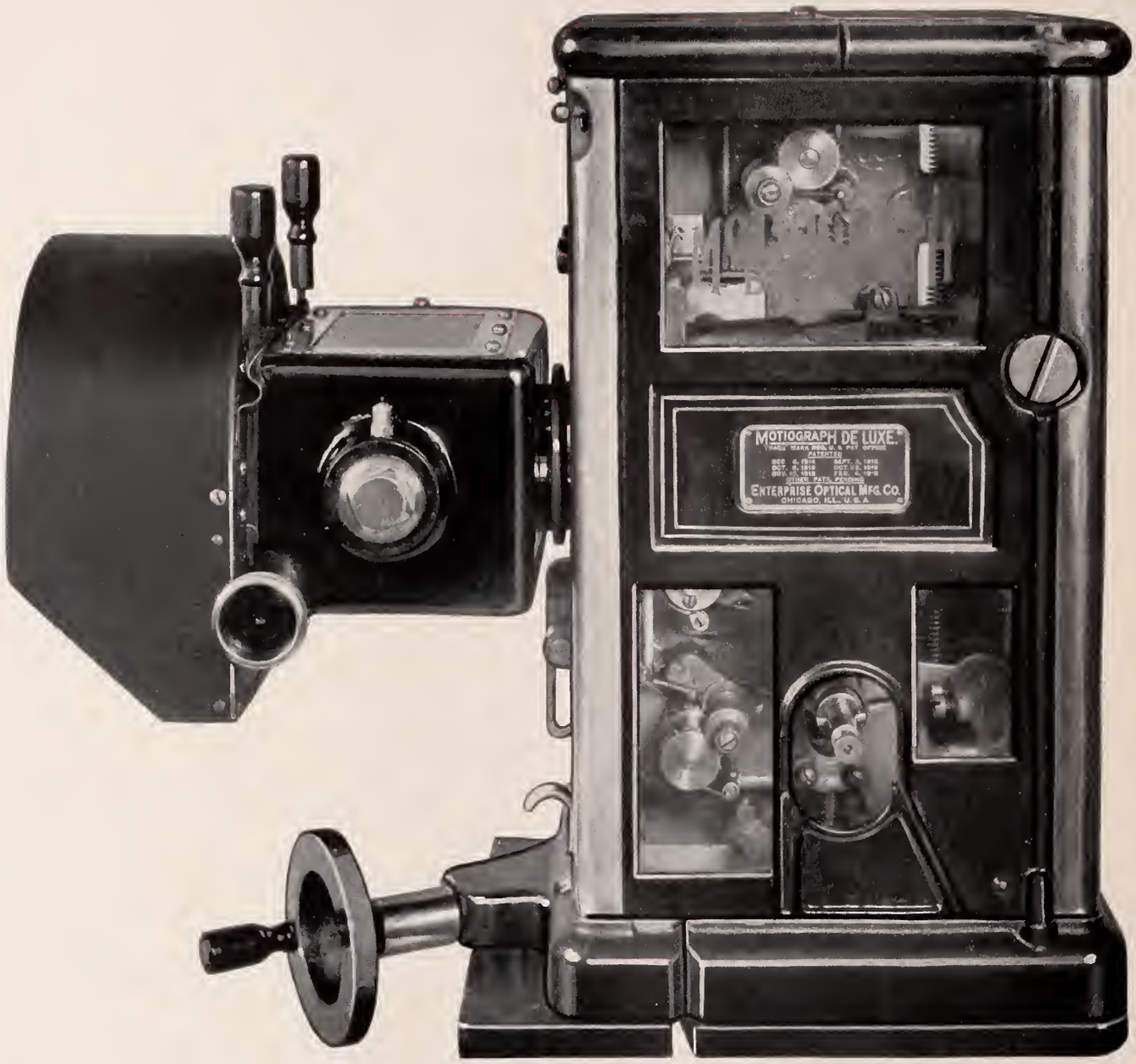


KING'S THEATRE
HONGKONG, CHINA

Equipped with **Simplex** TRADE MARK REG'D **PROJECTORS**

INTERNATIONAL PROJECTOR CORPORATION
88-96 GOLD STREET
NEW YORK, N.Y. U.S.A.

THE MODEL H-U
MOTIOGRAPH DE LUXE
MECHANISM



UNIVERSALLY ADAPTABLE TO ALL MODERN SOUND HEADS



PLUS THESE MODERN FEATURES

1—HORIZONTAL CYLINDRICAL REAR SHUTTER

2—DOUBLE BEARING IMPROVED INTERMITTENT MOVEMENT

3—MICROMETER LENS FOCUSSING DEVICE

4—IMPROVED MODERN LENS MOUNT

5—ALL HARDENED SPROCKETS

6—HARDENED STAR AND CAM

7—EXTRA LENGTH REPLACEABLE SHAFT BEARING BUSHINGS

8—NEW TYPE FRICTION HOLDER FOR FILM GATE DOOR

YOUR INDEPENDENT THEATRE SUPPLY DEALER HAS AN INTERESTING AND ECONOMICAL OFFER FOR YOU

Send for illustrated descriptive folder.

THE ENTERPRISE OPTICAL MANUFACTURING COMPANY

4431-41 West Lake Street, Chicago, Ill.

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

BEST SELLERS OF ALL TIME: FILMS, PLAYS, STORIES, SONGS AND RADIO

VOL. 116, NO. 2 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. [illegible] the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* JULY 7, 1934

REPORT ON "OPERATOR 13"

TRADE PAPER EDITORS PLEASE NOTE!

1-**BUSINESS** is excellent everywhere.

2-**MARION DAVIES'** work is praised in all press notices. Consensus of opinion indicates that this star's box-office draw is considerably enhanced by "Operator 13" following directly after her popular appearance in "Going Hollywood."

3-**ADVERTISING** angles incorporated in press sheet and Hearst newspaper campaign are being used to good advantage by showmen.

4-**CO-STARRING** of Marion Davies and Gary Cooper is proving a happy selection for fans and all promotion stresses star names.

5-**WEALTH OF SELLING** material pleases theatre managers. JEAN PARKER is getting especial attention, also Ted Healy and Four Mills Brothers.

6-**SONG EXPLOITATION** very helpful. "Sleepy Head" and "Jungle Fever" getting wide radio plug.

Respectfully submitted by Leo of M-G-M

THE FLEET'S IN

"HERE COMES THE NAVY"

and so are

JAMES CAGNEY

•

PAT O'BRIEN

•

GLORIA STUART

•

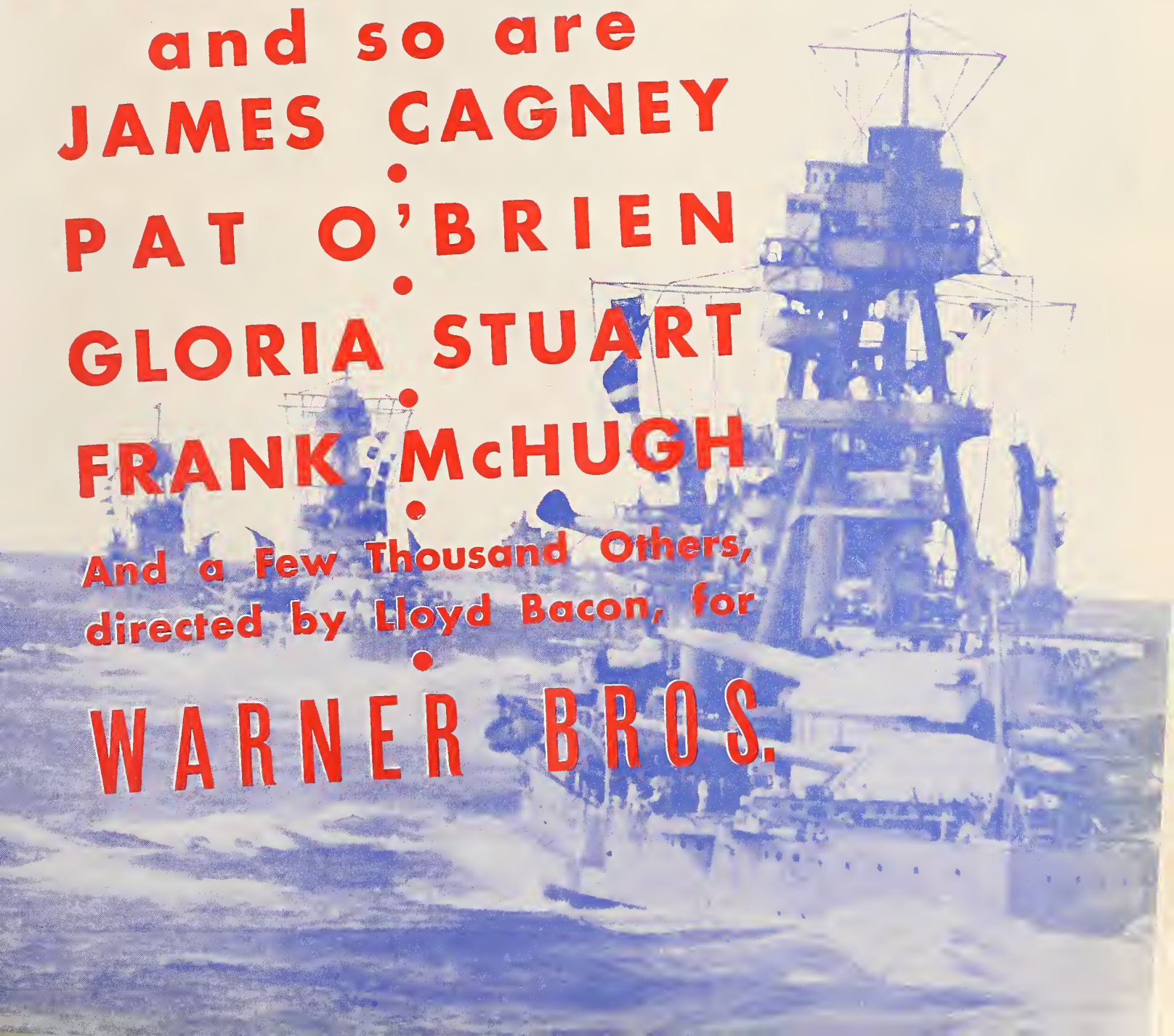
FRANK McHUGH

•

And a Few Thousand Others,
directed by Lloyd Bacon, for

•

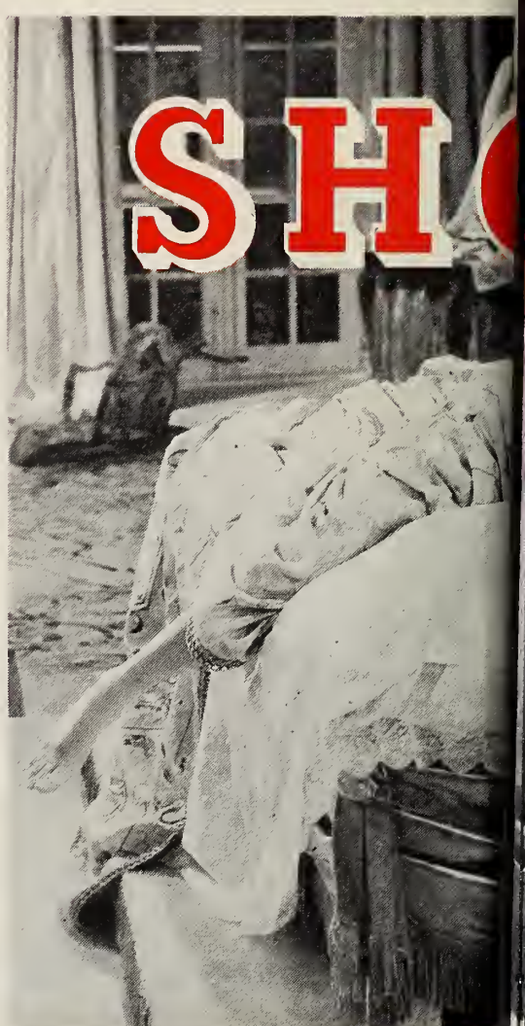
WARNER BROS.

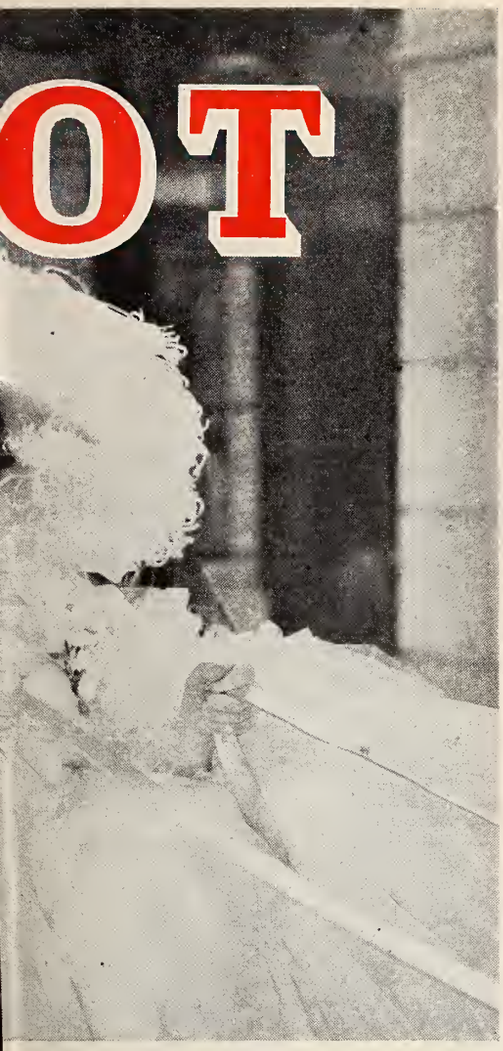



EVERY

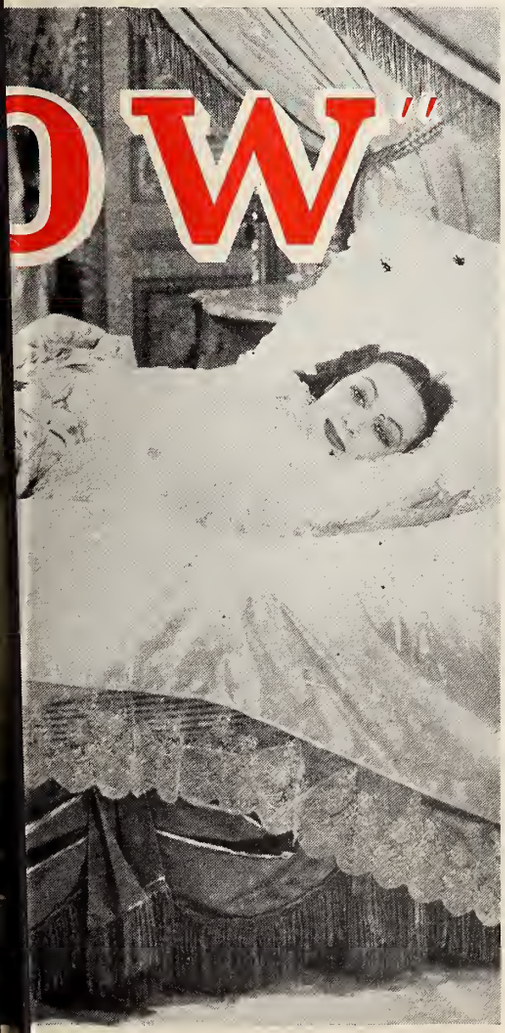

SH


"ROAD-


SH







WARNER BROS.' ROYAL BLUSH

Dolores

DEL RIO

in

Madame

DU BARRY

VERREE TEASDALE • VICTOR JORY • REGINALD OWEN • OSGOOD PERKINS • And 17 Other Featured Stars . . . . Directed by William Dieterle

Vitagraph, Inc., Distributors

Again FOX DRAWS THE WORLD'S APPLAUSE*

with the first $2 hit of 1934-35

THE WORLD MOVES ON

"THE LOVE STORY OF A CENTURY"



*See page 50

JUL -7 1934 ©C1B 230520

MOTION PICTURE HERALD

Vol. 116, No. 2 July 7, 1934

UP AND AT 'EM!

WHILE the motion picture industry is concerning itself with adherence to the Production Code it need not in too contrite a spirit relax a proper vigilance against the continued and more recently inflamed activities of the political censorship bodies of the various cities and states.

It was more than certain, with the abundant discussions in the daily press of the Legion of Decency movement and related affairs, that the censorship boards of the land should become blushingly self-conscious.

The intimation that these censorships, many of the most diligent of them in the very centers where the Legion of Decency has reached greatest activity, are not entirely effective appears to have been deduced by the censors. They now tend to lay about them in a fevered haste to make a show of action if not efficiency. The motion picture therefore is just now considerably more in peril from the garbling amateur film editors of the censors' boards than normally.

The currently advertised failure of censorship to achieve its avowed and promised ends is in truth a weapon delivered into the hands of the industry.

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A CODE Agreement has been reached pertaining to the number of matches which can be given away with a pack of cigarettes. The country is now practically saved.

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HORSEFEATHERS

FOR some years we have treasured as the most priceless whimsy of the world of the motion picture a discovery on that golden afternoon in the old Paramount studio at Long Island City when we found an imported director who could do nothing unless his pet pig, pink and beribboned, was near by. Whether the pig was totem or mascot could not be discovered. But the pig was there, attended by his own valet, when pictures were to be made.

Now, however, comes a tale from the interior of newspaperdom that seems almost as good, if not indeed better. It is solemnly related by sources ordinarily deemed reliable, that a certain midwestern publisher and editor, who has these several years been increasing in belligerency and eccentricity, has created a strange shrine to the sport of polo in the secret heights of his great tower. There have been installed, so the report runs, a synthetic horse, a simulated turf and a driving field with a net to catch the balls which the publisher wallops about between conferences on the state of the nation.

We are informed, most plausibly, that the reporter wag who added a shovelful of aromatic realism, accurately placed and neatly mounded, is no longer with the paper.

"RESEARCH" COUNCIL

Maybe a want ad would do it — something like this:

WANTED A PRESIDENT—Big publicity and uplift movement has magnificent opening at the top for person of prominence, sole requirement is name of distinction. Salary will never be an object, but handsome compensation in free publicity is available. No knowledge of any subject is required. Speeches, announcements and opinions all to be supplied, in mimeograph form. Ability to take orders and make page one of daily press important. Job carries own kudos, prior incumbents two of our best university presidents and a society-millionairess. Worthy cause of movement keeping diligent staff employed. Fund raising ability would be welcomed. Reply on crested stationery and handwritten letter addressed to W.H.S. care MPRC.

This week what survives of the Motion Picture Research Council is addressed at the blithe expedient of seeking to enlist in its alleged scholarly endeavors in behalf of the public and the screen the school teachers of the nation, through an approach to the National Education Association in Washington.

This sounds like a big movement.

It would be a big movement if the educators of the nation were really responsive to any such pressures. But there is neither any such solidarity of the teachers as an organized profession, nor any such tremendous community and unity of interest among them as will make them for the purposes of the crusading Dr. William H. Short an adequate substitute for the public voting power of the Legion of Decency which has set in quest of this expedient.

There is no proper issue between the schools and the screen.

There is, however, something of an opportunity for those who think out-of-focus, or argue that way without conscience, to confuse again the differences between the functions of the show business and the school system on the flimsy argument that "pictures can be educational so they all ought to be."

The teachers have problems of their own. They are not motion picture problems.

△ △ △

IF the researchers and uplifters really want to do something about keeping this country from going to hell in a hack, let us direct their attention to the current eruption of the female fashion of barefeet in sandals with toe nails tinted to match finger nails. Tomato and fire engine red are the fashionable colors along Madison avenue and the shore places this week. And we used to deplore Hollywood!

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

SAMARITANISM

Finding itself before the New York Grievance Board as an independent exhibitor asked to have a seven-day clearance lifted, Loew's Inc., has nationally decided to discontinue the good samaritan role, and hereafter will cease its voluntary waivers of protection, heretofore generously granted to independent exhibitors to help them over difficult spots, though it amounted to dropping its own legitimate protection in favor of smaller competition. . . .

KENTUCKY TAX

To take care of Kentucky's three per cent sales tax, one cent has been added to each adult admission in the state, with no levy on children's admissions. Since collection of an exact three per cent revenue would be difficult, the one cent idea was hit upon, approved by the state tax commission. . . .

CANADIAN PRODUCTION

Vancouver, in Canada, is awaiting materialization of the plan announced by Gaston Glass, who says he represents Joseph I. Schnitzer, to produce six to 18 pictures annually in Canada under the quota law. Mr. Glass declares he has contracts from a major company for distribution. A building, suitable for sound stages, is Mr. Glass's initial object. . . .

ALLIED UNIT

Organization of the Allied Theatre Owners of New York State was furthered at a Buffalo meeting last week, when Sidney Samuelson, national Allied president, addressed 40 independent theatremen. Said he: "The exhibitor must demand clean pictures for two reasons, financial and good citizenship. He has a civic responsibility to give (his patrons) decent shows." . . .

JUDGMENTS AWARDED

As a result of the printing patents infringement case initiated recently by Consolidated Film Industries against the United States Cinema Corporation, New York supreme court Justice Collins last week awarded Consolidated a judgment of $50,796. . . .

A NEW "MIKE"

Its object being perfection of a new "mike" which would combine greatest acoustic, recording efficiency in smallest compass, the MGM sound department made hundreds of tests, finally developed a "bullet mike," which, easily manipulated, may be packed in a space three inches wide by 11 long. . . .

FILM AS MEDIA

Using the motion picture as the chief selling medium at Chicago World's Fair exhibits are two transportation lines, two manufacturing companies, with six subjects in exhibition. The companies, their films, all made by Castle Films: New York Central, "Flight of the Century"; Rock Island Lines, "Trail of the Golden State Limited," "Mile High Colorado"; Elgin, "Time," "Time from the Stars"; General Motors, "Modern Velvet." . . .

RADIO PREFERENCES

Perhaps of interest to motion picture producers is the result of a nationwide poll of radio listeners conducted by Radio Guide, to ascertain preference. The winners: stars, Joe Penner, Bing Crosby; programs, Fleischmann, Show Boat, Chase and Sanborn; orchestras, Wayne King, Guy Lombardo, Ben Bernie; teams, Amos and Andy, Burns and Allen, Myrt and Marge. . . .

SCHULBERG STATUS

In New York last week presumably to discuss with Erpi a new producing deal, B. P. Schulberg, with four still to make, gave indications he will not renew his Paramount contract. In Hollywood reports continued current that he may sign with RKO Radio for a series of features. . . .

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INDEPENDENT SPLIT

In the formation in California of a new independent theatre organization south of San Bernardino county by allies of Fox West Coast, evidence is seen of a split in the Independent Theatre Owners of Southern California. Filed were paper for the Theatre Owners Association of Southern California, with Sherill Cohen, Elaine Waldman and G. A. Metzger as directors. Its members will probably be asked to resign from the ITOA. . . .

SANDWICH THEATRE

Still battling to consolidate its right to run Sunday shows in connection with sandwich sales and via a restaurant license, the Orpheum, Memphis, Tenn., won an initial victory as Chancellor Bejach granted an injunction, restraining the city from interfering with the theatre pending disposition. The court shortly will render a declaratory judgment on the issue. . . .

THEATRE PLAN DROPPED

Since MGM apparently has concluded a satisfactory deal in New York with Robert McNeill, president of United California Theatres and associated companies, on the new MGM lineup, the plans of Loew to build theatres in northern California, especially subsequent runs in San Francisco residential districts, have been abandoned, according to reports. . . .

PROJECTIONISTS

Riding further into difficulty, 1,000 members of Local 306, New York projectionists' union, have asked President Harry Sherman to resign. Another meeting this week will further discuss that request and another to drop his salary drastically. Justice James A. Dunne, supreme court, will decide "on legal merits" whether the district attorney's office may keep the records of 306 and Empire State, seized last week for grand jury investigation. . . .

ST. LOUIS ACTION

Attempting to halt the foreclosure sale of the Ambassador, Grand Central, Missouri theatres, St. Louis, to a bondholders' committee, Vitagraph, Inc., Warner Artists' Bureau and others have filed an involuntary debtor's petition against St. Louis Properties Corporation. A delay until approval of a reorganization plan by the court is the object. . . .

THEATRE MEETING

Attention will be given by the Missouri-Kansas Theatre Association, at is second annual convention in Kansas City, July 17, to film rentals, score charges, percentage and code operations. . . .

MPTOA ASKS PENALTIES FOR DUALS; COCHRANE CALLS AGITATION "SELFISH"

THE air being full of this and that about The Code and the enduring issue of Double Billing, MOTION PICTURE HERALD *has deemed it a service to the industry and perhaps a clarification of some of the muddy thinking of the day, to ask Mr. Robert H. Cochrane, vice-president of Universal Pictures Corporation and a member of the Code Authority, to contribute an exposition of the subject and its current status, legal and political, from his own point of view. Mr. Cochrane's many years of honorable service of the industry and his high personal repute make him an institutional authority quite independent of his several important official titles and connections.* —*TERRY RAMSAYE*

By ROBERT H. COCHRANE

The most amazing phase of the quarrel about double features is the fact that most of the men who are trying to stop dual featuring are the very men who have claimed that they were oppressed by others in the past. In other words, exhibitors who have violently objected to submitting to orders from others are now trying to impose restrictions upon other exhibitors.

The "poor exhibitor" (socalled) is trying to jam his own views down the throat of the poorer exhibitor!

As a member of the Code Authority, I have watched the double feature squabble with a great deal of astonishment.

I have seen organized attempts to stop double-featuring in Los Angeles, Detroit, Cleveland, Kansas City, Chicago and other points, and in each case, apparently, the movement was organized by exhibitors. In some cases the movement is supported by distributors who are themselves, in their own theatres, using double features.

Principle seems to have been cast to the winds. Exhibitors who have been oppressed in the past in various ways, now seem obsessed with the desire to oppress other exhibitors. Men who make their living out of stirring up trouble by telling certain exhibitors that they are oppressed are now trying to oppress other exhibitors.

I have been in this business for 28 years. In all that time I have always noted that the man in power always abused his power, whether he was a producer, a distributor or an exhibitor. For that reason, nothing should surprise me. Yet I confess I am perfectly aghast at the attitude many men have taken on the double feature matter.

To me, it seems plain that each theatre's policy is purely and simply the affair of that theatre, as long as it does not wreck the business.

If I owned a theatre which could not make a profit on single features but could get out of the red by showing double features, I would run double features and fight the whole world if it tried to stop me.

Yet now I see theatre groups trying to put other theatre groups out of business, out of nothing but pure selfishness and absolute lack of consideration of the other fellow's problem.

The Universal company has always refused to be swayed by rotten principles. I do not know whether single or double features are best for Universal's personal welfare; but I do recognize the fact that we are vitally interested in the welfare of each individual theatre with which we transact business, and I know from experience that what is one man's food is another man's poison in this peculiar business of ours.

So, to make the record clear, I reiterate Mr. Laemmle's declaration of policy

(*Continued on following page*)

Urging drastic local campaigns and severe penalities in new clearance schedules for theatres "guilty" of double featuring, the Motion Picture Theatre Owners of America is now calling upon its members to do everything in their power to put an end to a "vicious and unfair practice."

Conceding that control of the practice is difficult, and citing lack of cooperation by the large distributors, the MPTOA, through a bulletin, urged exhibitors to support local clearance and zoning boards' actions in imposing penalties.

In New York a severe denunciation of the effort to outlaw dual programs was voiced by Robert H. Cochrane, vice-president of Universal Pictures and an unaffiliated distributor member of the Code Authority. Mr. Cochrane, upon the invitation of MOTION PICTURE HERALD, expressed an opinion of the agitation to curb doubles in which he vigorously denounced the efforts now being expended in the field to use the machinery of the motion picture code for "selfish purposes" in penalizing theatres using dual programs.

Questions Exhibitors' Motives

Mr. Cochrane questioned the motives of exhibitors now campaigning for abolition of duals and scored Local Clearance Boards for imposing penalties in new clearance schedules against double bill theatres. Such action by these boards is unjustified, Mr. Cochrane charged, because *"there is not one word in the code which gives any local board the right"* to inflict such penalties.

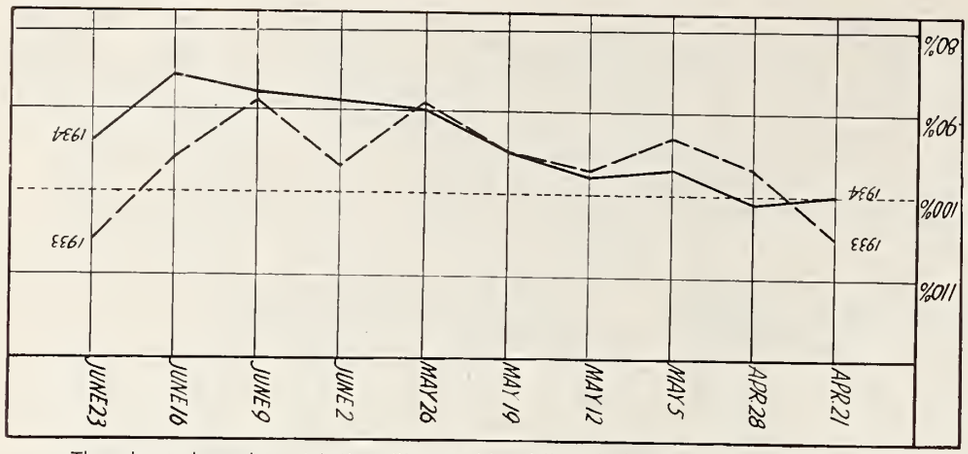
Some of the affiliated distributors who are now attempting to force an end to double policies are themselves, in their own theatres, using the system, he said. Mr. Cochrane's remarks in full appear on this page.

MPTOA Demands Elimination

"Theatres playing single feature programs clearly should be protected against competing theatres who show the same picture at or near the same time on a double feature program," the MPTOA said. "If double features are to be permitted in the town, surely it is only reasonable to require those theatres to follow the theatres playing single features. Local exhibitor associations should strongly and aggressively advocate such zoning provisions, which have been sucessfully incorporated into several zoning plans already."

Chicago exhibitors have abolished double featuring and business improvement is reported, according to the MPTOA. Los Angeles, Dallas, Kansas City, Philadelphia, Milwaukee and other localities were reported to be making headway. Cleveland exhibitors reached a unanimous agreement barring the

(*Continued on following page*)



The chart, based on Motion Picture Herald's tabulation of box office grosses, compares the total business done in twelve key cities during the ten weeks period from April 21 to June 23, 1934, with the receipts from the same cities during the corresponding period in 1933. The cities are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland, and San Francisco.

COCHRANE ON DOUBLE FEATURES

(*Continued from preceding page*)

on the double feature question when I say that we believe we can serve our own best interest by serving the best interest of the major part of our customers.

Some of the local clearance and zoning boards acting under the NRA are trying to penalize the theatre which uses double features. There is not one word in the NRA Code which gives any local clearance and zoning board the right to do this. We fought this out in Washington last fall for a whole month with the result that the Code does not contain one word which justifies action against theatres which wish to use double features. The only inference which can be drawn from this is the inference that each theatre has a right to run its own affairs for its own good, as long as it does not wreck the business of a greater number of theatres.

As a member of the Code Authority, I shall always vote that double features are a matter of individual policy for each theatre, always provided that the good of the greatest number is always taken into consideration.

Double Bill Issue Is Still Unsettled

(*Continued from preceding page*)

practice, but the situation there has since become complicated.

"In spite of selfish and short-sighted opposition, and betrayal by professional exhibitor organizations, this form of cut throat competition is on its way out," the MPTOA bulletin said.

In Chicago, an unusual case filed before the Local Grievance Board last week was that of George Gehring of the Rosewood, seeking to force major distributors to sell him on a double feature policy and asking the local board to decide whether collusion had been practiced by the distributors.

Since all major distributors are made defendants to the complaint, disposition of the case would require that they sit in judgment on an action directed against themselves, so the matter was transmitted directly to the Code Authority in New York without local board action.

At Cleveland, since the signing of the agreement by exhibitors several weeks ago to eliminate double features, with the effective date set for July 8, several theatres which had been closed for a long period of time have been taken over by other operators and they are opening these houses on a double bill policy. The first is the Temple in Cleveland, now operated by Victor Wolcott with ten cents admission.

The drastic conditions and provisions contained in the initial clearance and zoning schedules for the Kansas City territory, which were designed to eliminate or sharply restrict duals, premiums, rebates and similar price reducing practices, were eliminated from the new clearance schedule set up by the local board late last week. The new plan makes no mention of trade practices which the initial schedule sought to regulate. Neither does it impose shorter protection for houses using stage shows.

Although the Code Authority in New York last week was reported to have voted evenly on the Los Angeles clearance and zoning schedule, the general opinion on the Coast is that double features will not be done away with. There is a clause in the local clearance schedule which provides a penalty of 182 days for theatres maintaining a dual policy. Objections were raised in the sector by two distributors and independent exhibitors. In addition to the 182 days' penalty, twin bill houses lose all right to priority of run.

The proposed clearance schedule for Milwaukee provides that any theatre showing dual bills at 35 cents evenings will get film on the basis of one-half of the regular evening admission, and a subsequent run single feature theatre shall have pictures made available to it in its price classification.

Consolidated Seen As Influential in Finances of RKO

It is considered highly probable that Consolidated Film Industries may wield an influential voting stock power in RKO as a result of its acquisition of $1,825,208 of six per cent gold notes of RKO, which are secured by practically all of the stock owned by RKO in its directly and indirectly owned subsidiaries.

The gold notes were acquired by Consolidated from Chemical Bank and Trust Company and Commercial Investment Trust. Their original maturities were January 1 and July 1, 1933, but under an agreement between RKO and the banks early in 1933, extensions were obtained so that the first of the notes, in the amount of $25,208, plus interest, did not mature until July 1, 1934. The balance falls due August 1 and the first of each succeeding month through January 1, 1935, in the amount of $300,000. The July 1 maturity of $25,208 is being paid by RKO. Indications are, however, that negotiations looking to extension of the August 1 and subsequent maturities will be begun soon.

Holds Voting Power

Voting of the RKO stocks pledged as collateral securing the notes may be exercised by Consolidated in certain contingencies. Voting of the stock for the election of RKO directors, however, may be exercised only as directed by RCA. On all other matters the stock may be voted as directed by a committee of three, two to be named by H. J. Yates, president of Consolidated, and the third by David Sarnoff, RCA president. In the absence of directions from this committee the stock may be voted in the "uncontrolled discretion" of Consolidated.

Negatives as Security

Dividends or any other proceeds paid on the RKO subsidiaries' stock and notes, pledged as collateral on the gold notes held by Consolidated, are to be employed for the operation of a revolving credit fund out of which new loans are to be made to the operating subsidiaries of RKO for working capital and current requirements. These new loans, according to the agreement, are to be secured in the case of Radio Pictures by chattel mortgages on completed films, a new film to be pledged as an old one becomes obsolete. Consolidated has the right to deduct interest on the notes from this revolving fund, however.

The pledging of the negatives was objected to by RKO creditors over a period of months but the plan eventually received the approval of the United States circuit court of appeals in New York, and the creditor objections were halted. During the court attacks on the plan, attorneys for the RKO receivers declared that if the agreement was set aside the collateral securing the notes, which represents "substantially all of the assets of RKO," could be sold by the note-holders and might result in putting RKO out of existence as a going concern.

ALL-TIME BEST SELLERS: FILMS, PLAYS, BOOKS SONGS AND RADIO

Records Show Close Relationships of All Amusement Industries

On this and the following pages are pre-printed one of the special features of the 1934-1935 Almanac, now on the presses.

By FRED AYER

The vital relationship among all the amusement arts and industries—the motion picture, the legitimate theatre, the book publisher, radio and the music world—becomes increasingly apparent through comparison of "best sellers" for all time.

Based upon record sales of best selling novels, the longest runs of legitimate plays in New York and on the road, the world gross rentals of the industry's outstanding motion pictures, the record sales of popular songs and the most popular radio time, it is established that:

1. Forty-six best selling novels out of a list of 65 which sold 500,000 copies and over, have been made into motion pictures.
2. Twenty-three legitimate theatrical productions out of a list of 32 having 500 performances and over in New York City, have been made into motion pictures.
3. Twelve popular songs out of a list of more than 100 which sold 1,000,000 copies or more were motion picture and musical comedy songs. (This, considering that the depression and other competitive forces set in within a year and one-half after sound pictures came into existence, is generally conceded to be a high percentage.)
4. The gross rental winner of all time in the motion picture industry is "The Singing Fool," one of the first sound pictures, produced by Warner Brothers and with a world total of $5,000,000.
5. The record New York run for legitimate plays is credited to "Abie's Irish Rose," with 2,532 performances.
6. The legitimate roadshow record in the United States goes to Joseph Jefferson's production of "Rip Van Winkle," which he played for at least 50 years, averaging 40 weeks annually, for a total of approximately 16,000 performances. "Uncle Tom's Cabin," which has played intermittently for about 40 years on the road, is said to have totaled nearly 15,000 performances.
7. The best selling popular song—a war-time number—is "Keep the Home Fires Burning," while "There's a Long, Long Trail" also is said to have sold approximately 3,000,000 copies.
8. The best selling novel is "In His Steps," published in 1899, with a record sale of 8,000,000 copies.
9. The most popular radio time is "Morning Devotions," heard daily on the NBC network, with 2,576 broadcasts.

"The Singing Fool"—produced and released by Warner Brothers nearly one year after the

(*Continued on following page*)

HIGHEST BOX OFFICE PICTURES

Picture	Rental	Company	Rel. Year
The Singin' Fool	$5,000,000	Warner	Oct. '28
*Four Horsemen of the Apocalypse	4,500,000	Metro	Feb. '21
*Ben Hur	4,000,000	Metro	Jan. '26
*The Big Parade	3,500,000	Metro	Nov. '25
*Birth of a Nation	3,500,000	Griffith-U. A.	1915
Cavalcade	3,500,000	Fox	Feb. '33
*The Covered Wagon	3,500,000	Paramount	Mar. '23
The Jazz Singer	3,500,000	Warner	Nov. '27
Sunny Side Up	3,300,000	Fox	Oct. '29
Broadway Melody	3,000,000	MGM	Mar. '29
The Cock-Eyed World	2,700,000	Fox	Sept. '29
*The Freshman	2,600,000	Lloyd-Pathe	Aug. '25
*The Gold Rush	2,500,000	Chaplin-U. A.	Sept. '25
*The Kid	2,500,000	Chaplin-F. N.	Feb. '20
*The Ten Commandments	2,500,000	Paramount	Dec. '23
42nd Street	2,250,000	Warner	Mar. '33
Gold Diggers of Broadway	2,250,000	Warner	Oct. '29
Grand Hotel	2,250,000	MGM	May '32
I'm No Angel	2,250,000	Paramount	Nov. '33
Little Women	2,250,000	RKO Radio	Dec. '33
She Done Him Wrong	2,200,000	Paramount	Mar. '33
Cimarron	2,000,000	RKO Radio	Feb. '31
Emma	2,000,000	MGM	Feb. '32
Min and Bill	2,000,000	MGM	Dec. '30
Rio Rita	2,000,000	RKO	Nov. '29
*The Sea Hawk	2,000,000	F. N.	July '24
*Way Down East	2,000,000	Griffith-U. A.	Oct. '20
*What Price Glory?	2,000,000	Fox	Dec. '26
State Fair	1,800,000	Fox	Feb. '33
Footlight Parade	1,750,000	Warner	Oct. '33
*Seventh Heaven	1,750,000	Fox	June '27
Common Clay	1,700,000	Fox	Aug. '30
Street Angel	1,700,000	Fox	May '28
*Girl Shy	1,550,000	Lloyd-Pathe	Apr. '24
All Quiet on the Western Front	1,500,000	Universal	May '30
Anna Christie	1,500,000	MGM	Mar. '30
*Beau Geste	1,500,000	Paramount	Sept. '26
The Champ	1,500,000	MGM	Dec. '31
*City Lights	1,500,000	Chaplin-U. A.	Mar. '31
Daddy Long Legs	1,500,000	Fox	June '31
*Four Sons	1,500,000	Fox	Mar. '28
*Hunchback of Notre Dame	1,500,000	Universal	Sept. '23
*King of Kings	1,500,000	P. D. C.	May '27
*The Merry Widow	1,500,000	MGM	Sept. '25
*Safety Last	1,500,000	Lloyd-Pathe	Apr. '23
*Secrets	1,500,000	F. N.	Apr. '24
*The Sheik	1,500,000	Paramount	Nov. '21
*Stella Dallas	1,500,000	Goldwyn-U. A.	Dec. '25
*Thief of Bagdad	1,500,000	Fairbanks-U. A.	Apr. '24
The Man Who Came Back	1,400,000	Fox	Feb. '31
*Hot Water	1,350,000	Lloyd-Pathe	Nov. '24

Asterisk (*): silent picture

(*Continued on following page*)

"THE SINGING FOOL" HOLDS RECORD

(*Continued from preceding page*)

success of the industry's first all-talking motion picture, Warners' "The Jazz Singer"—hangs up the world all-time gross rental record with a total of approximately $5,000,000 paid into the company's coffers by theatres all over the world. The picture was released in October, 1928, and starred Al Jolson. Its domestic gross rentals are reputed to have approximated $3,500,000—the highest domestic figure ever recorded.

"The Jazz Singer" was the first all-talking film to be released, and while it was pre-eminently a financial success—chalking up about $3,500,000 in world rentals—its successor recorded not only over one-third more in rentals, but received far greater world acclaim as entertainment.

"Four Horsemen" Second

The second largest motion picture gross was earned by "The Four Horsemen of the Apocalypse," produced approximately two years after the close of the World War by the old Metro company, by Richard A. Rowland. "The Four Horsemen" took in $4,500,000 in world gross rentals. It got the largest gross of the silent picture era.

Not only did this film break the record for silents, but it started a cycle of war pictures which was to run for nearly ten years. In this picture were starred the late Rudolph Valentino, then at the very height of his popularity, and Alice Terry. The book, by Vicente Belasco Ibanez, already had attained world success, and the film, coming at a time when a war-stricken world was beginning to emerge from the wreckage, was seen as the first real treatise on the futility of war by the millions who viewed it throughout the world.

It has long been the impression, both within and without the industry, that D. W. Griffith's "Birth of a Nation" was the biggest money maker in the history of the motion picture. Wild tales of $10,000,000 and $15,000,000 profits on the picture have come to be almost an accepted fact. Its gross rentals—profits *before* distribution and production costs—totaled approximately $3,500,000.

Possibly the basis for the stories of "Birth of a Nation's" enormous profits is the fact that in three years of roadshowing in the United States alone, it took in more than $10,000,000 at the box office. There also can be little doubt that the public paid more per capita to see the Griffith masterpiece than any motion picture ever made, the average admission price for the three-year roadshow approximating $1.

In point of gross rentals, "Ben-Hur," starring Ramon Novarro and Francis X. Bushman, follows "The Four Horsemen" with a total of $4,000,000. In eight months of roadshowing it brought box office receipts of $3,200,000.

Others Exceeding $3,500,000

In addition to "Birth of a Nation," other pictures with gross rentals totaling $3,500,000 are "The Big Parade," "The Covered Wagon" and "The Jazz Singer." "Cavalcade," released in 1933 by Fox, is expected to take in more than $3,500,000 by the time it has finished playing in the British Empire. To date (June 1, 1934), it is estimated "Calvacade" has grossed nearly $3,000,000 in rentals, nearly three-fourths of which is said to have come from Great Britain and the Dominions.

Roadshow figures on some of these outstanding films, in addition to those already mentioned, show that "The Big Parade" took in more than $4,500,000 at the box office in 12 months; "The Covered Wagon," $3,500,000 in nine months, and "Way Down East," another D. W. Griffith melodrama, with gross rentals totaling $2,000,000, exclusive of roadshowing, took in at the box office $2,225,000 in eight months on the road.

Of the 72 motion pictures listed herewith with grosses of more than $1,000,000, 37 of them, or slightly more than one-half, are silent pictures.

Fox leads the list with 17 pictures; the old Metro company and MGM combined have 10; Paramount, nine; First National (Associated), eight; United Artists, seven; Pathe, six; RKO, six; Warner, five; Universal, two, and Selig and Producers Distributing Corporation, one each.

Both "Little Women" and "Footlight Parade," despite their comparatively recent release, are included in the listing because of their proven earning potentialities. RKO officials expect "Little Women" to be the outstanding financial success of 1934. The figures on both of these pictures are estimated on the basis of past and remaining bookings, both in this country and abroad. The same thing is true of "Rolling Down to Rio," also an RKO picture.

HIGHEST BOX OFFICE PICTURES

(*Continued from preceding page*)

In Old Arizona	1,300,000	Fox	Jan. '29
*The Lost World	1,300,000	F. N.	Feb. '25
Merely Mary Ann	1,300,000	Fox	Oct. '31
*Red Dance	1,300,000	Fox	July '28
Arrowsmith	1,250,000	U. A.	Jan. '32
*Blood and Sand	1,250,000	Paramount	Aug. '22
Bring 'Em Back Alive	1,250,000	RKO	June '32
Connecticut Yankee	1,200,000	Fox	Apr. '31
*Daddy Long Legs	1,250,000	Pickford-F. N.	May '19
Dr. Jekyll and Mr. Hyde	1,250,000	Paramount	Jan. '32
Rolling Down to Rio	1,250,000	RKO Radio	Mar. '34
Syncopation	1,250,000	RKO	Apr. '29
*The Patent Leather Kid	1,200,000	F. N.	Aug. 27
Song of My Heart	1,200,000	Fox	Mar. '30
*East Lynne	1,100,000	Fox	Nov. '25
*Grandma's Boy	1,100,000	Lloyd-Pathe	Sept. '22
Bad Girl	1,100,000	Fox	Aug. '31
Amos 'n Andy (Check and Double Check)	1,000,000	RKO Radio	Oct. '30
*The Miracle Man	1,000,000	Paramount	Aug. '19
*Passion	1,000,000	F. N.-Tiffany	Oct. '20
*Smilin' Through	1,000,000	F. N. (Talmadge)	Mar. '22
*The Spoilers	1,000,000	Selig	Mar. '14

**Silent.*

Simple Plays Win Favor Among Amateur Theatres

Amateur theatres and players throughout the United States and Canada have long expressed their preference for simple plays like "The Patsy," according to Samuel French, Inc., of New York, the largest publisher of plays for amateur performing rights. Although no figures on the number of sold copies of outstanding favorites for this field were obtainable, the list indicates that such plays as "Jonesy," "Are You a Mason?" "Tommy," "Clarence" and "Seventeen," are the most popular with schools and juvenile dramatic societies.

The publishing house indicated that established Little Theatres and university dramatic clubs throughout the country lean more to the sophisticated drama of Broadway for their material, and, accordingly, does not list many of these plays among the most popular. In this category come plays like "Smilin' Thru," "Berkeley Square," "Seven Keys to Baldpate," "The Cat and the Canary," and others.

Royalties to the Samuel French company run from $15 a performance up to $75, chiefly from amateurs not playing for profit.

The Patsy	Dulcy
Jonesy	So This is London
The Cat and the Canary	Pollyanna
Are You a Mason?	Mrs. Temple's Telegram
Daddy Long Legs	Kempy
Tommy	Nothing But the Truth
Clarence	The Nut Farm
Seventeen	Green Stockings
Three Live Ghosts	A Full House
Broken Dishes	Come Out of the Kitchen
Captain Applejack	Bunty Pulls the Strings
The Family Upstairs	The Charm School
The Shannons of Broadway	It Never Rains
Little Women	Take My Advice
Smilin' Thru'	The Youngest
Seven Keys to Baldpate	Adam and Eva
The Gost Train	Penrod and Sam
Grumpy	The Fool
Hay Fever	Berkeley Square

These plays are listed approximately in order of their popularity.

BOOK SOLD EIGHT MILLION COPIES

BEST SELLING BOOKS OF ALL TIME

Book	Author	Year	Copies
In His Steps	Chas. Monroe Sheldon	1899	8,000,000
*Freckles	Gene Stratton Porter	1904	2,000,000
*Ben Hur	Lew Wallace	1880	1,950,000
*Girl of the Limberlost	Gene Stratton Porter	1909	1,700,000
*The Harvester	Gene Stratton Porter	1911	1,600,000
*Tom Sawyer	Mark Twain	1875	1,500,000
*The Winning of Barbara Worth	Harold Bell Wright	1911	1,500,000
*Laddie	Gene Stratton Porter	1913	1,500,000
*The Virginian	Owen Wister	1902	1,454,000
*The Call of the Wild	Jack London	1917	1,412,000
Story of the Bible	Jesse Lyman Hurlbut	1904	1,321,000
*Trail of the Lonesome Pine	John Fox	1909	1,255,000
*David Harum	Edward Noyes Westcott	1900	1,200,000
*Little Shepherd of Kingdom Come	John Fox	1903	1,000,100
Five Little Peppers and How They Grew	Margaret Sidney	1881	1,090,000
*Huckleberry Finn	Mark Twain	1884	1,000,000
*Pollyanna	Eleanor Steward	1913	1,000,000
*Black Beauty	Anna Sewell	1877	1,000,000
*Treasure Island	Robert Louis Stevenson	1894	1,000,000
*Trilby	George du Maurier	1894	1,000,000
*Rebecca of Sunnybrook Farm	Kate Douglas Wiggin	1903	989,000
America's Part in the World War	R. J. Beamish & F. G. March	1919	960,000
*The Rosary	Florence Barclay	1910	943,000
The Calling of Dan Matthews	Harold Bell Wright	1916	925,000
Bird's Christmas Carol	Kate Douglas Wiggin	1916	830,000
Richard Carvel	Winston Churchill	1899	758,000
*Tarzan of the Apes	Edgar Rice Burroughs	1914	750,000
*When a Man's a Man	Harold Bell Wright	1918	725,000
*The Crisis	Winston Churchill	1916	717,000
The Other Wise Man	Henry Van Dyke	1896	700,000
Outline of History	H. G. Wells	1926	684,000
*Sea Wolf	Jack London	1904	657,000
*The Eyes of the World	Harold Bell Wright	1914	625,000
*The Mysterious Rider	Zane Grey	1920	534,000
Dere Mable	Edward Streeter	1918	615,000
Man of the Forest	Zane Grey	1920	613,000
*Lavender and Old Lace	Myrtle Reed	1902	611,181
*The Covered Wagon	Emerson Hough	1922	600,000
Black Rock	Edward Connor	1908	600,000
We	Charles Lindbergh	1927	594,000
*The Shepherd of the Hills	Harold Bell Wright	1907	590,000
*All Quiet on the Western Front	Erich Maria Remarque	1929	564,300
*Anne of Green Gables	L. M. Montgomery	1920	554,000
*Last of the Plainsmen	Zane Grey	1908	550,000
*Mrs. Wiggs of the Cabbage Patch	Alice Hogan Rice	1903	550,000
*Main Street	Sinclair Lewis	1920	546,300
The Story of Philosophy	William J. Durant	1927	545,000
*Soldiers of Fortune	Richard Harding Davis	1897	534,000
*Beau Geste	P. C. Wren	1925	532,000
*To Have and to Hold	Mary Johnston	1900	515,000
*Over the Top	Arthur Guy Empey	1917	505,000
*Penrod	Booth Tarkington	1914	514,000
The Inside of the Cup	Winston Churchill	1913	507,000
*Quo Vadis	Henryk Sienkiewicz	1896	504,600
*Little Lord Fauntleroy	Frances Hodgson Burnett	1886	503,000
Looking Backward	Edward Bellamy	1888	500,000

Asterisk (*): Made into motion picture

Continued on page 16

Burroughs and Grey Are Favorites Today

The American reading public, which once bought 8,000,000 copies of a Kansas clergyman's imagined version of the second coming of Christ—"In His Steps"—has chosen Edgar Rice Burroughs and Zane Grey as its favorite living authors, though there are no final figures on the total sales of their various works.

The Institute of Arts and Sciences of Columbia University recently reported that all of the Grey and Burroughs books sell 10,000 to 20,000 copies annually.

The Bible, with 14,526,438 full editions and 22,097,087 New Testaments sold in the past 50 years, is probably the only single book that has sold more than the 8,000,000 copies accredited to Dr. Charles Monroe Sheldon's "In His Steps," published in 1899.

Twain, Kipling and O. Henry

Mark Twain, Rudyard Kipling and O. Henry are likely the most popular authors with the American public, in addition to Grey and Burroughs, in so far as total sales go.

Of "Huckleberry Finn" and "Tom Sawyer," some 1,500,000 copies each have been sold in non-pirated editions in this country. Six million volumes of a single set of O. Henry have been disposed of in the last 25 years. A million volumes of one expensive set of Kipling have been sold since it first was put out in 1900, and another Kipling set, less dear, sells 100,000 to 150,000 volumes annually.

All three of these authors—Twain, Kipling and Henry—have been so much pirated, sold in so many different sets, and published by so many different firms that no exact estimate of the total number of volumes sold by each can be reached.

Despite the apparently phenomenal success of "In His Steps," the book sells only 700 or 800 copies a year now, according to Alexander Grosset, head of Grosset & Dunlap, greatest reprint publishing house in the country.

"Freckles" Comes Next

Following this book on the accompanying list of best selling novels comes Gene Stratton Porter's "Freckles," with 2,000,000 copies. Next in line is "Ben-Hur," with 1,950,000; "Girl of the Limberlost," 1,700,000; "The Harvester," 1,600,000 copies, both of the last-named by Mrs. Porter.

The list of best sellers as released recently by the Institute of Arts and Sciences did not include "Little Women," chiefly because its first world edition, published in 1869, sold little more than 250,000 copies. Since its first edition, however, the book has been averaging about 750,000 copies annually. There are now more than 14 non-copyright editions on the market.

Warner Plans Mystery Series

Warner plans production of a series of detective features based on the mystery stories by Erle Stanley Gardner, with Warren William in the role of Perry Mason, detective. The first, "The Case of the Howling Dog," is now in production.

"ABIE'S IRISH ROSE" LEADING PLAY

Set World Record for Continuous Showings

A comedy that was peddled to dozens of New York's most enterprising theatrical producers, only to be rejected by each of them until, in sheer desperation, its author, Mrs. Anne Nichols, borrowed a small sum of money and produced it herself, set the record for continuous performances of a legitimate play, not only in New York but for the world. The name of the play was "Abie's Irish Rose." The record number of stage performances accredited it in New York City was 2,532.

Mrs. Nichols is reputed to have realized personally in excess of $3,000,000 as a result of "Abie's" activities throughout the world. The play has been performed by every stock company in the United States and Canada. It has been translated into every known language.

Next on the list of record New York runs of 500 performances or over, comes "Lightnin'," which John Golden produced with the late Frank Bacon in the leading part. "Lightnin'" had 1,291 consecutive performances in New York.

Some idea of the actual length of these runs in months is indicated in the fact that with eight performances weekly—two matinees and six nights—it is possible for a play to chalk up no more than 416 performances annually—not counting benefits. Thus, "Abie" ran just over six years and "Lightnin'," just over three.

"The Bat" Comes Third

"The Bat," a mystery play, comes third on the list of 32 plays with more than 500 performances to their credit, with 878 consecutive performances.

Of the 32 plays, 23 were made into motion pictures, and of these, 10 were sound pictures.

Five hundred performances of a play in New York, London, Berlin or Paris always is considered an unusual run. A play generally is adjudged a success if it is able to register 250 performances, or a little more than six months. Therefore, in spite of the fact that it is necessary to set a limitation for the sake of comparison with the figures of other amusement enterprises presented herewith, it is obvious that certain plays like "Grand Hotel," with 444 consecutive performances, should receive due credit.

Other more recent plays coming in this category include "Once in a Lifetime," 401 performances; "The Barretts of Wimpole Street," 372; "Counsellor-at-Law," 293; "Reunion in Vienna," 280; "Private Lives," 248; "Another Language," 428; "Dinner at Eight," 243. Some of the recent musical hits include "Of Thee I Sing," with 478 performances; "The Cat and the Fiddle," 395; "Gay Divorce," 248; "Take a Chance," 246; Earl Carroll's (1931-32) "Vanities," 300; "The Band Wagon," 262, and "The Laugh Parade," 243.

LEGITIMATE PLAYS AND RECORDS

Production	Performances	Producer
*Abie's Irish Rose	2,532	Anne Nichols
*Lightnin'	1,291	John Golden
*The Bat	878	Wagenhals & Kemper
*White Cargo	864	Earl Carroll
The Ladder	794	United Actors, Inc.
*Rain	741	Sam Harris
*The First Year	725	John Golden
*Seventh Heaven	683	John Golden
*Rose Marie	681	Arthur Hammerstein
Green Pastures	640	Laurence Rivers, Inc.
*Is Zat So?	634	Earle Boothe & Lee & J. J. Shubert
*The Student Prince	612	Lee & J. J. Shubert
*Broadway	603	Jed Harris
*Street Scene	600	William A. Brady
Wildflower	586	Arthur Hammerstein
*The Show-Off	585	Stewart & French
*Kiki	580	David Belasco
*Show Boat	575	Florenz Ziegfeld
*Strictly Dishonorable	563	Brock Pemberton
*Sally	561	Florenz Ziegfeld
*Good News	557	Schwab & Mandel
Blossom Time	556	Lee & J. J. Shubert
Chauve-Souris	544	F. Ray Comstock & Morris Gest
Ziegfeld Follies of '22	541	Florenz Ziegfeld
Ziegfeld Follies of '25	520	Florenz Ziegfeld
Blackbirds of 1928	519	Lew Leslie
*The New Moon	518	Schwab & Mandel
*Sunny	517	Charles Dillingham
*The Vagabond King	508	Russell Janney
*Rio Rita	504	Florenz Ziegfeld
*Cradle Snatchers	501	Sam Harris
Bird in Hand	500	Lee Shubert

**Made into motion pictures.*

Buy Showcraft Interest

John T. Bergen & Company, investment bankers, Harry Dahn and Jack Bergen, have purchased a half-interest in Showcraft Pictures, Inc. Adolph Pollak, president, and Emil K. Ellis own the other half. Mr. Pollak has left for Hollywood to set the first two of 18 features planned.

Ned Wayburn Forms New Film Producing Company

Ned Wayburn, noted New York stage and musical show producer, has formed a new film producing organization, to be known as the Ned Wayburn Picture Company, with offices and rehearsal studios at 625 Madison avenue, New York.

The company will serve as an adjunct to the Ned Wayburn Producing organization, which plans a musical revue, musical film shorts, a feature radio program and a legitimate play, in the fall. The picture company will produce features, shorts and novelty subjects.

Win Hollywood Trip

Miss Lise Pehrson and Niels Boel-Rasmussen, of Denmark, have been adjudged the winning couple in a dance contest held in 11 European cities, the prize being a trip to New York and Hollywood as guests of Joan Crawford, MGM star. The couple will be accompanied by Kay Holbech, Danish newspaperman.

Authors Fund Benefits By Plagiarism Settlement

The net proceeds of the recent settlement of the plagiarism suit of Richard Washburn Child against Paramount, will be donated to the Authors League Fund, according to Herbert McKennis, attorney for Mr. Child. Although the case was disposed of as without basis in plagiarism by the court, the settlement, between $2,000 and $3,000, preceded that disposition, the attorney declared.

The suit was brought by Mr. Child on the basis of his novel, "The Avenger," which, he contended, was plagiarized in the Paramount picture "One Sunday Afternoon," which in turn was taken from the play of the same title, written by James Hagan, also a defendant.

Toeplitz Announces First

Toeplitz Productions, recently formed in London, will produce "The Dictator" as its initial venture. The film will be a costume story concerned with Sweden in the 18th Century.

17 PROGRAMS ON AIR 500 TIMES

PROGRAMS ON AIR MOST TIMES

Program	Broadcasts	Network
Morning Devotions	2,576	NBC
Cheerio	2,400	NBC
Uncle Don	1,900	WOR
National Farm and Home Hour	1,706	NBC
Lady Next Door	1,475	NBC
Orphan Annie	1,411	NBC
Amos 'n' Andy	1,390	NBC
The Moonbeams	1,366	WOR
Ida Bailey Allen	1,240	CBS
Guy Lombardo	1,040	CBS
Kate Smith	840	CBS
The Goldbergs	747	NBC
Morton Downey	650	CBS
Major Bowes	595	NBC
Gypsies	568	NBC
Clara, Lu 'n' Em	570	NBC
Singing Lady	550	NBC

These figures are as of May 1, 1934.

'Morning Devotions' Heard 2,576 Times

Seventeen radio programs have passed the 500-performance mark, an achievement comparable to the extraordinary run of "Abie's Irish Rose" on the New York stage.

The leading program, with 2,576 performances to its credit, is "Morning Devotions," heard six days weekly over the National Broadcasting Company's network. Second on the list is "Cheerio," also an NBC feature, with 2,400 broadcasts; National Farm & Home Hour, 1,706; Lady Next Door, 1,475, and Orphan Annie, 1,411, all on NBC.

For the Columbia network Ida Bailey Allen leads with 1,240 broadcasts, followed by Guy Lombardo's orchestra with 1,040.

Station WOR in Newark, N. J., has presented "Uncle Don" to radio audiences 1,900 times, and "The Moonbeams," 1,366.

Big Task in New Ideas

According to Orin E. Dunlap, Jr., writing in the New York *Times,* the broadcasters have discovered that their big task is not in performing, but in finding new ideas.

"Whenever an orator or an actor faced the microphone in the early days of broadcasting he wondered how he might collect enough fresh thoughts for more than one or two broadcasts," said Mr. Dunlap. "Delighted by the fact that on the lecture platform the same speech might be used repeatedly, he was stunned by the insatiable radio's insistence on something new at every performance. And it looked as if each performer, especially speakers, might pass from the air after a week or so. But it worked out differently."

John Royal, program director at NBC, believes that a radio serial program will enjoy a long run if it meets in some manner some psychological requirement felt by a large portion of the public.

"It may be the personality of the artist or the novelty of the presentation or the human appeal of the message, but, whatever the quality of its components, the broadcast hits the spot with the average man or woman," Mr. Royal said.

Twelve Requirements

A study of the long-run broadcasts reveals that there are 12 vital ingredients, at least one of which is found necessary to the program—naturalness, voice personality, friendliness, timeliness, diversity, suspense, drama, education, melody, individuality, quality and humor.

While the list of record radio "runs" is limited to 500-performance minimums, it must be remembered that some of the most popular programs on the air today are on only once a week.

250 Vallee Performances

Outstanding among these is Rudy Vallee, who has given approximately 250 performances on the air over a six-year period. Will Rogers' series for Gulf Gasoline is in its second year, and the humorist has made about 75 appearances before the microphones. The same is true of Eddie Cantor and Bing Crosby.

Walter Damrosch inaugurated the NBC network on November 15, 1926, and has been on it regularly ever since, with about 300 performances on one program and 156 on another.

Vanderlip Cites Paramount Gains

Paramount Publix has worked itself back into definitely profitable operations, with its first quarter earnings estimated at $1,600,000, a cash position improvement of $1,152,356 in the first nine months ended June 9, and accumulation of $10,000,000 in cash, according to Frank A. Vanderlip, chairman of a debenture holders' protective committee, in a statement issued by him on the company's advancement toward an early clearance of the receivership.

"Great progress has been made in working out reorganization plans," Mr. Vanderlip said last week, "and adjustments have been made with the majority of important landlords who have claims against the company on long-term leases of theatre properties. Also, a report has been completed by auditors for bankers and another is in progress for the stockholders' committee."

Representatives of stockholders, creditors and bondholders will appear before Federal Judge Coxe in New York July 10, and a sharp contest is expected among the various committees as to the method to be adopted for working out the company's complete rehabilitation.

Bankers may offer a plan which will include an assessment on the common stock, such an assessment being used, it is assumed, to pay off the $13,000,000 of bank loans outstanding.

Stockholders are reported as likely to oppose such a plan on the ground that, with earnings running well in excess of interest requirements on both bonds and bank loans, and a strong cash position, it would be possible to reorganize without putting the principal burden on the holders of the common stock of the company.

Motion Picture Relief Fund Officers Elected on Coast

Marion Davies was reelected president of Motion Picture Relief Fund in Hollywood, at the annual meeting last week. Other officers named were: Ronald Colman, first vice-president; Mary Pickford, second vice-president; Will H. Hays, third vice-president; Samuel Goldwyn, fourth vice-president; M. C. Levee, treasurer, and F. X. Bauer, executive secretary.

The new trustees, elected for three years, are: Irving Thalberg, Janet Gaynor, Frank Craven, Fredric March, Joe E. Brown. Reelected for three years were: Richard Barthelmess, Miss Davies, Cecil B. DeMille, William Randolph Hearst, Carl Laemmle, Sr. Plans were completed for an extensive campaign to raise $200,000 for current relief work.

Gaumont Moves Offices

The offices of Gaumont British Pictures Corporation of America have been removed from 226 West 42nd street, New York City, to 1600 Broadway. The change has been made necessary, according to Arthur A. Lee, vice-president, because of the necessity for larger quarters.

MGM Takes Sydney House

The St. James, 2,000-seat theatre in Sydney, Australia, has been taken over by MGM, and will be reopened July 6, with "Riptide" as the feature attraction.

Cummins Has Fascist Film

Samuel Cummins has acquired American distribution rights to "The Black Shirts," produced in Italy under Premier Mussolini's supervision. The picture, in its present form, runs 13 reels.

LOOKING BACK TO ROADSHOW DAYS

Joseph Jefferson Led The Roadshow Field

The "road" was once a field of legitimate theatrical endeavor where many managers made a deal of money. Today, despite much talk and agitation concerning its revival from the state of moribundity in which it has been for many years, it is distinctly not a source of profits for theatrical managers.

The all-time record in roadshowing of legitimate attractions unquestionably is held by the late Joseph Jefferson's version of "Rip Van Winkle," which he performed year after year for more than 50 years to the tune of about $32,000,000 in box office receipts, based on an average of $16,000 weekly for 40-week seasons during that time.

To be sure, Mr. Jefferson's showings of this production should come within the category of revivals, but the fact remains that Mr. Jefferson himself played the leading part in the play for 50 years—something unprecedented in the annals of the theatre.

Next on the list of roadshows would come "Uncle Tom's Cabin," which has played every city and "tank" in the country for 40 years or more, bringing its total performances up to about 15,000.

4,800 "Ben-Hur" Performances

"Ben-Hur" averaged a 40-week season for 15 years, with average weekly grosses amounting to $16,000, making a total number of performances approximately 4,800.

David Warfield's "Music Master" and its position in the American theatre are unique for two reasons; first, it had the longest straight runs, uninterrupted, in theatrical history—12 years—with a total of about 4,992 performances; and, secondly, in 1913 it set what is probably a business record in the American theatre, taking in $100,000 at the box office in only four weeks.

The competition of the motion picture, coupled with the general depression, undoubtedly served to further the downward trend of legitimate theatre attendance "on the road." The low admission prices of the motion picture theatre have been too much for the roadshow manager and serious financial difficulties and even bankruptcies have come to be the lot of some of the theatre's most noted roadshowmen. The talking picture, when it made its appearance in 1927 and 1928, was the last straw, though even long prior to the depression potential audiences in the field had been educated to the lower admissions of the motion picture theatres for their entertainment. This development began with the advent of the feature pictures in 1912.

40 Weeks Then, 20 Now

Ten years ago a route sheet which sent a company into 150 cities and towns was a common occurrence. Many such routings, to be sure, were often split weeks—three days in one city and three in the next—but a good play was almost always assured of at least 40 weeks on the road.

Today, as indicated in the list of successful roadshows, the records for the past two years—not including "Green Pastures," which has been out on the road for four years with a total of something like 1,280 performances—are held by Katharine Cornell's 20-week tour of the "Barretts of Wimpole Street," and the New York Theatre Guild's 17-week tour of "Biography."

What the depression did to the New York theatre—notwithstanding the tremendous improvement of the current legitimate season over any one of the past four—is seen in the fact that there are now only 35 theatres left for legitimate drama, as against 68 in 1929, the peak season.

THE OUTSTANDING ROADSHOWS

Production	Season	Average Weekly Gross	Years	Performances
Rip Van Winkle	40 weeks	$16,000	50	16,000
*Uncle Tom's Cabin	40 weeks	16,000	40	15,000
Ben Hur	40 weeks	16,000	15	4,800
Music Master	50 weeks	20,000	12	4,800
The Man From Home	40 weeks	16,000	12	3,840
Arizona	40 weeks	15,000	10	3,200
The Squaw Man	40 weeks	15,000	10	3,200
**Cyrano de Bergerac	30 weeks	17,000	10	2,400
Charlie's Aunt	40 weeks	15,000	9	2,880
Turn to the Right	40 weeks	15,000	6	1,920
Lightnin'	40 weeks	16,000	5	1,600
Seventh Heaven	40 weeks	15,000	5	1,600
†Green Pastures	52 weeks	not available	4	1,664
Abie's Irish Rose	40 weeks	17,000	3	960
The Fool	40 weeks	15,000	2½	800
Friendly Enemies	40 weeks	15,000	2	640
Of Thee I Sing	78 weeks	25,000	1½	624
Wizard of Oz	70 weeks	18,000	1½	560
Barretts of Wimpole Street (Repertoire)				400
Barretts of Wimpole St.	20 weeks	not available		160
Biography	17 weeks	not available		136

**These figures denote the performances of straight road-shows, which started from a central point. The 15,000 performances of this play given herewith do not include those contributed by countless "tent" shows and stock performances. There were once 24 companies playing this at one time.*

**Richard Mansfield played "Cyrano" in his repertoire for over 20 years. The performances listed for this play are those of the Walter Hampden tours, still extant.

†*"Green Pastures" is still running on the road with the original company.*

N. B.: All of these plays were picked at random and represent, for the most part, typical entertainment of the period. The figures on performances and box office grosses have been contributed by authoritative "old-time" roadshowmen.

Has World Wide Franchise

World Wide Pictures, Inc., has awarded the Buffalo and Albany territory franchise to Charles H. Tarbox, of F. C. Pictures Corporation.

Takes Two Nebraska Houses

The Westland Theatres Corporation of Denver has taken over the Rialto and State theatres in Lincoln, Neb., acting through an affiliate incorporated as Cornhusker Theatres. Local independents previously had operated the theatres.

Has New 8mm. Projector

The Bell and Howell Company, Chicago equipment manufacturer, has completed a new 8mm. motion picture projector, which throws pictures on a screen five or six feet wide, and which is designed for home use.

THE BEST SELLING BOOKS OF ALL TIME

(*Continued from page* 13)

Beside the Bonnie Briar Bush	Ian MacLaren	1894	500,000
*Janice Meredith	Paul Leicester Ford	1899	500,000
*Brewster's Millions	George Barr McCutcheon	1904	500,000
The Perfect Tribute	Mary Raymond Andrews	1906	500,000
Pollyanna Grows Up	Eleanor Steward	1915	500,000
*The Sheik	E. M. Hull	1921	500,000
*Graustark	George Barr McCutcheon	1901	500,000
*The Circular Staircase	Mary Roberts Rinehart	1908	500,000
*Of Human Bondage	W. Somerset Maugham	1915	500,000

**Made into motion pictures.*

SONG SOLD THREE MILLION COPIES

SONGS AND TOTAL COPIES SOLD

Keep the Home Fires Burning	3,000,000
There's a Long, Long Trail	3,000,000
Down by the Old Mill Stream	2,500,000
Marcheta	2,500,000
Pack Up Your Troubles	2,500,000
St. Louis Blues	2,500,000
Sweet Adeline	2,500,000
A Bicycle Built for Two	2,000,000
After the Ball Was Over	2,000,000
Just a Love Nest	2,000,000
Little Grey Home in the West	2,000,000
Madelon	2,000,000
Over There	2,000,000
Ramona	2,000,000
Sidewalks of New York	2,000,000
Smiles	2,000,000
Tipperary	2,000,000
When You Were Sweet Sixteen	2,000,000
Poor Butterfly	2,000,000
Valencia	2,000,000
Oh, How I Hate to Get Up in the Morning	1,750,000
†Rose Marie	1,750,000
Sweet Rosie O'Grady	1,750,000
†Who?	1,750,000
A Kiss in the Dark	1,500,000
A Pretty Girl Is Like a Melody	1,500,000
Babes in the Wood	1,500,000
Bambalina	1,500,000
Charleston	1,500,000
Blue Room	1,500,000
I Might Be Your Once in a While	1,500,000
I'm Always Chasing Rainbows	1,500,000
If You Were the Only Girl in the World	1,500,000
It Ain't Gonna Rain No More	1,500,000
Japanese Sandman	1,500,000
K-K-K-Katie	1,500,000
Last Long Mile	1,500,000
Let's Do It, Let's Fall in Love	1,500,000
Limehouse Blues	1,500,000
Love Will Find a Way	1,500,000
Mammy	1,500,000
Margy	1,500,000
Moonlight and Roses	1,500,000
My Blue Heaven	1,500,000
Oh, How I Hate to Get Up in the Morning	1,500,000
†Rio Rita	1,500,000
Sheik of Araby	1,500,000
Shine on Harvest Moon	1,500,000
Some of These Days	1,500,000
†Sonny Boy	1,500,000
Tea for Two	1,500,000
Tell Me Little Gypsy	1,500,000
The Girl Friend	1,500,000
The Song Is Ended	1,500,000
Till the Clouds Roll By	1,500,000
'Til We Meet Again	1,500,000
Waltz Me Around Again, Willie	1,500,000
What'll I Do?	1,500,000
When Day Is Done	1,500,000
Whispering	1,500,000
Wildflower	1,500,000
A Cup of Coffee, a Sandwich and You	1,000,000
An Old Fashioned Wife	1,000,000
Beautiful Ohio	1,000,000
Because I Love You	1,000,000
Because of You	1,000,000
†Best Things in Life Are Free	1,000,000
Black Bottom	1,000,000
Blue Skies	1,000,000
Bye Bye Blackbird	1,000,000
Cherie, I Love You	1,000,000
Collegiate	1,000,000
Come Along, My Mandy	1,000,000
Crinoline Days	1,000,000
Deep in My Heart	1,000,000
Give My Regards to Broadway	1,000,000
†Hallelujah	1,000,000
Has Anyone Here Seen Kelly?	1,000,000
†Indian Love Song	1,000,000
I'm Forever Blowing Bubbles	1,000,000
I've Got a Feeling I'm Falling	1,000,000
I Want to Be Happy	1,000,000
Irene	1,000,000
Just Like a Melody	1,000,000
Just a Cottage Small	1,000,000
Just a Memory	1,000,000
Katinka	1,000,000
Learn to Smile	1,000,000
Left All Alone Again Blues	1,000,000
Let Me Call You Sweetheart	1,000,000
Look for the Silver Lining	1,000,000
Love Sends a Little Gift of Roses	1,000,000
†Lover, Come Back to Me	1,000,000
Lucky Day	1,000,000
†My Heart Stood Still	1,000,000
Maine Stein Song	1,000,000
Memory Lane	1,000,000
'Neath the South Sea Moon	1,000,000
No Foolin'	1,000,000
Oh, How I Miss You Tonight	1,000,000
Old Man River	1,000,000
Old Pal of Mine	1,000,000
Put on Your Old Gray Bonnet	1,000,000
Red Hot Mamma	1,000,000
Remember—	1,000,000

†*Motion picture songs.*

War Songs Lead in Sales of Sheet Music

"Keep the Home Fires Burning"—one of the two leaders in the sales of popular songs, with more than 3,000,000 copies sold—was written by Ivor Novello, shortly after the outbreak of the World War. Mr. Novello, one of England's outstanding contributions to the world of the theatre, the motion picture and literary endeavor, was only 18 years old at the time and he little dreamed that his song would blanket the English-speaking world as it did. It was popular in the United States long before this country—as a whole—had any idea of entering the overseas conflict.

Next on the song list, which gives minimum approximate figures, comes "There's a Long, Long Trail," another war song which sold as much as the Novello composition. "Down by the Old Mill Stream," a real old-timer, follows with an estimated 2,500,000 copies sold.

Before the advent of radio, the average sales life of popular song hits was 16 months, and when potential customers heard a song in the theatre or the music store, they bought copies of sheet music. Total sales advanced slowly, reached a peak and maintained that peak sale for several months, thus assuring a fair remuneration to the composer for the exercise of his creative genius. Then the sales would drop off rapidly. An outstanding song hit would sell at the average minimum rate of 1,156,000 copies.

Then came radio, and the composer's income from the sale of sheet music and phonograph records declined, despite the fact that hundreds of radio stations played his songs over and over again. The radio seized each new song hit and played it to death within three months, the Society of Composers, Authors and Publishers explain, and the composer's income crashed. Today, the total sale for an unusually outstanding song hit is averaging about 229,000 copies.

Total sales of sheet music in dollars reached a high in 1926 of $3,447,775. In 1932, total sales had declined to $827,154. These figures are based on the statistics of three leading song publishers and were published last year in a booklet sponsored by the ASCAP, entitled "The Murder of Music."

A factual example of what effect the radio has had on the music publishing business is seen in the fact that in 1927 alone "Ramona" sold 1,750,000 copies of sheet music, while in 1931, the "Maine Stein Song," made popular by Rudy Vallee and generally considered the outstanding success of that year, sold 900,000 copies. The song had been literally "done to death" on the radio, and, while 900,000 copies in one year is considered an excellent sale, it is only about one-half the sale of "Ramona."

In spite of this apparently important part which music plays in the lives of the American people, it cannot be doubted that it is losing financially, if not in influence.

In 1929, the total amount of money spent for radios was $592,068,000, cheaper radios making it possible to lower that figure to $124,860,000 in 1932. Expenditures for broadcast advertising in 1932 were $39,107,000. As radio expenditures have increased, the money spent by the public for pianos has similarly decreased. In 1925, sales of pianos brought $93,670,000, and in 1931 only $12,000,000.

THEATRES NOW PLACED AT 16,850; 10,000 SEATING FEWER THAN 500

Eleven Thousand Are in Communities Having Less Than 20,000 Population; 3,235 in Cities of Over 200,000

The extent to which the motion picture industry depends on small communities for its box-office upkeep was learned this week in a survey which shows that 11,000 theatres of a newly-estimated total of 16,850 in the United States are located in places having a population of less than 20,000 persons, and 10,000 houses seat 500 or less.

Only eleven hundred theatres of the country's total structures seat 3,000 or more, all others seating under 1,500.

Only 3,235 theatres operate in cities with populations exceeding 200,000 persons, while 3,830 are in communities having 1,000 and fewer inhabitants.

Motion pictures are projected on the screens of theatres in some 9,260 cities, towns and hamlets of the United States, divided as follows:

Population of Towns	No. of Towns With Theatres	No. of Theatres
Over 500,000	13	2,215
200,000 to 500,000	27	1,025
100,000 to 200,000	53	778
50,000 to 100,000	95	775
20,000 to 50,000	258	1,168
7,500 to 20,000	726	1,703
4,000 to 7,500	867	1,400
2,000 to 4,000	1,464	1,806
1,000 to 2,000	2,023	2,149
1,000 and less	3,734	3,830
TOTALS	9,260	16,849

On the basis of the following classification of theatres according to size, the estimated absolute maximum theatre capacity of the country's theatres would approximate 13,370,000:

SEATING CAPACITIES	NO. OF THEATRES
Over 3,000	110
2,000 to 3,000	346
1,500 to 2,000	621
1,000 to 1,500	1,327
500 to 1,000	4,280
200 to 500	8,190
200 and less	1,975
TOTALS	16,849

Theatres having capacities of between 200 and 500 seats far exceed in number those theatres of any other size, 8,190—almost half—accommodating between 200 and 500 persons. Seven-eighths of all the country's theatres seat under one thousand, there being about 14,500 in this classification.

Loew Declares Dividend

The board of directors of Loew's, Inc., this week declared a quarterly dividend of $1.62½ per share on the outstanding $6.50 cumulative preferred stock, payable August 15, to stockholders of record July 28.

PRODUCTION CODE CHIEF AT HOME



Herewith appears the latest photographic recording of Mr. Joseph I. Breen, director of the Production Code Administration, the motion picture industry's response to the Legion of Decency, pictured with his family at their residence in Hollywood. This is evidence enough that Mr. Breen may be considered an authority of experience on the requirements of a typical, healthy and lively American family, running the whole scale of ages represented in the motion picture audience. Left to right, seated: Natalie, Frances, Tommy, Helene; standing: James, Mr. and Mrs. Breen, Joseph.

Paramount Continues Ban On All 10-Cent Theatres

Paramount, continuing its current season policy, will maintain its ban during 1934-35 on selling to 10-cent theatres. This subject, in addition to the question of double bills and preferred playing time, is highlighting regional sales meetings now being held.

Meanwhile, in Washington, the first of a two-day regional meeting was opened on Monday, with J. J. Unger presiding.

New Labor Board Setup

By an order of President Roosevelt, signed this week before leaving on his vacation, an impartial labor board of three members to investigate and mediate disputes during the remainder of the statutory life of the NRA was created. By this move, labor matters are taken out of the hands of General Hugh S. Johnson and the NRA, and transferred to the new board.

Southern Association To Meet in Atlanta July 8–9

The GFTA Independent Theatre Association, of which Ike Katz, Montgomery, Ala., is president, has set July 8-9 for its first convention, to be held at Atlanta. The organization, one month old, claims to have 100 members. Edward Golden, Monogram sales chief, will be one of the principal speakers at the meeting, which will be at the Ansley Hotel.

Henry Ginsberg's Father Dead

David Ginsberg, father of Henry Ginsberg, vice-president and general manager of Hal Roach Productions, died in New York last week. He was past 70.

Arrange Chicago Sales

Irving Mandel's Security Pictures is handling Master Arts sales in Chicago under the new distribution plan of Master Arts.

THE CAMERA REPORTS



PENNIES FOR HORSES. A whole pail of them, collected from employees of the Radio City Music Hall, presented by a few Rockettes to General Louis B. Stotesbury, who represents the Humane Society of New York.



VACATION. For Kay Francis, Warner star.

CONTRACT. (Below) For Gregory La Cava, new MGM director.





HOLLYWOOD BOUND. Where Erik Rhodes, of the New York and London companies of last season's stage play, "The Gay Divorce," will resume his original role for RKO Radio's cinematization of the play, using the same title.



COLUMBIANS MEET. Delegates to the Columbia eastern sales convention at Atlantic City this week greeting Vice-President Jack Cohn, on his arrival. Left to right: Louis Barbano, Hal Hode, Nate Spingold, Abe Montague, Jack Cohn, Joe McConville, Abe Schneider, Rube Jackter, Sam Galanty, Sam Jaffe, Nat Cohn.
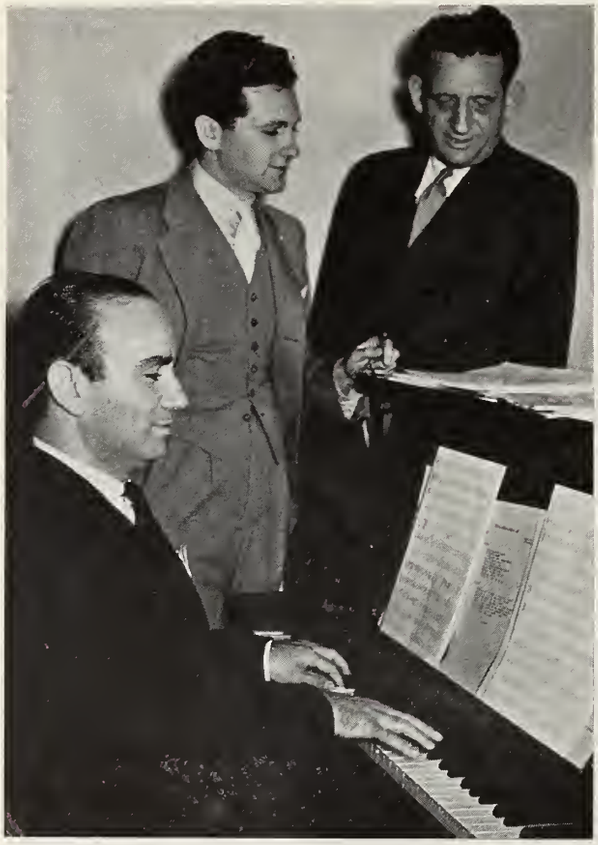


CINEMAKING A CLASSIC. And Director Christy Cabanne gives final instructions to little Edith Fellowes, as Adele, and Virginia Bruce, as Jane, while Colin Clive, as Rochester, looks on, in Monogram's talking version of the famed literary classic by Charlotte Bronte. A clothes contrast is apparent.

STRIKING. (Below) As Joan Crawford, MGM star, shows off a very small portion of her personal wardrobe. Would anyone be interested in knowing that this is of silk canvas, in a sheer fabric, in Lanvin blue, and with detachable sleeves? We thought not.





QUIZZICAL. (Left) And appropriately so, since Warren William, of Warner, is thus portraying the ace of suave detectives, Philo Vance, as in S. S. Van Dine's "The Dragon Murder Case," a forthcoming production.



WORDS AND MUSIC. Jay Gorney, noted song writer, plays the latest for Don Hartman, lyricist; Sam Hellman, humorist. Reason: Fox's "Lottery Lover."



GOVERNOR ENTERTAINED. At the MGM sales meeting in Chicago last week. Left to right: Howard Dietz, advertising, William F. Rodgers, West; Gov. Henry M. Horner, Illinois; Felix Feist, Ed. Saunders, Tom Conners.

DR. SHORT IN PURSUIT OF TEACHERS' ARMY TO FILL RESEARCHER RANKS

A PLEASANTLY comprehensive report on the status of some aspects of the Motion Picture Research Council is embodied in a letter which Dr. William H. Short, director, creator and motivator of the Council, sent to its members.

It will be noted that the director makes no reference in this letter to the resignation of Mrs. August Belmont from the presidency or any suggestion as to whom he will cast for that role, next.

The best line of this letter is "a new constituency of more than 1,250 choice people." "Choice people" are indeed the commodity of those who engineer movements. One is to be pleased, editorially, as well as informed strategically, by the project to "implement" their program. Dr. Short's well written letter is herewith presented.

—TERRY RAMSAYE

"Our Executive Committee spent several hours last Friday morning going over the present work and future plans of the Council in detail. Near the close of the meeting they adopted unanimously the following minute and directed me to call it to your attention.

"That in view of the tremendous things already accomplished through the close and friendly cooperation which has characterized the members of the Council, and the urgent need which now exists for a modest sum of money to finance the work of the Council during the summer pending the financial campaign that is planned for the early autumn, the Executive Committee feels that members of the Board will consider it a privilege to join with them in making regular monthly contributions to the Council during the months of July, August and September, and instructs the Director to extend an invitation to this effect.

"They wish me to say that the membership campaign conducted during the spring has built up a new constituency of more than 1250 choice people chiefly in New York, Boston and Philadelphia; and that this creates an ideal situation for the ample financing that will be undertaken in the early autumn.

"In the meantime the budget has been cut to $800 a month, our chief activity being two studies; one of the trade practices of the motion picture industry, the other of our practical program of action with the object of "implementing" the program adopted at the meeting of the Board on December 29, 1933. Both have been financed (by two members of our Board) and both are expected to be completed by the end of the summer.

"During these months the only source of income for the regular budget is subscriptions from the members of the Board. The Committee wishes me to say that it confidently hopes for your assistance.

"As an index to the attention which the Committee is giving to our affairs, you will be glad to know that every member was in attendance and that they recessed to meet again on Monday morning, July 9th, at 9 o'clock; by which time they hope they may hear favorably from you. The Committee consists of Messrs. Cabot, Finley, Arthur Butler Graham, Houston, Wood, Woodruff, Mrs. Miller and Mrs. William Barclay Parsons, Jr."

Research Council Holds Conference at Washington to Present New Film Attack to National Education Group

Given pause by the loss of their leader and president in the person of Mrs. August Belmont, and by problems of finance, Dr. William Harrison Short this week was rallying his forces of the Motion Picture Research Council to pursue the vast army of school teachers of the National Education Association, to win over their support of a brand new Research campaign to raise the moral standards of the screen.

Dr. Short timed his new attack so that it appeared in the press close upon Mrs. Belmont's resignation.

Council Calls Special Conference

The Council hurriedly called a special conference at Washington over the week-end just prior to the opening of the educational convention, and at press time word came from the conference chambers that Dr. Short and his colleagues were about ready to submit to the teachers an attack on the film and a plea for the support of a definite program of action by all the organizations now campaigning against the screen.

The Council's executives and Dr. Short also evinced the conviction that the Darrow investigation and report of the motion picture code was not sufficiently comprehensive. The Council will embark upon an investigation of its own, in the course of which not only trade practices covered by the code will be studied, but also practices which it is declared are not even mentioned in the document, though having a far-reaching effect upon the industry and the public.

Arthur Butler Graham in Charge

The investigation will be conducted under the supervision of Arthur Butler Graham, motion picture attorney of New York. In charge of research work in this connection will be Dr. Wesley Mitchell, Dr. Ben D. Wood, Dr. Frederick M. Thrasher and Dr. Paul Cressey.

As a third part of its drive for clean pictures, the Council will cooperate with the State Department in a world-wide survey of the effect of motion pictures on American foreign trade and relations with other countries. A committee, consisting of Dr. W. W. Charters and Dr. Edgar Dale of the University of Ohio, and Dr. Herbert Blumer of the University of Chicago, has been appointed to draft a questionnaire to be sent to consular officers abroad.

A number of resolutions were adopted by the conference, one of which expressed appreciation to Senator Royal S. Copeland of New York "for his recent speech criticizing the industry for not making use of the Payne Fund studies."

The conference voted unanimously to seek "by every possible means" abolition of compulsory block booking and blind selling,

Eastern Allied Units to Join New Jersey at Meet

Allied of New Jersey will be joined by eastern Allied units at its annual convention in Atlantic City, August 22-24, at the Ritz-Carlton Hotel. The convention committee comprises: Julius Charnow, Leon Rosenblatt, Harry Hecht, Dave Snaper and M. Gerofsky. With units from Albany, Baltimore, Boston, in attendance, about 300 are expected. It is anticipated Sidney Samuelson will be reelected president.

Tec-Art Hearing to Be Held July 10th

Hearing on the trustee's report, petition for a final dividend and a petition for sale or abandonment of uncollected accounts of the Tec-Art Studios will be held July 10 in Los Angeles by Referee Rupert B. Turnbull.

The report shows receipts of $22,205, disbursements of $17,901 with a balance on hand of $4,303. Claims proved and allowed total $117,683. Additional claims are $683.

Church Movement Extended in Field By Several Units

The church movement against socalled "unclean" pictures continued to grow during the week, although activities in this connection were not as pronounced as in previous weeks.

At Albany, the convention of the Lutheran Synod decided that "the pressure of public opinion exerted directly upon boxoffices of motion picture theatres will give effect to our protest against indecent exhibitions."

Machinery for effecting a boycott of objectionable films shown in Massachusetts was set up at Boston by the Knights of Columbus. The state will be divided into three parts. Each K. of C. council will be assigned to work one or more parishes and the pastor of each parish will be asked to serve as honorary chairman of the parish committee. Members of each parish committee will distribute to parishioners a printed form giving the information to be disseminated.

Possibility of extending the Catholics' "Legion of Decency" movement to some 2,600,000 pupils enrolled in Catholic schools in 105 dioceses throughout the country was discussed this week in Chicago, where Archbishop John T. McNicholas, of Cincinnati, counselled with the members of the National Catholic Educational Association. They issued a call to parochial school heads to act on this matter under the leadership of their bishops.

Archbishop McNicholas said, "We are assured by the producers that the appeal jury has been transferred from Hollywood to New York. There is promise in this." However, he advised church leaders to "continue aggressive action."

Possibility that 80,000 additional Catholics will immediately join the "Legion of Decency" developed at Kansas City when Bishop Thomas Lillis issued a pastoral letter to parishioners in his diocese urging Legion of Decency pledges. He declared that the Catholics will continue their boycott until proof is furnished that decency has been completely restored.

Dr. E. LeRoy Dakin, vice-president of the Milwaukee County Council of (Protestant) Churches announced that the Council had expressed itself as being "in hearty accord with the action against films taken by the Catholic brethren and by the Federal Council of Churches and National Jewish Welfare Association."

Some 12,000 Baptist ministers in the south were urged this week by their denominational leader to join actively in the movement against "pictures which are destructive of home and religious beliefs."

While the Independent Theatre Owners at Omaha was passing a resolution endorsing the church film movement and urging the abolition of block booking as a solution, distributors and exhibitors in that territory came to a stalemate with the Catholic Standards Committee in effecting a compromise over the alleged action of the Standards Committee in banning pictures locally only after they had been screened at first runs. Charles Williams, president of the MPTO of Nebraska and Iowa made an appeal that boycotting of certain pictures be called by a national Catholic committee either before the films are released or locally before they play first runs.

The boycott of unclean pictures in Philadelphia is now complete, and as a result it was said that Saturday morning children matinee business has dropped as much as 80 per cent.

The "Legion of Decency" movement may be extended to Canada. Miss Eva M. Dillon, publicity head for the Catholic Women's League of Canada this week urged a nationwide reform move in Canada.

POPE APPROVES FILM CAMPAIGN

Pope Pius XI this week lent papal approval to the nationwide campaign of the Catholic Church in the United States against allegedly immoral motion pictures. To Bishop Michael Gallagher of Detroit, His Holiness said he was "deeply gratified" at the various reports he had heard as to the campaign's conduct.

At the same time, His Holiness declared it was difficult to believe that for a long time there had been such a thing as a depression or difficult conditions in the United States.

The Pope this week bestowed on Cardinal Dougherty of Philadelphia a special apostolic blessing for his campaign against "indecent" films.

Talley, Stallings Meet Fox Reel Men in Europe

With the arrival in Paris of Truman H. Talley, general manager, and Laurence Stallings, editor of Fox Movietone News, a general meeting was called this week at which the European staffs of the reel were to discuss plans for the reorganized newsreel, to begin operation in the fall. It is understood arrangements have been virtually completed for coverage in Soviet Russia.

At the meeting, and heading delegations from their own territories, were the following executives: Gerald Sanger, editor of British Movietone News, Great Britain; Russell Muth, Central Europe; Ettore Villani, Southern Europe and the Near East; Hans Pebal, other European countries; Ben Miggins, European director, and his staff. Another meeting shortly will include editorial and camera crews covering Asia, Africa and South America. Mr. Talley plans an increase of the number of offices in Central and South America.

Direct Action Called Aim

Motion picture producers are going too far when they say that what is being shown today on the screen is demanded by the public, Father Youngblood told a forum on "current evils" in Houston, Tex., this week.

Harry Spingold Dies

Harry Spingold of the radio department of the William Morris agency, died from a heart attack this week while on the train to New York from Chicago.

$25,000 Fine If Producers Do Not Adhere To Code

While producers in Hollywood were busy during the week "laundering" scripts and some sequences in completed negatives, it was learned confidentially that Hays member distributors will be subject to a fine of $25,000 for releasing any picture that violates the production code or for releasing a film in which ordered changes, corrections or modifications have not been made after the production code administration has so decreed.

This decision was made in order to insure strict adherence to the new form of administering the production code in keeping with the demands of the churches for cleaner films.

Any fines collected will be used for code administration, it was said, with the possibility that such fines will be used to employ scenario editors who would scan scripts before production with the view of making eliminations and showing producers how objectionable sequences can be rewritten.

However, none of Hollywood's production leaders would acknowledge the existence of any such plan.

Meanwhile, B. B. Kahane, president of Radio Pictures, issued instructions to the studio's producers to forthwith eliminate offensive screen material. He admitted that a few of RKO's pictures were among those which have been criticised by the church groups. Mr. Kahane urged the producers to observe the letter and spirit of the production code "in good faith."

Harry M. Warner, president of Warner Brothers, said this week while en route to Hollywood that the present objections against pictures are coming from five per cent of the public. "This group," he said, "is a small but militant minority."

Mr. Warner declared that, "If this minority is sincere and broadminded and wants to cooperate with company heads, the problem can be solved, but if its motives are selfish and ulterior and designed to destroy the theatre because it competes with the church for the public's attention, then the crusade will fail." The industry's production plant is geared to produce any sort of entertainment called for, he added.

Former Censor Approves Pledge

Maude Murray Miller, for eight years a member of the Ohio Censor Board, last week publicly approved the action of Bishop J. J. Hartley ordering all priests under his jurisdiction to have pledges signed by members of their congregations not to attend theatres where indecent pictures are shown.

Proposes Producer Blacklist

Blacklisting producers and directors of undesirable pictures, in preference to censorship, was the solution advanced by Lawrence Grant, of the Academy of Motion Picture Arts and Sciences, in Cincinnati last week, declaring that "the greater danger of picture houses is that any type of pictures can be shown in any type of house."


Just a Few
of the
GREAT PICTURES
On The 1934-1935
Box-Office Line-Up
from
UNIVERSAL
Presented by
CARL LAEMMLE

The GREAT ZIEGFELD

By WILLIAM ANTHONY McGUIRE and BILLIE BURKE

Starring

WILLIAM POWELL



• An epic of the American Theatre!... A glamorous glorification of the glorifier of American beauty! The intimate life story of the man who contributed to the modern age a new world of entertainment; of beauty, music, gayety, drama—and who introduced to the world the greatest succession of star personalities it had ever known! Topping Ziegfeld at his best, the picture promises to become to the screen what the "daddy of 'em all" was to the theatre!

NIGHT LIFE OF THE GODS

and one other

LOWELL SHERMAN

Production

The much-talked about novel by THORNE SMITH offers the most unique picture idea in years!...A man who finds the formula for changing people into stone meets a woman possessed of the power to bring statues back to life! . . . They face New York accompanied by Bacchus, Neptune, Venus, Mercury, Diana and the rest—in modern dress and just a' rarin to taste the high life, love and laughter of 1934 . . . They roam the town, with rip-roarin' ruin in their wake. A COMEDY SMASH!





The Girl
You Loved
in "Only
Yesterday"
and
"Little Man,
What Now?" –

Margaret Sullavan in

THE GOOD FAIRY

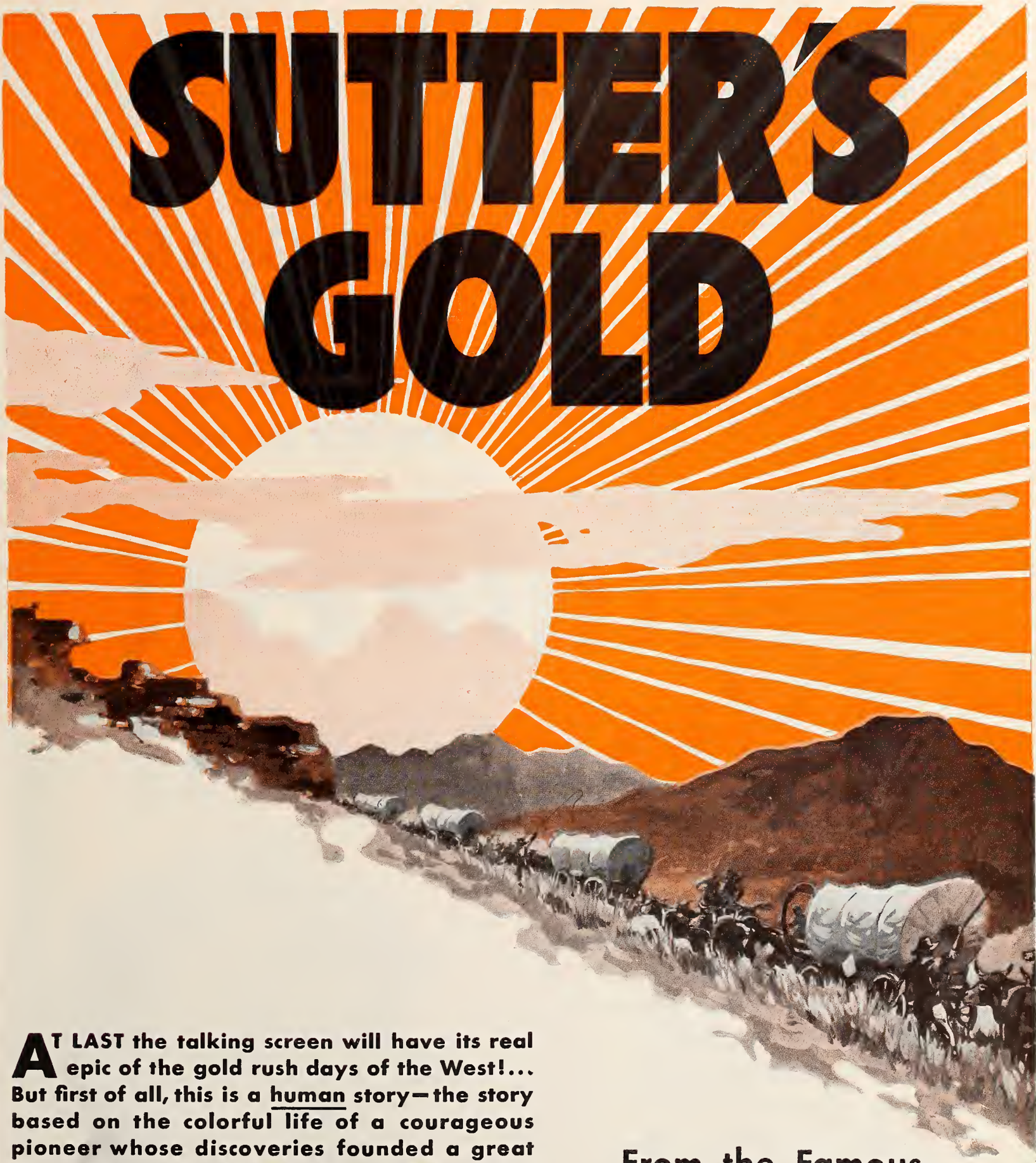
Franz Molnar's Famous Stage Play

2
GREAT
PRODUCTIONS

WITHIN THIS PRESENT

Margaret Ayer Barnes' Current Best Seller

SUTTER'S GOLD



AT LAST the talking screen will have its real epic of the gold rush days of the West!... But first of all, this is a human story—the story based on the colorful life of a courageous pioneer whose discoveries founded a great American Empire and who, although he brought fortune and happiness to millions, died a forgotten man! Tremendous in sweep, gigantic in scope, blazing with action—yet basically the drama of human souls!

BIG! - - BIG! - - BIG!

From the Famous Novel by

BLAISE CENDRARS



LLOYD C. DOUGLAS' FAMOUS NOVEL

(Now in its 35th edition)

Magnificent Obsession

Said the New York Times of this great novel: "The fault with many a modern novel is that nothing happens in it. It is one merit of Magnificent Obsession that IT REALLY HAS A PLOT! Incident follows incident with impelling force. Love, finance, accident, injury and death all play their part in depicting a character controlled by a great ideal" . . . Showmen, the book is excellent, but the picture will beat it!



FLORENZ ZIEGFELD'S

One and only

SHOW BOAT

EDNA FERBER'S

greatest novel—The American people's favorite romance—reborn on the screen with such a glittering array of stars, such prodigal production, such rich exploitation tie-ups, as to stagger the imagination! ...Loaded to the gunwhales with its precious wealth of unforgettable Jerome Kern music and songs, Show Boat is coming to port with a cargo of gold for YOU!...WATCH UNIVERSAL BUST THE INDUSTRY WIDE OPEN WITH CAST, DIRECTOR AND OTHER ANNOUNCEMENTS!

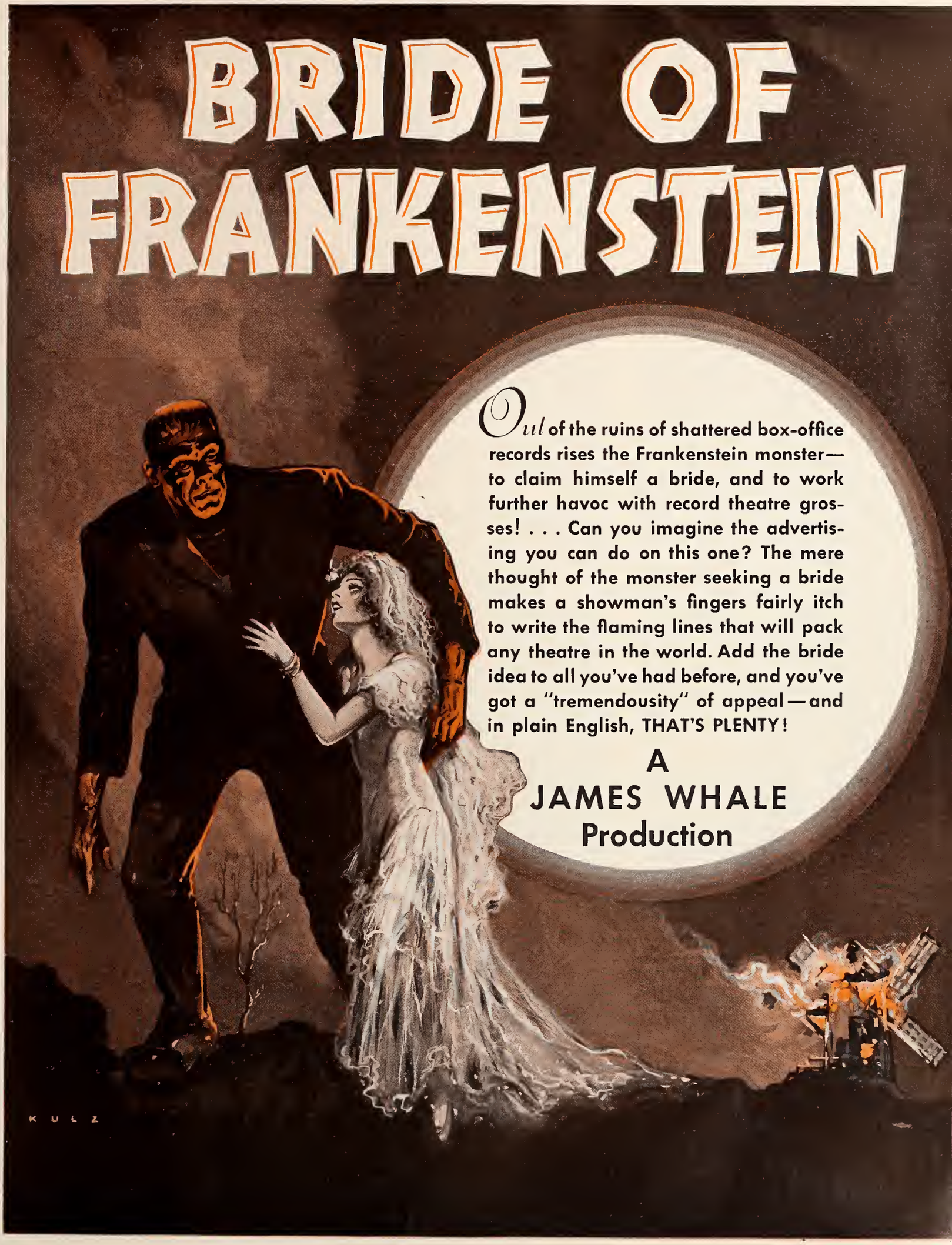


A JOHN M. STAHL PRODUCTION

One of the surest-fire "money" directors in this business is John M. Stahl, the man who gave you in the past such pictures as "Seed," "Back Street," and "Only Yesterday." The picture Universal has in mind for John Stahl is a story that will top all his previous efforts. The title cannot be announced as yet because negotiations are not fully completed. Watch the trade papers for the big news on the next John M. Stahl Production!



BRIDE OF FRANKENSTEIN



Out of the ruins of shattered box-office records rises the Frankenstein monster—to claim himself a bride, and to work further havoc with record theatre grosses! . . . Can you imagine the advertising you can do on this one? The mere thought of the monster seeking a bride makes a showman's fingers fairly itch to write the flaming lines that will pack any theatre in the world. Add the bride idea to all you've had before, and you've got a "tremendousity" of appeal—and in plain English, THAT'S PLENTY!

A JAMES WHALE Production

COLUMBIA PLANS 48 FEATURES; DETAILS ON 32 ARE ANNOUNCED

26 Two-Reel Short Subjects and Eight Series of Single-Reel Product Will Be Released During the 1934-35 Season

Columbia Pictures Corporation, the last of the larger distributors to assemble for annual sales meetings, swung into convention in Atlantic City Monday and announced a schedule of 48 feature pictures, 26 two-reel short subjects and eight series of single reel subjects for the 1934-35 season.

More than 150 district managers, branch managers and salesmen representing 16 territories in Canada and the eastern part of the United States attended the convention, the first of two regional meetings, the second of which will be held July 9 in Chicago.

Jack Cohn, vice-president in charge of distribution, outlined the 1934-35 program, announced 32 titles and told of a greatly expanded budget. Speeches were made also by Abe Montague, general sales manager; Abe Schneider, treasurer, and William Jaffe of the legal department.

Asserting that the motion picture industry is "more sinned against than sinning," Jack Cohn on Monday said that the "violent burst" of condemnation now current on the part of the churches of the country is directed against something greater and something far more important and all-embracing than the motion picture.

"The storm has mistakenly been shifted to the latter because the motion picture reflects the thing against which the crusaders inveigh—the tendencies of the times," Mr. Cohn said.

Calls Film Mirror of Times

"They have directed their ire against the mirror, instead of against the thing or condition reflected in the mirror.

"Sophistication is the one word that describes the fault universally charged against films. We are living in an era of sophistication and reflected in the conduct of city dwellers from coast to coast and reflected in the newspapers they read, and in American literature as a whole. To the extent that the motion picture holds the mirror up to Nature it reflects the same sophistication, against which many of us inveigh in vain."

Listed among star and personality pictures are two Frank Capra productions; one Grace Moore production; one Claudette Colbert production; one for Edward G. Robinson; four starring Jack Holt, one with Edmund Lowe; one starring Boris Karloff and one feature starring Gene Raymond.

Because of the ever-mounting increase in cost of production, due not only to public demand for finely produced stories of popular plays, books, and short stories, but due equally to the operation of the NRA principles throughout the organization, Columbia during the new season must be in a position to acquire more of exhibitors' preferred playing time, Mr. Cohn pointed out.

Titles of the 1934-35 program as announced are:

BROADWAY BILL, a Frank Capra production, with Warner Baxter and Myrna Loy.

ANOTHER FRANK CAPRA production, as yet untitled.

ONE NIGHT OF LOVE, with Grace Moore, noted opera star.

FEATHER IN HER HAT, by I. A. R. Wylie, one of the current season's best sellers.

AN EDWARD G. ROBINSON production, to be produced by Howard Hawks, as yet untitled.

PARTY WIRE, a best seller by Bruce Manning.

A CLAUDETTE COLBERT production, untitled.

MAID OF HONOR, from the best seller and Cosmopolitan Magazine story by Katharine Brush.

CARNIVAL, a dramatic romance by Robert Riskin.

THE GIRL FRIEND, a musical extravaganza by Herbert Fields, Richard Rodgers and Lorenz Hart.

ONE JACK HOLT-EDMUND LOWE production, untitled.

LADY BEWARE, a comedy drama.

BLACK ROOM MYSTERY, a thriller starring Boris Karloff.

SURE FIRE, starring Gene Raymond and Ann Sothern.

MILLS OF THE GODS, a drama by Melville Baker and Jack Kirkland, presenting a cross section of industrial America today.

DEPTHS BELOW, starring Jack Holt in a romantic melodrama.

TWO ADDITIONAL JACK HOLT productions.

BREAKFAST FOR TWO, a farce.

EIGHT BELLS, a drama of the sea.

ONCE A GENTLEMAN, from the story by Bradley King.

THAT'S GRATITUDE, from the stage comedy success by Frank Craven.

SPRING 3100, a melodrama.

MAN PROOF, comedy drama.

MURDER ISLAND, a thriller from the pen of Leland Jamieson.

MISTAKEN IDENTITY, drama.

WHITE LIES, romantic drama.

LADY OF NEW YORK, drama.

PRIVATE PROPERTY, drama.

UNKNOWN WOMAN, drama thriller.

$25 AN HOUR, Gladys Unger and Leyla Georgi's romantic stage comedy.

I CONFESS, drama.

In addition to these listed, there will be eight Tim McCoy outdoor action dramas and eight additional feature dramas.

The Short Product

To supplement its features, Columbia will offer a diversified line-up of single and two-reel short subjects. Of the two-reelers there will be 26, as yet untitled, featuring an aggregation of comedians, including Harry Langdon, Leon Errol, Andy Clyde, Walter Catlett and others.

The eight single reel series will include the "Color Rhapsodies," produced by Charles Mintz; "Krazy Kat Kartoons," also produced by Charles Mintz; "Scrappy" cartoons, another Mintz production; "Laughing With Medbury," produced by Walter Futter with John P. Medbury dialogue; "Life's Last Laughs," produced by C. S. Clancy; "Spice of Life," produced by Mentone; "World of Sport," and "Screen Snapshots," in which Harriet Parsons reveals intimate scenes of the stars at work and play.

Among the screen and stage stars, directors and writers who will work under the Columbia banner next season are:

Claudette Colbert	Jean Arthur
Edward G. Robinson	Ralph Bellamy
Warner Baxter	Florence Rice
John Gilbert	Raymond Walburn
Boris Karloff	Mona Barrie
Grace Moore	Jessie Ralph
Jack Holt	Shirley Grey
Edmund Lowe	John Buckler
Nancy Carroll	Charles Sabin
Gene Raymond	Inez Courtney
Myrna Loy	George Murphy
Fay Wray	Fred Keating
Jack Haley	Robert Allen
Lupe Velez	Lynn Overman
Ann Sothern	Clarence Muse
Walter Connolly	James Blakely
Tim McCoy	Billie Seward
Peter Lorre	Luis Alberni
Leon Errol	El Brendel
Harry Langdon	Arthur Rankin
Andy Clyde	Geneva Mitchell
Walter Catlett	Patricia Caron
Richard Cromwell	Allyn Drake
John Mack Brown	Richard Heming
Tullio Carminati	Barbara Read
Arthur Hohl	Jerry Howard
Lyle Talbot	Larry Fine
Donald Cook	Moe Howard

Among the directors and producers are:

Frank Capra	D. Ross Lederman
Howard Hawks	Albert Rogell
Victor Schertzinger	William Rowland
Russell Mack	Robert North
Lambert Hillyer	Jules White
David Burton	Irving Briskin
Roy William Neil	Felix Young
Leo Bulgakov	Everett Riskin

Among the authors whose works will form part of the company's offerings are:

I. A. R. Wylie	Jack Kirkland
Katharine Brush	Melville Baker
Herbert Fields	Ralph Murphy
Richard Rodgers	Dorothy Speare
Lorenz Hart	Charles Beahan
Frank Craven	Gladys Unger
Bradley King	Leyla Georgi
Mark Hellinger	Leland Jamieson
Percy G. Mandley	Diane Bourbon
Argyll Campbell	Harry B. Smith
Bruce Manning	Leonard Spigelgass

The scenario staff includes:

Robert Riskin	Ethel Hill
Jo Swerling	Harold Shumate
Herbert Asbury	John Wexley
Vera Caspary	Judith Kandel
S. K. Lauren	Harvey Gates
Lawrence Hazard	Ray Schrock
Edmund North	Sidney Buchman
James Gow	Fred Niblo, Jr.
Austin Parker	Dorothy Howell
Roland Pertwee	M. Coates Webster

In addition to those already named, the home office delegation was as follows: Nate Spingold, George Brown, director of advertising, publicity and exploitation; Rube Jackter, Jos. A. McConville, Hal Hode, Lou Weinberg, Henri Brunet, J. Barbano, Louis Astor, Hank Kaufman, Al Seligman, Sam Liggett, Milton Hannock, Lou Goldberg, Ben Atwell, J. W. MacFarland, Arnold Van Leer, Sam Hacker, Chas. Roberts, Mort Wormser, Bill Brennan, John Kane, Milt Goodman and Maurice Grad, several of whom were to address the gathering.

Star and Personality Pictures Emphasized; Jack Cohn Cites Mounting Production Costs at Atlantic City Regional Meet

DARROW BOARD URGES NEW CODE AUTHORITY, HITS AT LOCAL BOARDS

Charges Grievance Units Are Directing Boycott Against Independent Exhibitors; Declares Monopoly in Saddle

Immediate dismissal of the motion picture Code Authority and creation of a new body "that can conceive something of the rights of the public and has some other impulse than the extraction of fat profits" is recommended by Clarence Darrow's National Recovery Review Board in its third report to the President.

Unless President Roosevelt changes his mind and reconvenes the board to consider the approximately 150 codes against which complaints have been received and on which no action has been taken, the report constitutes the final gasp of the board headed by Clarence Darrow and created by the President last March to investigate complaints that codes were working to the benefit of monopoly and adversely to small enterprises.

Darrow Resigns

With the submission of the final report, Chairman Darrow followed the example of John F. Sinclair and W. O. Thompson and resigned, leaving only W. W. Neal, Fred P. Mann and Samuel P. Henry. Those members of the board have "recessed" until July 10 and returned to their homes, and will not come back to Washington unless asked to do so by the President. The board goes out of existence next week.

Taking a final fling at the National Recovery Administration, the board in its report declared that "it may safely be said that not in many years have monopolistic tendencies in industry been so forwarded and strengthened as they have been through the perversion of an act excellently intended to restore prosperity and promote the public welfare."

The present method of setting up code authorities is declared sadly defective and the cost of administration, in many cases, expensive and sometimes heavily burdensome to small business organizations.

Administration members should be selected "with an eye single to their fitness and qualifications for the duties to be assumed," it is asserted, and their presence on the authorities is useless unless they are entitled to vote upon all questions.

Blames Block Booking

Recommending dismissal of the Code Authority, the board points out that nothing has been done with respect to the recommendations in its original report, and lays at the door of the producers the blame for the religious campaign recently inaugurated against pictures and exhibitors, at the same time condemning the Government for failing to remedy evils in the industry before "manifestations of popular revolt" appeared.

"In the first report," it was pointed out, "this board described the lawless and outrageous excesses of the monopoly in this industry and demanded that something be done to protect the small enterprise, exposed to the insatiable rapacity of the powerful.

"Any notion that the Government or any governmental agency supports, sanctions or tolerates these practices would be be most unfortunate. But we are compelled to note that the evils in and resulting from the evil practice of block booking have resulted in curious manifestations of popular revolt."

Charging that the code sanctions practices which have been barred by the courts, the report declared that one of the results of the exactions of the large producers has been the institution of a "nation-wide boycott" directed against objectionable pictures, thus turning upon the industry a weapon which it itself had devised to keep recalcitrant exhibitors under control.

Text of Report

The report of the board with respect to the film code follows:

"The board feels called upon to advert again to the so-called code of fair competition for the motion pictures industry and renew its recommendations in reference thereto.

"Our former report on this code demonstrated not only its monopolistic and oppressive character but also indicated that in its negotiations and writings by the deputy administrator complete frankness and impartiality were lacking.

"The board made definite findings that the code was not warranted by and was contrary to the provisions of the national industrial recovery act inasmuch as it authorized practices which have been specifically condemned by the courts of this land as monopolistic and oppressive.

Charges Restraint at Hearings

"Numerous instances have come to the attention of this board where practices have arisen or are continued under the operation of the so-called code of fair competition although these practices have been determined to be monopolistic and oppressive by decisions of the United States supreme court and other courts of the land. In addition, cases have been noted where parties have been restrained at hearings held before the National Recovery Administration from citing these decisions.

"Thus, pursuant to the authority granted them in the motion picture code, the producer-dominated grievance boards are directing a boycott against independent exhibitors who deviate from the admission prices established by the producers. The result of this boycott is to force the exhibitors to comply with price regulations of the producers or close their theatres for lack of pictures. So we have the producers resorting to a boycott which has been judicially established to be illegal and monopolistic. (Paramount v US 282 US 30 and US v First National, 282 US 44.)

"The first instance of the disregard of the court decisions by the operation of the motion picture code is presented by the actions of the subservient clearance and zoning boards in formulating clearance and zoning schedules in various cities which put the low admission independent theatres so far behind the producer-owned theatres that they will not be able to supply their patrons with pictures of current interest and will lose them to the producer-owned houses. This device was attempted before the code but was halted by the decision in Youngclaus v. Omaha Film Board of Trade, et al.

"Heretofore the Big Eight producers have made little use of the extraordinary powers conferred upon them under the motion picture code. This apparent leniency, however, is readily explainable. They have been afraid to exercise their powers in the face of the public attack upon the code contained in the board's report. The failure of the National Recovery Administration to carry out the suggestions of this board encouraged the Big Eight to try out their new powers upon their helpless rivals.

Blames Block Booking for Attack of Churches on Theatre Attendance in Fight Against Salacious Motion Pictures

Says NRA Sanctions Boycotts

"More important from the standpoint of the public at large are the evil consequences resulting from the failure to act on the recommendation of this board that steps be taken to correct the practice known as compulsory block booking. The abolition of that practice is necessary to give the exhibitors and their patrons a right of selection as to the pictures to be shown in the theatres. As matters stand under the code, the power of the producers to compel the exhibitors to buy and show all of their pictures—the good with the bad—and to designate the days of the week upon which particular pictures shall be shown has the sanction of National Recovery Administration approval.

"Millions of outraged citizens, finding that the code affords no means of escaping the forced showing of pictures, have joined under the leadership of various religious bodies in putting into effect a nation-wide boycott directed against objectionable pictures. Thus, boycotting, sanctioned throughout the National Recovery Administration activities, becomes a national institution and is now employed by the public at large to compel the reforms which the National Recovery Administration has refused to effect. This boycott might have been avoided through the adoption of the recommendations of this board. In ignoring the suggestions of this board, the National Recovery Administration has forced the public to an expedient which, although effective, will surely result in grave hardships for the independent exhibitors who are in no way the cause of the evil sought to be remedied. The only way to prevent this injustice and attain the result which the entire nation is seeking by this boycott is to adopt the changes advised by this board in its original report on the motion picture code."

Code Boards Hear 812 Cases in Field

The Code Authority in New York this week mailed to Local Board secretaries in the field some 5,000 blanks upon which exhibitors who have not yet executed a code acceptance are again given the opportunity to sign, with the new deadline set at August 15. Other code developments during the week included a report by the Authority on the activities to date of the 31 Local Grievance and Clearance Boards, with which some 812 complaints under the code have been filed by exhibitors or exchanges. Of this total, 600 complaints have already been disposed of, and 94 were appealed to the Code Authority.

From Washington came word that all material asked of producers by the NRA in the

(*Continued on following page*)

57 OF 289 COMPLAINTS APPEALED

questionnaires pertaining to salaries in the industry had been received and work was progressing in completing a compilation of motion picture earnings.

The Code Authority this week was instructed by the NRA to assume supervision of the distribution of the new Blue Eagle insignia within the industry. The order gave the Authority the right to recall the Blue Eagle upon violation. Assentees who have paid their code expense bill are entitled to the insignia.

Appoint First Appeals Group

Gradwell Sears, Warner sales executive; Harry Shiffman, independent New York exhibitor, Major Leslie Thompson, of RKO, are the members of the first Code Authority committee on appeals, under the plan recently adopted calling for the appointment of 10 rotating committees to assist the Authority in disposing of appeals from local board decisions. The committees will not make final decisions, merely hearing the appeals and recommending action to the Authority.

Joe Engel, who succeeded Mike Landow as Universal manager in Philadelphia, was appointed last week to Mr. Landow's post on the Local Grievance Board.

The extent of the actual operations of the code machinery in the field were outlined to the industry this week by the Code Authority, which announced that the 31 Local Grievance Boards have to date held a total of 144 meetings, heard 289 complaints, still have 63 complaints to be heard and certified 16 complaints to the Code Authority in connection with appeals. Out of the total complaints filed, 57 decisions have been appealed to the Code Authority. The compilation which follows gives a cross-section of Local Grievance Board activities to date:

CITY	Date of 1st Meeting	Total No. of Meetings	No. of Complaints Heard	No. of Complaints to be Heard	Certified to C. A.	Appeals to C. A.
Albany	5/16	3	3	0	0	2
Atlanta	4/30	7	14	0	1	7
Boston	4/30	6	6	0	0	4
Buffalo	5/7	6	6	4	0	2
Charlotte	5/10	3	9	2	1	3
Chicago	5/1	8	50	2	1	1
Cincinnati	5/21	2	2	13	0	0
Cleveland	4/23	4	7	1	0	0
Dallas	5/8	4	6	8	0	3
Denver	5/21	2	5	0	0	1
Des Moines	5/7	8	9	0	0	3
Detroit	5/22	4	5	4	0	0
Indianapolis	5/14	4	8	1	0	2
Kansas City	5/2	6	15	2	1	1
Los Angeles	4/30	12	13	0	3	4
Memphis	5/22	2	10	0	0	0
Milwaukee	4/16	5	8	0	2	3
Minneapolis	5/8	1	1	1	0	0
New Haven	5/14	5	5	0	0	1
New Orleans	5/21	4	5	1	2	2
New York	5/8	6	38	7	0	7
Oklahoma City	6/4	2	4	0	0	0
Omaha	5/11	5	8	1	0	3
Philadelphia	5/8	6	7	0	0	2
Pittsburgh	5/18	4	6	0	0	0
Portland	5/29	4	4	3	4	0
St. Louis	5/4	2	1	1	0	0
Salt Lake	5/14	4	3	1	0	0
San Francisco	5/8	10	16	7	0	3
Seattle	5/17	1	5	0	0	0
Wash., D. C.	5/7	4	10	4	1	3
		144	289	63	16	57

The 31 Local Clearance and Zoning Boards to date have held 146 meetings, and have received 460 protests against schedules, of which 310 have already been decided. Thirty-seven decisions have been appealed to the Code Authority, while 150 protests remain to be heard.

A combined total of 94 appeals have been filed with the Code Authority on decisions of both groups of local boards. The Authority has passed final determination on 19 out of 39 appeals already heard.

A recapitulation of the Clearance Board activities follows:

CITY	Date of 1st Meeting	Total No. of Meetings	No. of Protests	Protests Heard	Protests to be Heard	Appeals to C. A.
Albany	5/18	3	12	4	8	2
Atlanta	5/7	9	12	12	0	5
Boston	5/2	5	25	8	17	2
Buffalo	5/15	4	6	2	4	0
Charlotte	5/11	2	5	2	3	1
Chicago	4/26	7	26	18	8	5
Cincinnati	5/14	4	66	66	0	0
Cleveland	5/10	9	46	4	42(x)	0
Dallas	5/15	4	23	0	23	0
Denver	6/12	1	5	5	0	2
Des Moines	4/24	4	0	0	0	0
Detroit	6/6	7	55	55	0(x)	0
Indianapolis	5/21	6	1	1	0	0
Kansas City	4/24	11	5	5	0	0
Los Angeles	4/30	20(y)	..(y)	..(y)	..(y)	0
Memphis	6/11	1	25	25	0	0
Milwaukee	5/11	7	2	2	0	0
Minneapolis	....	0	0	0	0	0
New Haven	5/17	4	10	4	6	3
New Orleans	5/21	4	18	18	0(x)	0
New York	5/7	14	14	12	2	5
Oklahoma City	5/4	0	0	0	0	0
Omaha	6/8	1	6	5	1	0
Philadelphia	5/16	4	10	5	5	0
Pittsburgh	6/7	1	7	6	1	0
Portland	6/11	3	2	2	0	0
St. Louis	5/6	8	21	13	8	6
Salt Lake	5/14	2	4	2	2	0
San Francisco	5/9	12	5	3	2	1
Seattle	6/5	4	22	14	8	0
Wash., D. C.	5/8	5	27	17	10	5
		166	460	310	150	37

(x) Protests pending completion of schedule decisions.
(y) Completed and published schedule for entire territory.

Announcement was made this week by the Code Authority of final determination of six appeals which had been taken on local board decisions. In the case of L. C. Sipe, Criterion theatre, Anderson, S. C., against Strand theatre, Anderson, S. C., the Authority sustained the appeal of the defendant in a case involving admissions.

In the case of J. M. Anderson, Princess theatre, Boone, Iowa, versus the Central States Theatre Corporation's Rialto, at Boone, the Authority affirmed the determination of the Des Moines Grievance Board in dismissing the complaint filed under Article VI, Part 2, Section 1 of the code.

The third case disposed of was Louis Linker's Criterion, Bridgeton, N. J., against Atlantic Theatres' Stanley at Bridgeton, involving overbuying, the Code Authority deciding that the determination of the Philadelphia Grievance Board shall be modified so as to include the finding that the respondent has not adopted an unfairly competing operating policy of unnecessary and too frequent changes, to include in place of the direction made by the Philadelphia board the direction that the respondent forthwith make its selection under its selective contracts with distributors of the minimum number of motion pictures which it is obliged to play under such license agreements, and thereby release the remainder to the complainant for negotiation.

The Code Authority ruled in the case of MGM against L. L. Drake's Ansonia theatre, Wadesboro, N. C., that the certified complaint filed by the local board shall be dismissed.

In the case of Anderson Theatre Circuit's Egyptian theatre, at DeKalb, Ill., against United Artists, the Authority dismissed the complaint and referred it back to the Chicago Grievance Board. The case involved the point of whether the complainant contracted to exhibit all of the pictures that were offered by the exchange.

The complaint of United Artists against A. L. Adams, Palace theatre, Silverton, Ore., was dismissed.

In Chicago, Screeno, a lottery which had become popular at a number of theatres in the sector, was ruled a violation of the code provision pertaining to the practice. Several cases of premature advertising were disposed of with all defendants pleading guilty.

An overbuying complaint brought by the Pikeville Amusement Co., Pikeville, Ky., was held up owing to the fact that the defendant in the case was not present at the hearing.

New clearance schedules to be set up in the Kansas City territory will supersede protection terms written into franchise agreements, new schedules taking precedence over this year's franchise. The new schedule provides that any independent not having a specified regular admission shall be classed five cents lower. Passes handed out on a Will Rogers picture to the stockyards must stop, the Kansas City grievance board ruled last week. The Kansas City price war has resulted in numerous complaints piling up on the grievance board charging exhibitors with reduced admission, playing pictures ahead of the spot at prices below contract stipulations and jumping clearance in double billing.

In Milwaukee many independent exhibitors took exception to many clauses in the proposed clearance and zoning schedules and declared they would not adhere to it in its present form.

The Minneapolis grievance board has banned the issuance of script books or coupons, on the ground that the practice tends to lower admissions and was unfair competition in many instances.

In New York, David T. Willentz, attorney general for New Jersey, and representing Allied of New Jersey on code matters, lost his first case before the clearance and zoning board. His client, the Ellwood, Newark, N. J., had protested the 14 days' clearance the Warner Regent and Capitol, Belleville, have over it.

At the last session of the Washington, D. C., clearance board, J. Louis Rome, operator of the Gwynn, Baltimore, lost his plea that he be placed in a zone separate from Frank Durkee's Forest. His purpose was to be free of the 14 days' clearance now enjoyed by the Durkee house.

INDIAN FINISHING SIGN LANUAGE FILM

At the Smithsonian Institute, in Washington, D. C., a motion picture camera is daily trained on the fingers of an elderly Indian, who, with painstaking care, is assisting in the making of a pictorial record of the Indian sign language, a manner of communication once used over the greater part of the North American continent, today understood by a mere handful of men.

The Indian is Chief Bull, of the Montana Blackfeet, whose name is Richard Sanderville. He was summoned to Washington to carry on the ambitious work begun by the late Major General Hugh L. Scott, famous Indian fighter, who probably knew more about the American Indian than any other white man in the country.

TRAVELERS . . .

WALLACE BEERY flew into New York from the Coast for a brief vacation.

NELLIE TAYLOR ROSS, director of the United States Mint, was in New York last week to make the *Tower Magazine* awards for outstanding screen merit.

CARL P. YORK, general manager of the Scandinavian territories for Paramount, and M. J. MESSERI, managing director of the Spanish division for the company, arrived in New York from Hollywood.

RAOUL WALSH, Fox director, is in New York.

EDMUND BURKE, screen writer, returned to Hollywood from New York.

JULIUS S. FISHER, publicity director for Amalgamated Theatres, Ltd., Singapore, sailed after a New York vacation.

MORT BLUMENSTOCK, Warner advertising executive, is on a business trip through Pennsylvania, Ohio and New Jersey.

GENEVIEVE TOBIN arrived in New York from Europe.

CHARLES L. O'REILLY left New York for Omaha.

IRVING MANDEL of Chicago is in New York.

TRUMAN H. TALLEY and LAURENCE STALLINGS, Fox Movietone News executives, sailed for Europe.

SAM DEMBOW, JR., vice-president of Paramount Theatres Service Corp., arrived in New York from Hollywood.

ROBERT FLOREY, Warner director, returned to Hollywood from a three-month trip into the interior of China.

CHARLES EINFELD, HAROLD S. BAREFORD and CARL LESSERMAN returned to the Warner home office from Hollywood.

WILLIAM MELNIKER, MGM representative in South America, is in Hollywood.

WALTER FUTTER is in New York from England.

CLINT WEYER spent a day in Philadelphia last week.

LOU METZGER arrived on the Coast from New York.

JOE PENNER left for the Coast to start work in Paramount's "College Rhythm."

JACK BACHMAN left New York for Hollywood.

RCA Sues Kentucky Firm For Royalties Alleged Due

Briefs have been asked by the federal court, Louisville, Ky., in the case of the Radio Corporation of America against the Ken-Rad Corporation, Owensboro, Ky. RCA is asking $55,000 allegedly due on royalties. The litigation involves royalties claimed due from sales of radio tubes to companies which held licenses from the patent holders. The Ken-Rad Company claims that because of the fact of sales to license holders, it was not obliged to pay royalties. It was brought out that the Owensboro firm paid all other royalties. The case of RCA against Arcturus Radio Tube Company was cited by the court as involving the same issues.

Bernard Bimberg Dead

Bernard K. Bimberg, for years a New York theatre builder, died late last week. He was president of the Benkay Amusement Company, the Bim-Green Catering Company and the Schuyler Amusement Company.

Amity Closes Deal

John M. Crinnion, executive vice-president of Amity Pictures, has closed a deal for distribution of the entire company product with Charles H. Tarbox, of the F. C. Pictures Corporation, Buffalo.

HOLLYWOOD SCENE

Four Oriental Pictures Are In Production at One Time; Four Films Start, Three Completed

By VICTOR SHAPIRO
Hollywood Correspondent

HOLLYWOOD is going Chinese. For no reason at all, except perhaps that China happens to be an international "hot spot" at the moment, fourteen Oriental pictures are now in production.

Included in current cycle of pictures with an Oriental background are:

METRO-GOLDWYN-MAYER: "The Painted Veil," "Indo-China," "China Seas," "Good Earth."

WARNER BROS.: "Farewell to Shanghai," "Oil for the Lamps of China," "War Lord," "Skipper of Ispahan."

PARAMOUNT: "Sacrifice."

RADIO: "Ho for Shanghai."

FOX: Three Charlie Chan pictures.

Clyde Elliott will take a technical crew to China for an Oriental picture titled "Yellow Waters."

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Four Productions Start

Only four new pictures were started in the past week. Three were completed. Of the new productions, Universal has two and Radio and Columbia one each. Radio, MGM and Reliance each contribute one to the trio finished.

At Universal, "Imitation of Life," in which Claudette Colbert is starred, was placed in work, also "Gift of Gab," which teams Edmund Lowe, Gloria Stewart and Alice White.

Columbia started "Among the Missing," in which important parts have been assigned to Richard Cromwell, Billie Seward, Arthur Hohl and Henrietta Crossman.

Radio's new feature is "The Gay Divorce," which numbers Fred Astaire, Ginger Rogers, Alice Brady and Edward Everett Horton.

Radio's completed picture is "A Hat, a Coat, a Glove," a mystery drama, featuring Ricardo Cortez, Barbara Robbins and John Beal.

The completed MGM production, "All Good Americans," a story of topical modern life, lists Robert Young, Una Merkel, Madge Evans, Otto Kruger and Ted Healy in the cast.

Most important of the newly completed pictures is "The Count of Monte Cristo," Reliance Production (United Artists release). The picturization of the Dumas classic has Robert Donat and Elissa Landi at the head of a large cast.

▽

Believing the title "It Ain't No Sin" may invite criticism at this time, Paramount had decided to give the forthcoming Mae West picture the handle of "That Saint Louis Woman," but found out the title had been used by Screencraft. They are now considering "West Is West."

* * *

As the result of preview reception of "One Night of Love," Columbia has exercised its option on Grace Moore and is retaining her on a term contract which calls for three pictures a year.

Universal again has signed a deal for the release of six Thalian two reelers, which will be made this year by Jack Townley Productions, Inc. Subjects will be made exclusively with Thalian members in the cast.

* * *

Certain leaders, including Ken Goldsmith and Sam Wolf, of the Independent Motion Picture Producers Association called a meeting of that organization's members last week to map out a feasible plan whereby a nationwide campaign might be carried out to sustain double featuring. The meeting resulted in no definite decision, but one thing was made clear, that where money is necessary to conduct such a campaign the members are not in sympathy with the plan. It is being held in abeyance.

Little Progress In Fox Theatre Deal

Slight progress was made last week at a meeting in New York between representatives of Loew's, Inc., and Warner with a sub-committee of the Fox Metropolitan bondholders' committee in respect to the $4,000,000 offer made by Loew and Warner as purchase price for the 87 Fox Metropolitan houses. Indications were, as a result, that another postponement of the federal court hearing on the offer would be sought late this week.

Spokesmen for the bidders last week reported that the situation remained unchanged and that negotiations with the subcommittee would be continued on Monday.

Disney Merchandise Firm Opens Office in Canada

Kay Kamen, Inc., New York firm which controls the merchandising rights to the Walt Disney cartoon characters, has opened a Toronto office for contacts with Canadian manufacturers and advertisers, with Williston P. Munger of Kansas City in charge.

Additional new branches of the company are to be opened in Chicago and Paris. Foreign offices have already been established in Italy, Spain and Australia.

Hoffberg Office in Paris

J. H. Hoffberg Company has opened a new sales office in Paris, in charge of Joseph P. Lamy. Mr. Hoffberg has acquired from Morris Kleinerman European rights to four series of cartoons and novelties in color.

Fowler with Mundus

Guy Fowler has joined Mundus Pictures and will be in charge of press books.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

PARIS INTERLUDE

(Formerly "All Good Americans")

MGM-Lucien Hubbard

This story is lilting comedy into which is woven deep human romance. The locale is the Bohemian quarter of Paris. The characters are a gay and easy-going group of young Americans. The straight story is pepped up by several unusual topical situations, most important of which are the famous Lindbergh landing and an atmospheric incorporation of the gaudy, colorful Art Students Ball.

Picture is adapted from the stage play, "All Good Americans," written by S. J. and Laura Perelman, who did "Horsefeathers." The screen play is by Wells Root. Direction is by Edward L. Marin, who made Monogram's "Sweetheart of Sigma Chi" and "A Study in Scarlet."

The cast is composed exclusively of well-known screen names. It includes Madge Evans, currently in "Stand Up and Cheer" and "Grand Canary"; Robert Young, recently featured in "Rothschild" and "Lazy River"; Otto Kruger, now in "Treasure Island"; Una Merkel, currently in "Murder in the Private Car"; Ted Healy, Louise Henry, a newcoming juvenile, Edward Brophy, George Meeker, Bert Roach and Richard Tucker.

Possessing an unusual showmanship title and presenting a better than average box office valuable cast, the yarn is not only light and pleasing midsummer entertainment, but the elements it incorporates are definite exploitation assets. The Lindbergh flight, for practical purposes, is the occasion of the story, and as it develops its hectic newspaper drama romance atmosphere, it is colored by intimate glimpses of merry Parisian life. Topper for exploitation purposes is the Bohemian Art Students Ball. All elements in the story seem to be interest-exciting qualities which, tied up with cast names, locale and theme, can be easily adapted in many effective ways.

THE GAY DIVORCE

Radio

This production is an adaptation of a legitimate show in which Fred Astaire appeared on the New York and London stage. The story, a straightaway comedy romance, was written by Dwight Taylor, who did the adaptation of "Are You Listening?" for MGM. It was adapted to the screen by George Marion, Jr., who did "This Is the Night," "Love Me Tonight" and "Adorable"; Dorothy Yost and Edward Kaufman, who did "Aggie Appleby" and "Hips, Hips, Hooray." Direction is by Mark Sandrich, who recently completed "Cockeyed Cavaliers" and whose adaptability to this type production is further attested by "Melody Cruise."

Fred Astaire, who appeared on the screen in "Flying Down to Rio" and "Dancing Lady," has the same lead role as in the stage production, and Ginger Rogers, recently in "20,000,000 Sweethearts" and "Finishing School," is starred opposite him. Two actors, Erik Rhodes and Eric Blore, who appeared in the London production, will make their American screen debut. Other important principals are Alice Brady and Edward Everett Horton.

The locale is London. Given a comedy set-up, it develops into a romance. Astaire does all the romanticizing inasmuch as the apple of his eye, Miss Rogers, does everything possible to discourage his affectionate inclinations. Finally, as his friend Horton, a solicitor, is engaged by the young lady's aunt, Miss Brady, to arrange for a divorce, Astaire becomes an innocent co-respondent. Coloring the basic comedy romance in the anti-climax is the presentation of Miss Rogers and Astaire in a novel dance arrangement, "The Continental."

The yarn seems to have that peppy, clever punch and color usually so appealing to modern audiences. Despite the tone of the title, an examination of the story indicates that there will be nothing in it that will cause exhibitors to worry. Presented as a lively comedy, it looks to have that quality that clicks with the moderns.

THE COUNT OF MONTE CRISTO

U. A.-Reliance

The Alexandre Dumas classic is being brought to the screen on an extensive and costly scope. The cast of principals, numbering more than thirty, is supported by hundreds of extras. Robert Donat, noted European stage and screen star, familiar to American audiences through his part in "Henry VIII," has the leading role. Elissa Landi plays the part of Mercedes. Others who will be seen include Louis Calhern, Sidney Blackmer, O. P. Heggie, Luis Alberni, Georgia Caine, Irene Hervey, Juliette Compton, Helen Freeman, Holmes Herbert, Stanley Fields, Lionel Belmore, Clarence Muse, Laurence Grant and Ferdinand Munier.

The task of transferring to the screen the Dumas story of political intrigue, shattered love and life, heartless cruelty and the fantastic discovery of a valuable treasure that enabled Edmond Dantes, as the Count of Monte Cristo, to revenge himself upon and destroy his enemies, was handled by Philip Dunne, Daniel Totheroh and Rowland V. Lee. Lee also directed, and other than reference to his work on "Zoo in Budapest" and "I Am Suzanne," the vast difference between this story and others the trio have made does not permit comparison.

In every way, this picture promises to be big. Having seen some of it made, particularly the tableaux in the anti-climax, it gives every indication of being the type of production that will stir popular imagination. While there is historical fact to the story, it is not an historical romance or drama in the sense of "Rothschild" or "Viva Villa." And while it is a thrilling spectacle, it is vastly different from the spectacles as interpreted by the De Mille picture. Actually, it is the story of one man, his sufferings and triumphs, portrayed against the social and political background of early 19th century France. Continually it builds on impressive entertainment elements that have proved themselves time after time. The elaborateness upon which it is being produced is a direct tip-off as to the character of showmanship that should be given this picture.

DAMES

Warner

In story, settings, music, spectacular dance routines and girl glamour, this production is being developed along the "42nd Street," "Footlight Parade," "Wonder Bar" technique. Unlike its predecessors in that a hokum comedy story motivates, the novelty comes in the surprise spectacle numbers which, culminating in a gigantic modernistic song-dance situation including a sensational revolving staircase and tremendous giant wheel, appear to have the eye-thrilling quality to top the big features of the earlier pictures.

The story is by Robert Lord and Delmer Daves, with the adaptation and screen play by Daves. Ray Enright and Busby Berkeley are collaborating on the direction. Music and lyrics are by Warren and Dubin, Fain and Kahal, and Dixon and Wrubel.

Leading players include the headliners of previous Warner musical extravaganzas. Ruby Keeler and Dick Powell, last together in "20,000,000 Sweethearts," top the cast, which assigns featured roles to Joan Blondell, Guy Kibbee, Hugh Herbert and Zasu Pitts. Supporting players number Johnny Arthur, Ronnie Cosby, Berton Churchill, Phil Regan, Leila Bennett, Arthur Vinton, Arthur Aylesworth, Bess Flowers, Pat O'Malley and Claire McDowell.

The yarn, given a theatre folk background, begins as an out-and-out comedy. Herbert, eccentric, wealthy longhair, gives cousin Kibbee $10,000,000 on condition that he use it to found a moral elevation society. Romance, however, between his daughter, Ruby Keeler, and Powell, who want to produce a show, complicates the already embarrassing situation in which Kibbee finds himself with the golddigging Joan Blondell. As the story permits three outstanding music, dance-spectacle numbers, "Girl at the Ironing Board" (Miss Blondell and chorus), "Eyes for You" (Miss Keeler, Powell and chorus) and the sensational "Dames," in which entire company participates, the windup has Herbert financing the Powell-Ruby Keeler love match and the show and taking Miss Blondell as his wife to assist in spending the fortune.

THE CAPTAIN HATES THE SEA

Columbia

This comedy drama is adapted from a widely read novel by Wallace Smith. The screen play is by Smith and Arnold Belgard. Direction is by Lewis Milestone, most recently credited with "Rain" and "Hallelujah, I'm a Bum," but best remembered for "All Quiet on the Western Front."

Principals in the cast include several familiar and a pair of new screen names. John Gilbert heads the roster, which features Victor McLaglen, Fred Keating, legitimate stage recruit who has appeared in many Warner Brothers shorts; Wynne Gibson, featured in several Paramount productions, Alison Skipworth, currently in "Shoot the Works"; Florence Rice, daughter of the noted sportswriter, Grantland Rice, making her film debut, and Leon Errol.

All action takes place on a liner bound from San Pedro to New York. As McLaglen, in typical dumb detective fashion, endeavors to recover a stolen bond which he believes is in the possession of slick crook Keating, the situation becomes comically complicated by an endless chain of romantic meanderings. Dialogue indicating that the action will build to quick surprises, baffling not only to the participants therein but likewise the audiences, the show concentrates on accentuating the semi-hokum comedy element.

The yarn looks to be an outstanding value for mass consumption and suggests a line of tricky and novel showmanship for creating interest.

U. S. EXHIBITORS BUYING BRITISH WITHOUT "FEELERS," SAYS SCHENCK

Alexander Korda's Six Next Season Will Be Sold on Same Terms as Other United Artists Product, Says Executive

By BRUCE ALLAN
London Correspondent

Joseph Schenck talked very freely of the merits—and shortcomings—of British production when he met the press boys at Claridge's the other evening.

British pictures, he told us, had got beyond the stage at which they had to be sold "tentatively" in America. Until recently, it was a case of one exhibitor cautiously trying out the imported feature and the next waiting to see what happened before he risked a date. This piecemeal method of selling was no longer necessary, Mr. Schenck said.

United Artists had had no difficulty in selling London and B & D films in advance, on a percentage basis, he declared. What they wanted was an assurance from the British studios that the product would be there for the dates given the exhibitor. Alexander Korda is to make at least six pictures a year for United Artists release on the same terms as its other releases.

Korda had plenty of subjects, said Schenck, and United Artists wanted him to use artists like Fredric March and Ronald Colman and would help in every other possible way.

There are to be discussions also between Hubert Marsh of B & D and the United Artists chief, who said United definitely would release "Brewster's Millions," with Jack Buchanan, in the States, but that he was viewing "Nell Gwyn" before coming to a decision. Censor difficulties are hinted.

The big news about B & D was that Herbert Wilcox, in New York, had arranged with D. W. Griffith to direct "The Old Curiosity Shop" here. It appears that D. W. was down at the *Ile de France* seeing Mr. Schenck off. He is in first class health again, said the executive.

"The Private Life of Don Juan" is to open the London Pavilion when United Artists reopens the reconstructed building in September. If the building is not ready, the London film will go into the Leicester Square theatre.

▽

Chaplin Working to a Scenario

Charlie Chaplin working to a cast-iron scenario is a miracle in prospect, said Mr. Schenck.

The United Artists executive said that in Hollywood he had seen sets already built at the Chaplin studio which he called among the most ambitious he has seen in any studio.

It is the fact that production is to be on a big scale mechanically—huge factory sets implying the employment of thousands of extras are scheduled—which has induced, or rather compelled, Chaplin to abandon his usual leisurely and temperamental style of production, said Mr. Schenck.

"Charlie has a new method of presentation in view," said he, "and production is going to be a big job for him, and entail enormous overheads. Therefore, he has for a year past been getting the film down on paper and told me that he had it all complete, down to the last gag.

"This is a big change from his usual method of shooting his films in single scenes, perhaps at intervals of several months, but then the whole thing is going to be on new lines.

"The subject? Well, all I can say is that it is going to be a presentation, from a humorous angle, of some of the outstanding facts of the present day world.

"Of course it will be silent. Charlie doesn't need to talk, and he is not likely to let anyone else talk."

▽

European Activities Centered

The announcement by Mr. Schenck that United Artists is to make London the headquarters of all its business activities in Europe is a big compliment to Murray Silverstone.

Mr. Silverstone is to be European general manager, and will extend his offices and personnel here in order to cover, as an extra activity, all the business previously transacted from Paris as a center.

"It is a case of losing a little geographically in order to make use of the abilities of one of our best executives," is how Mr. Schenck put it.

▽

Elstree Expanding

Three production companies are negotiating for land for studio erection at Elstree, a total area of 100 acres being mentioned.

While no names officially are stated, London Film Productions, Ltd., is believed to be one of the companies concerned.

J. V. Bryson's Consolidated Studio (once Whitehall) is adding three stages. London has been using space here for "The Shape of Things to Come."

▽

Instructional Films

Gaumont British Instructional Film displayed the first seven of its new output of educational subjects to an audience of teachers at the Academy.

H. Ramsbotham, M.P., Parliamentary secretary to the Board of Education, spoke and a questionnaire was circulated, to get the expert reaction of the audience as a guide to future production.

The same procedure is being followed throughout the country.

▽

Sophie Tucker has been signed by British Lion for a part in "Gay Love," now in progress under Leslie Hiscott's direction at Beaconsfield.

▽

Tobis Film Distribution, Ltd., has been registered with a nominal (£100) capital to introduce French and German films recorded on the Tobis system.

Joseph P. Kennedy Head of Federal Securities Board

Joseph P. Kennedy, capitalist and former motion picture executive, on Tuesday assumed the office of chairman of the Federal Securities and Exchange Commission in Washington, where he will make his headquarters for the next five years.

Mr. Kennedy was unanimously elected to the chairmanship of the commission after a long session of Monday, marking the first meeting of the group. The appointment served to put an end to the differences between Mr. Kennedy and Ferdinand Pecora, Senate counsel in the stock market and banking investigations last year. Mr. Pecora, during the course of the investigations, unearthed evidence which revealed Mr. Kennedy as a participant with members of Kuhn, Loeb & Co., Walter P. Chrysler, Lehman Bros., and others, in a Stock Exchange syndicate that operated in 145,000 shares of the common stock of Libby-Owens-Ford Glass Co. That was generally understood to be the reason behind the opposition of Mr. Pecora to Mr. Kennedy's appointment as chairman of the commission.

Although Mr. Pecora arrived in Washington from New York on Monday undetermined as to whether or not he would even accept a nomination to serve as a member of the commission, he was sworn in later in the day along with other members.

As the day's session ended, Mr. Pecora and Mr. Kennedy emerged from the conference chamber, arm in arm, and marched down the corridor, smiling and chatting, "chipper," according to the New York *Times*, "as two long-parted and suddenly reunited brothers."

Mr. Kennedy, who is a son-in-law of former Mayor James F. Fitzgerald of Boston, is a Democrat of note in Massachusetts and a former Harvard man, graduating four years after President Roosevelt. He has been one of the President's closest friends for many years, and contributed a large sum to the Roosevelt presidential campaign.

His banking career started immediately after his graduation from Harvard in 1912, beginning as a state banking examiner in Massachusetts and then working in his father's bank, the Columbia Trust Company. At the age of 25 he was made president.

Later he terminated his banking activities to become the Boston office manager of Hayden, Stone & Company, which was the beginning of a long Wall Street career. Subsequently he became interested in the motion picture industry and purchased the FBO company, later selling the company to Radio Corporation of America, which changed the FBO name to RKO. Mr. Kennedy then became active in the affairs of Pathe Exchange, Inc., and when Pathe sold out and merged with RKO Mr. Kennedy retired from film affairs.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 231.—(A) What is meant by refraction of light? (B) For all practical purposes what may it be assumed the amount of refraction light will receive in passing from air to glass or vice versa will depend? (C) What is the speed of light per second? (D) Why will a ray of light that is perpendicular to the surface of a lens where it is encountered pass that surface without refraction? (E) Does a ray meeting a glass lens surface at right angles (perpendicular to the surface) all pass into the lens?

Answer to Question No. 225

Blue Book School Question No. 225 was: (A) Have odd lenses or combinations of lenses any practical value? (B) What books or publications may be recommended for the projectionist's library? (C) What is your view as to the desirability of examination and license for projectionists?

The answers were most interesting. Because I am myself author of the Bluebook and editor of a department in a trade paper I did not feel I should pass upon section B of the question. I therefore selected three high-class projectionists, turned that section of the answer over to them and accepted their dictum, merely rewriting the answer for publication, the rewrite being okayed by them.

As to section C, there can be such a wide variance of honest opinion that I will not publish any names this time.

(A) I have selected the answer of F. Simms and O. L. Daris as best. These gentlemen say:

"If the question as asked includes only the use of odd lenses or combinations of lenses in projection, they have no value except a possible very minor one in that they may be used as a rather poor magnifying glass to examine film damage, sprocket teeth, *et cetera*. However, such lenses may have values not connected with projection, such as, for example, a burning glass."

(B) "Brother Richardson: As per your request, we have gone very carefully over such answers to section B of question No. 225 as seemed to have merit, and have unanimously selected that of J. Wentworth as best. We therefore return it with our unanimous okay for publication. The answer reads:

"I believe I am acquainted with all books dealing with presumed authority in motion picture projection and projection procedure as applies to motion pictures. I have them all and have studied them thoroughly, with result that I have been forced to the conclusion that the Bluebook is by far the best of them all, in so far as has to do with volumes 1 and 2, which deal wholly with projection as applies to films.

"Sound Bluebook volume 3 contains much most excellent matter, but it needs bringing up to date and considerable elaboration. (That is now being done.—F. H. R.) It is well worthy of a place in the projectionist's library, but should be supplemented by Nadell's 'Projecting Sound Pictures,' which contains some excellent matter. In addition, I would suggest the following: 'Photo Electric Cells and Their Application,' by Workin, and 'Theory of Theromic Vacuum Tubes,' by Chaffe.

"In addition the following are good for the projectionists' library: 'National Projection Carbons,' National Carbon Company; 'Hawkens Electrical Guides,' Hawkens and Staff; 'Lessons in Practical Electricity,' Swoope; 'Lenses, Mirrors and Prisms,' by Southall, 'Servicing Projection Equipment,' Mancall Publications; 'Visual Fatigue of Motion Pictures,' Aaron Singer. All instruction books issued by projection equipment manufacturers, which same should be kept right up to date.

"As to publications, The Bluebook School in the MOTION PICTURE HERALD and the Projection Department of Better Theatres, its monthly equipment edition, should both be kept on file. They are invaluable. The 'International Projectionist' also contains excellent matter."

I believe I should here remark that many who answered cited other works, some of which are excellent; for example, "Optic Projection," which was excellent in its day, but was written 20 years ago.

(C) I have selected what seems to me to be a most excellent answer to section C, though were the "guilty party" named he probably would have a most unpleasant time. This answer reads:

"There can be no manner of doubt but that a really competent, honest examination of projectionists serves an excellent purpose because the fact that they must face it would put the fear of God in the heart and men who must take it would dig in and study. That is, Brother Richardson, beyond dispute, I believe. (So do I —F. H. R.)

"But how many really competent, honest examinations exist in these United States? Are there any? Right here in * * *, examinations are confined to matters pertaining solely to fire hazard, which is truly absurd in so far as has to do with determining the competency of the application in motion picture-sound projection. Moreover, it is charged and, I believe is true, that examinations are influenced by politicians who in effect 'order' that an applicant be passed regardless. It also certainly must be true that union officials have a finger in that pie, else how is it that occasionally a friend of theirs whose competency is purely imaginary goes through like a pig through an open gate. It is said, and I believe truly, that the union official goes to a friendly politician (alderman, etc.) and the F. P. tips the wink to ask only questions a child could answer, and not too many of them.

"Personally I am a union man and, I believe, a loyal one, too. I dispute the loyalty and even the decency of any union officer or member who would be a party to such proceeding. It is unfair to the union: to its other members who must compete with the ignoramus (and we certainly have them right here in * * *); to the profession as a whole; to the exhibitor and to the industry itself.

"I believe an honestly conducted, competent examination of projectionists, or apprentice projectionists is, or at least would certainly be beneficial to all concerned, but an examination based merely on fire hazard is verging upon silly. The examination should be such as will definitely determine whether the applicant is competent to conduct projection safely as to fire hazard and, still more, important, to give audiences the best possible return for their money with the least possible eye fatigue. The examiner represents the public, hence should give a real examination. If he does he will have rendered a very real service. There is but little real fire hazard to audiences now."

Gentlemen, I indorse every word of this answer. The man has good sense and an intelligent comprehension of the whole matter. I do not believe there is an examination in all this broad country that even faintly resembles a competent one. Men are passed right here in New York City who are as competent to assume charge of a projection room as I would be to assume the chair of mathematics in Yale. I can multiply, subtract, divide and do some other things, but I am very far from being a mathematician. It is nothing less than disgraceful the men that have been passed by the New York City licensing board, which, however, still only issues licence cards to machine operators.

On the whole, I think I will append the answer of W. Lempke. It is short and excellent. Here it is:

"Licensing of projectionists is desirable, provided that politicians and politics be kept out of it, and a fair and impartial examination be given to the applicant by competent examiners. Otherwise, it would be better not to have examinations or licenses issued. A man who is not interested in projection and merely keeps working at it just to have a job is more likely to study if he knew he would have to pass an examination in order to keep his position. But on the other hand, if this man's manager were alert he would discharge him before he would have to take the examination; hence, no licensing board would be needed. A competent man does not require a license to do good work; he does it for the satisfaction of doing a good job well and bettering his profession."

Quite true, but there are whole volumes in that: if this man's manager were alert!







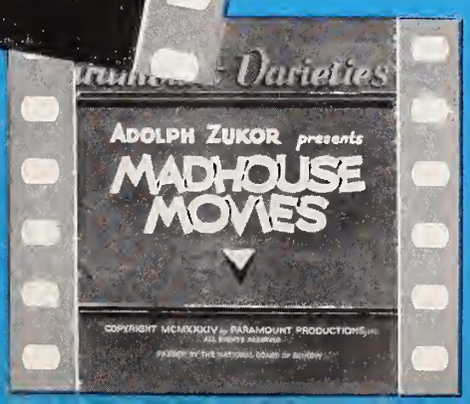




Paramount

SHORT SUBJECTS

1934-35





POPEYE

WHAT A HIT

Exhibitors and motion picture fans all over the world crowned "POPEYE" the king of screen cartoons.



"The animated cartoon which at the present time is receiving wide-spread interest is 'Popeye the Sailor'. It would seem that he is destined to join the list of animated cartoon immortals. Because it deserves mention and because it is unusually clever, attentian is called to 'Papeye's' latest starring picture 'The Man an the Flying Trapeze'." —*Winchester, Ky., Sun*

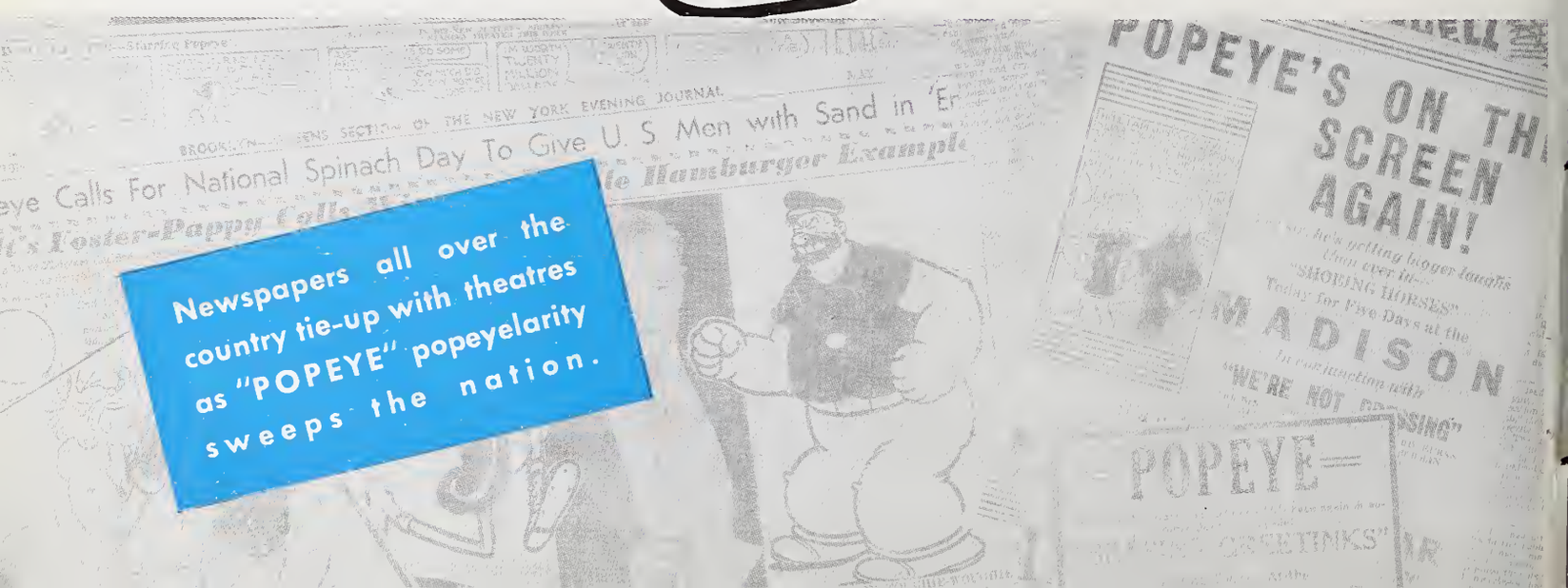
"So often your favorite comic strip characters are disappointing on celluloid. Here at the United Artists is an animated sailor who leaves nothing to be desired by the most ardent 'Popeye' fan... This is the first of the cartoans to come near the standard of perfection. Synchronization and drawing are excellent... We predict a great future for 'Popeye' in the movies." —*Chicaga American*

"'Popeye the Sailar' cartoons have climbed in seven releases to one of the most popular short features on the screen." —*Miami Herald, Miami, Fla.*

"'Popeye the Sailor' who appears daily on the News-Telegram comic page, will be shown in Paramount's Popeye cartoon at the following theatres on Saturday: Columbia, Longview, Wash., Isis, Independence Highway, Portland.

You'll have to pardon us while we wax enthusiastic over 'Popeye' again . . . Always artistic, 'Popeye' has some delightful new methods of annihilation, which he displays for the charmer, Oliveoyl." *Chicaga-American*

"For yousn what just love short subjects, be on the watch-out for 'Popeye and Wimpy', an animated cartoan released by Paramount. It is extremely funny." —*New Yark Jaurnal*



Newspapers all over the country tie-up with theatres as "POPEYE" popeyelarity sweeps the nation.

BETTY BOOP

THE LITTLE SWEETHEART OF THE SCREEN



"A 'Betty Boop' short fills the progrom thot may truly be termed a borgain in pleosure." —*Harrisburg, Pa., Patriot*

"Betty Boop cartoon. Just the kind of entertainment we like and we want more of them." —*Orpheum Theatre, Oxford, N. C.*

"Betty Boop—There is no better cartoon comedy on the market." —*Opera House, Cogswell, N.D.*

"Betty Baop—Kiddies like Betty. Enough soid. Ploy 'em." —*New Palace Theatre, Gallatin, Tenn.*

"Betty Boop cortoons are olways good." —*Gorlock Theatre, Custer, S.C.*

"More interesting thon the feature picture is a Betty Boop cartoon for which Rubinoff and his orchestro have recorded the accompaniment. It is called 'Parode of the Wooden Soldiers'." —*Jacksonville, Fla., Times Union*

"Betty Boop's newest at McVicker's is introduced with all the fanfore of o feoture picture." —*Chicago American*

"Betty Boop" will be syndicated by King Features as a comic strip in 265 newspapers throughout the country. Exhibitors can tie-up with this strip as they have done with "Popeye."

SHORT



"If it's a PARAMOUNT PICTURE, it's the best show in town"

and that's the long and "Short" of it, for Paramount measures its short subjects by the same high standards of showmanship used for its feature productions. PARAMOUNT SHORT SUBJECTS are not program fillers but seat fillers . . . as showmen all over the world will testify.

In 1934-35 There Will Be Approximately

104 PARAMOUNT NEWSREELS
26 PARAMOUNT VARIETIES
18 PARAMOUNT HEADLINERS
13 PARAMOUNT PICTORIALS
13 GRANTLAND RICE SPORTLIGHTS
12 POPEYE THE SAILOR CARTOONS
12 BETTY BOOP CARTOONS
6 COLOR CLASSIC CARTOONS

THE EYES OF THE WORLD

Paramount News

Paramount News hears all, sees all, scoops the world—the one newsreel that never misses. All the news that is interesting, presented in a fresh and entertaining fashion. Two issues a week throughout the year.

SUBJECTS

BETTY BOOP

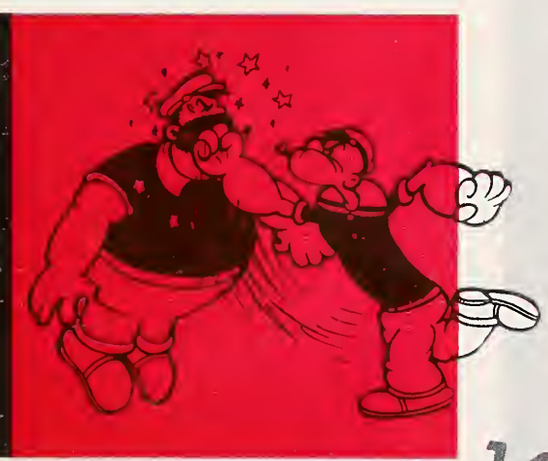
The little girl that Max Fleischer has made the sweetheart of the screen, BETTY BOOP is the only short feature personality that can get front page stories in the newspapers of the country. Such popularity must be deserved, for the press keeps its finger on the pulse of public interest.



12

POPEYE

Crowned king of the cartoons by exhibitors all over the world, "POPEYE" is conceded to be the most POPULAR SHORT SUBJECT on the screen today. Audience reaction to this cartoon is 100%, and that means box office.



12

COLOR CARTOONS

We predict that Max Fleischer's new series of COLOR CARTOONS will be the greatest ever released. A trick process gives this new short feature a third dimension, the effect of which is enchanting. Watch your audience go for the first one of these, "POOR CINDERELLA."



6

PARAMOUNT'S



13

PARAMOUNT PICTORIALS

13 exciting single reelers. Thrilling adventure in beauty and life, breath-taking "inside" views of the wonders of science, music and art, as the roving camera visits the ends of the earth for unusual subjects.



18

PARAMOUNT HEADLINERS

The spotlight of the screen bringing to a waiting public the foremost stars of radio, stage and screen. Sweet songs, hot music, patter, clowning—fast moving kaleidoscopes of entertainment that make sweet spots in every program.

26

PARAMOUNT VARIETIES

Everything that is thrilling, everything that is entertaining—laughs, music, cockeyed comedies, the spice of life, presented in a series of novel entertainments which will be short but sweet.

13

GRANTLAND RICE SPORTLIGHTS

The great world of sport in all its most interesting phases, presented by Grantland Rice, the man who knows it better than anyone else, a man whose name is worshipped by 50,000,000 followers of sport. These shorts are high spots on any program.





SHORT SUBJECTS

COLOR CARTOONS

Paramount will produce six color cartoons in 1934-35

We believe that the new Max Fleischer series of COLOR CARTOONS will be such important factors in building entertainment programs in 1934-35 that we have devoted another page to them in order to depict in full color some of the interesting characters that will appear in them.

Below are also reproduced three of the sets used in making these pictures. These sets are so arranged as to produce a special stereoscopic effect, giving the pictures a third dimension . . .

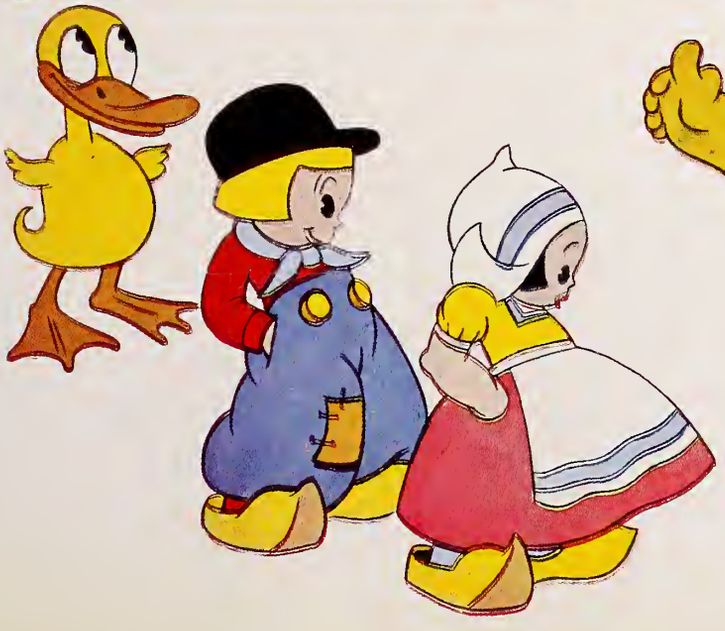




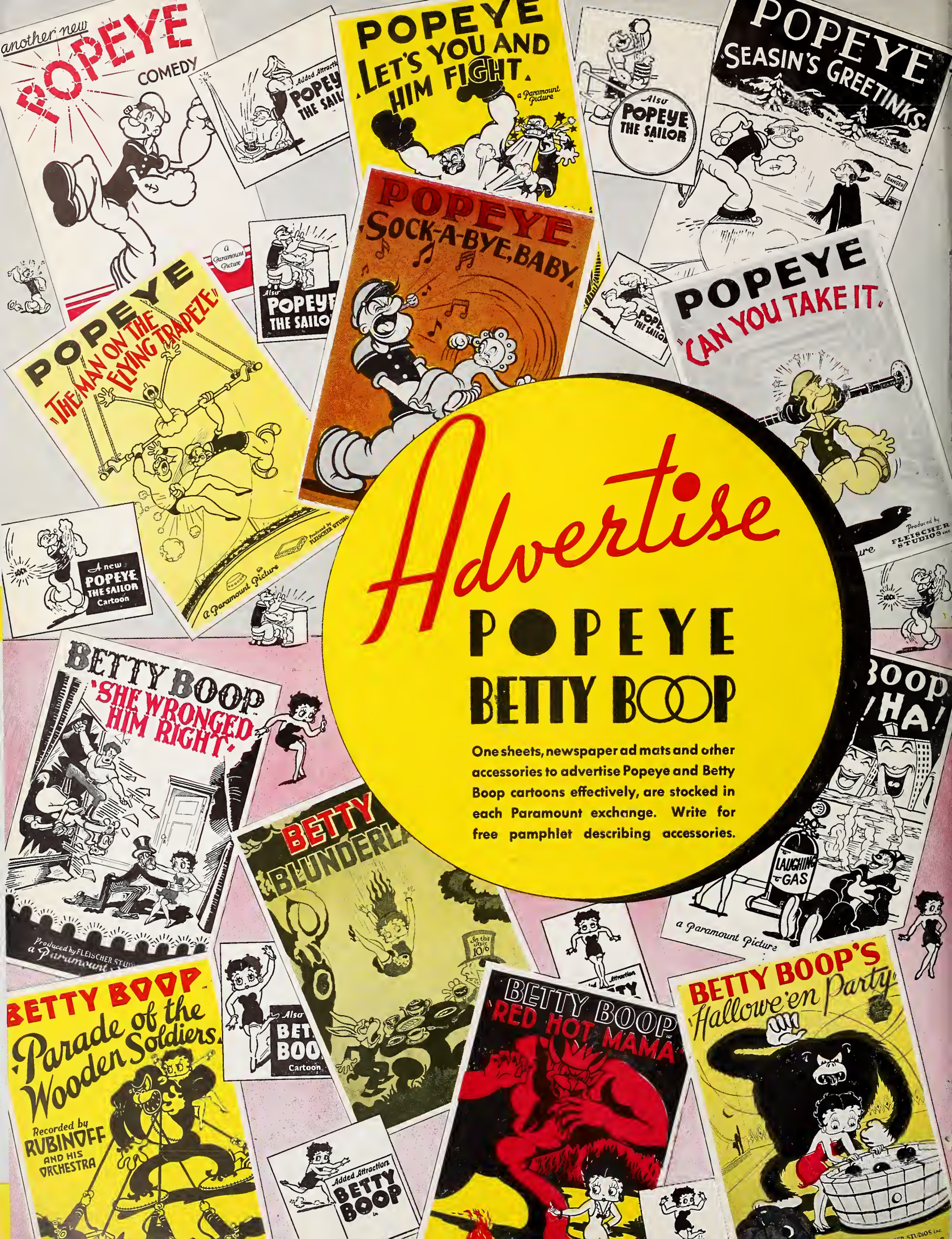











another new
POPEYE
COMEDY
POPEYE
LET'S YOU AND HIM FIGHT.
a Paramount Picture
POPEYE
SEASIN'S GREETINKS.
Also
POPEYE
THE SAILOR
POPEYE
SOCK-A-BYE, BABY.
POPEYE
"THE MAN ON THE FLYING TRAPEZE"
a Paramount Picture
POPEYE
"CAN YOU TAKE IT."
Produced by
FLEISCHER STUDIOS
A new
POPEYE
THE SAILOR
Cartoon
Advertise
POPEYE
BETTY BOOP
One sheets, newspaper ad mats and other accessories to advertise Popeye and Betty Boop cartoons effectively, are stocked in each Paramount exchange. Write for free pamphlet describing accessories.
BETTY BOOP
"SHE WRONGED HIM RIGHT."
Produced by FLEISCHER STUDIOS
a Paramount Picture
BETTY
BLUNDERLA
BOOP
HA!
LAUGHING
GAS
a Paramount Picture
BETTY BOOP
Parade of the Wooden Soldiers
Recorded by
RUBINOFF
AND HIS
ORCHESTRA
Also
BET
BOO
Cartoon
BETTY BOOP
RED HOT MAMA
BETTY BOOP'S
Hallowe'en Party
Added Attraction
BETTY
BOOP



PETE SMITH

SHORT SHOWMANSHIP

Pete Smith, Long on Experience in Promotion, Points Ways to Capitalizing on Short Product

"Publicity man becomes one-sheet" would have made a neat heading for this item. The many friends of Mr. Pete Smith, for some years a resident of these parts and ubiquitous in the promotional affairs of the motion picture on and about Broadway, has now been completely converted, by the transmutation processes of Hollywood and the MGM lot, into a "name." Pete has thus in effect become a demonstration of his own medicine, talking himself off the typewriter on to the screen and the "boardings." If his voice holds out, like as not Pete will ere long become a twenty-four sheet. As a friend and contemporary on Broadway, we cast about for a properly appreciative interviewer to deal with this situation and found him—in the person of Mr. Pete Smith, who quotes himself ably in the subjoined copy.—THE EDITOR.

"For seventeen years . . . or is it seventy? . . . I have been splitting infinitives between splitting headaches," says Pete Smith, "in an effort to tell the world and his wife about this picture or that one . . . or about the new, glamorous, irresistible beauty Joe Doakes 'discovered' in the harem of Abdul the Magnificent and who was about to rise to unprecedented heights as a flaming star of Unequalled Pictures Corp.

"Splitting the infinitives was not so difficult for an old infinitive splitter like myself . . . but curing the headaches resulting from a lack of exploitation possibilities or publicity angles in some of the pictures proved quite a task . . . in fact several tasks.

"Those seventeen years of searching for sales slants in all the fifty-seven varieties of motion picture productions now simplifies to some degree the problem of making short subjects with definite exploitation and publicity angles.

"In making MGM shorts, we often have discarded what otherwise might have made an interesting subject for the sole reason that it offered nothing in the way of an exploitation idea. Making shorts that deserve exploitation is one problem . . . and making them with an angle that the exhibitor can sell is another.

"Let's take the bowling short, 'Strikes and Spares,' for example. There's a ten strike for an exploitation subject—with no pun intended. There are more than 6,000,000 organized bowlers in the United States and they're the most rabid fans you'll find outside of a psychopathic ward.

And Twice As Many More

"In addition to the 6,000,000 bowlers who belong to the American Bowling Congress there probably are at least twice that many who do not take their bowling quite so seriously and therefore do not belong to the organization.

"The national body as well as the individual associations in the various cities throughout the country will go the limit in exploiting this picture. They will arrange theatre parties, place posters in all the bowling alleys, circularize the members of their organization and in other ways get behind 'Strikes and Spares.'

"The sensational plays by Andy Varipapa make good sport page publicity, and when we call his shots sensational we are being ultra conservative. He can make a bowling ball say 'uncle' in eleven languages.

"Stepping from bowling balls to baby bawls . . . there's no limit to the exploitation possibilities in the short 'Taking Care of Baby.' Baby contests, newspaper photo concerts, tieups with stores handling baby clothes, baby style shows and any number of additional ideas suggest themselves.

Baby Picture Easiest

"A baby picture is about the easiest type of photograph to get published, which should make it easy to get newspaper space.

"Few subjects of a sporting nature have caused as much controversy as pro football versus the college game, which is the reason behind the making of the short entitled 'Pro Football.' This national argument about the relative merits of the two styles of play can be revived in the newspapers, among college students and on the air with talks by athletic coaches.

"Any number of exhibitors are today ballyhooing their short subjects, when they have something they can sell, and are discovering that in doing so they also open new channels for exploiting their featured attractions."

Segall Is Elected To Head New Slate Of Exhibitor Unit

Charles Segall was elected president of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware last week, at the head of an entirely new slate, following the resignation of all officers.

Other officers elected were: Harold D. Cohen, first vice-president; Michael Egnal, second vice-president; Mike Leffy, treasurer; Marcus Benn, financial secretary; George P. Aarons, secretary. Named to the board of managers, which was increased to 12, were: Ed Jeffries, Mr. Benn, Morris Gerson, Luke Gring, Leonard Schlessinger, Abe Sabolsky, Morris Spiers, Lou Felt, Joseph Conway, I. Hoffman, Morris Handle, Fred Leopold.

Lewen Pizor was made an honorary member of the board with a right to vote. The members also voted to retain the present name and remain with the national body. Ed Kuykendall, president of the MPTOA, reviewed the code situation and defended the MPTOA. He insisted it was necessary to give the code a fair chance.

M. E. Comerford called on the meeting to pass a resolution asking producers to clean up films and watch advertising. He said he believed about 80 per cent of the present complaints are justified. At a luncheon later George Dembow of National Screen Service said distributor participation in trailer selling soon would raise another score charge problem. A resolution was passed asking MGM not to lay an added expense on exhibitors by launching its own trailer service.

Charney Handles Agfa

C. King Charney this week was appointed as distributor of Agfa 35mm. negative and positive film for the United States. The appointment was announced by R. H. Woodford, vice-president of the Agfa Ansco Corp.

Supplement Press Book

Raspin Productions has added a supplement to its press book on Edwin Carewe's "Are We Civilized," of several hundred endorsements of the picture. The book contains 16 pages of material and accessories.

Savini Closes Deals

R. M. Savini, president of the B 'N' B Corporation, has closed distribution deals with Charles Tarbox, of F. C. Pictures Corporation, Buffalo, and D. C. Millward of Cosmopolitan Film Exchange, Seattle, on the series of 12 Bud 'n' Ben three-reel western comedies.

Cohen Extends Holdings

Sydney S. Cohen, former president of the MPTOA, and now president of North Castle Properties, Inc., has purchased from the Stephen H. Briggs Estate a large block of property in the business section of Armonk, Westchester County, N. Y.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Of Human Bondage

(Radio)

Dramatic Romance

This is serious, almost too sombre, dramatic romance. It is keyed to play upon the most tender human emotions and sympathies. Contrary to the customary technique, a man is the character for whom sympathy is created. A woman is the one who stimulates those emotions. The picture is convincingly acted and directed, with Bette Davis proving a surprise. Where good acting is understood and appreciated, it has impressive qualities. However, where folk think they have enough troubles of their own and are but little concerned with the life tragedies of fictionary characters, there is a depressing tone.

It's the story of a man, Philip Carey, who loved one woman, Mildred, who had many loves. Club-footed, Carey wins sympathy from the outset. Fascinated by the girl whom he is happy to have tolerate him despite his deformity, Philip, unmindful of her cruel insults and against the advice of his friends, takes her back time after time as she regrets some new scarlet adventure. Nora tries to make him see the light, but her love for him cannot overcome his for Mildred. Eventually, coming under the influence of Athelny, who recognizes his potentialities, he submits to an operation rectifying his deformity. Another girl, Sally, Athelny's daughter, comes into his life and points the way to happiness. This Carey achieves in a tensely dramatic sequence with the now dissolute Mildred. Spurning her final appeal, he sends her away, knowing that she is going straight to her grave.

The subject matter of this story has been intelligently handled. At no time is it distasteful. Yet because of the theme, and recognizing the quality of the acting, something other than ordinary methods will be necessary if the show is to be successfully sold. Strength of cast names should be capitalized upon, as should the interest-creating influence of the story's author, W. Somerset Maugham.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Directed by John Cromwell. Produced by Pandro S. Berman. Story by W. Somerset Maughan. Screen play by Lester Cohen. Photographed by Henry W. Gerrard. Art directors, Van Nest Polglase and Carroll Clark. Sound recorder, Clem Portman. Film editor, Willam Morgan. Music director, Max Steiner. Release date, July 27, 1934. Running time, 83 minutes.

CAST

Philip Carey ..... Leslie Howard
Mildred ..... Bette Davis
Sally ..... Frances Dee
Nora ..... Kay Johnson
Griffiths ..... Reginald Denny
Miller ..... Allan Hale
Athelny ..... Reginald Owen
Dunsford ..... Reginald Sheffield
Dr. Jacobs ..... Desmond Roberts

Here Comes the Navy

(Warner)

Comedy Drama

Lots of novel showmanship entertainment phases are to be found in this production. Its unusual production value made more thrilling by exceptional Navy cooperation, it is a fine patriotic tribute to USN character. Also, it's a piece of entertainment merchandise, which runs the whole scale of elements ordinarily attractive to old and young. Rough and robust without being ribald, it's tuned to a modern pitch. It moves fast, with rapid-fire dialogue.

The picture plays upon the emotions in two ways. It should be difficult for those who watch the spectacular Navy parade—the entire fleet, battle maneuvers, life aboard the ships, etc.—not to glow with pride. Similarly the sustaining comedy, drama, romance, adventure, thrill and danger, all motivated by an unusual human interest, are differently effective.

Given a comedy atmosphere right at the start, the story concerns two men and a woman. Aired by his lady love, Gladys, when he loses a dance hall brawl and also the prize waltz to petty officer Biff, Chesty decides he'll join the Navy to get even. Once in, the various phases of training recruits are depicted, Chesty is assigned to the Arizona, Biff's ship. Then the brawling between the two, contrasted by Droopy's running gag comedy, gets hot to explode when Biff finds that Chesty is loved by his sister, Dorothy. As the Navy tries to make a man out of Chesty, that worthy fails to respond to treatment and even though he is decorated for preventing a turret room disaster, the Navy decides he'd be better off elsewhere and transfers him to the dirigible Macon. That's the build-up for the topical news climax, when Chesty, again disobeying orders, rescues Biff from the end of a rope dangling in midair as the Macon is unable to make a landing. A real sock thrill, this sequence clears the way for a peppy climax which has the pair still brawling until the parson silences them so that he can proceed with the wedding ceremony.

In cast, production, story and acting values, this picture has the entertainment quality that merits a real campaign. It's a natural for Navy, veteran and patriotic group contacts. Sell it in the same spirit in which it has been made, with the advance campaign carrying a convincing ring.—McCarthy, Hollywood.

Produced and distributed by Warner Bros. Story by Ben Markson. Screen play by Ben Markson and Earl Baldwin. Art director, Esdras Hartley. Music and lyrics by Sammy Fain and Irving Kahan. Director, Lloyd Bacon. Supervisor, Lou Edelman. Photography, Arthur Edeson. Film editor, George Amy. Gowns by Orry-Kelly. Vitaphone Orchestra, conducted by Leo F. Forbstein.

CAST

Chesty ..... James Cagney
Biff ..... Pat O'Brien
Dorothy ..... Gloria Stuart
Droopy ..... Frank McHugh
Gladys ..... Dorothy Tree
Commander Denny ..... Robert Barrat
Executive Officer ..... Willard Robertson
Floor Manager ..... Guinn Williams
Captain ..... Howard Hickman
Droopy ..... Maude Eburne
The Admiral ..... George Irving

Black Moon

(Columbia)

Melodrama

Melodramatic material, dealing with the black magic of the Island of Haiti, more commonly known as Voodoo, "Black Moon" intertwines romance, action, drama and a suspense thrill or two, all of which combine to bring this into the category of fast-moving entertainment, which should be comparatively easy in the selling. The origin, a *Cosmopolitan Magazine* story, should be a point worth stressing.

The Jack Holt name in the leading role should give a pretty clear indication that an action film is to be expected. Fay Wray and Dorothy Burgess share the honors in the feminine lead.

Located in the early sequences in New York, and for the rest in Haiti, the film carries plenty of atmosphere, about which ballyhoo may be engendered. In that the colored natives involved in the film are rather harshly pictured as blood-thirsty worshippers of black gods who indulge in sacrificial orgies, the film may meet with objection in those situations where colored people make up a portion of the patronage.

There should be effectiveness in copy lines indicating the plot theme which finds a white woman, brought up among the natives, answering the call of the black voodoo, and the husband, in his turn, forced to sacrifice his wife for his small child. The selling may well bring the best results if it be couched along more or less melodramatic lines.

Miss Burgess, wife of the wealthy Holt, is about to make a trip with him to Haiti, where she was born and brought up by an uncle after the death of her parents, and under the care of a black woman as nurse. Holt is warned by a physician that his wife should be permitted to make her own fight against whatever is causing her to be restless and unstrung. Holt begs off from accompanying his wife and baby, played by Cora Sue Collins, and sends his secretary, Miss Wray, to look after things.

No sooner do they arrive in Haiti than the rumblings of Voodoo drums disturb the peace of the country. Her uncle attempts to prevail on Miss Burgess to leave by the next boat, since her presence, he believes, will result in serious trouble. Miss Wray wirelesses Holt to set sail from New York as soon as possible.

Clarence Muse, negro boatman from the United States, guides Holt to the scene of a Voodo sacrificial ceremony, and there Holt finds his wife acting as high priestess, dancing before the howling blacks in an ecstasy of religious fanaticism. When Miss Burgess returns to the house, she is followed by the horde of natives, and Miss Wray, the uncle, the baby and Holt seek refuge in the tower of the building. Eventually they are captured, the baby is demanded by the blacks for sacrifice, and after an initial escape, Holt and Muse dash back to the ceremony in the hills, just as Miss Burgess, against her will, is forced to make a sacrifice of her daughter. Holt kills his wife, saves the child, and Miss Wray, who loves Holt and he and the child sail home to a new life.—Aaronson, New York.

Produced and distributed by Columbia. Directed by Roy William Neill. From the Cosmopolitan Magazine novel by Clements Ripley. Screen play by Wells Root. Assistant director, Robert Margolis. Photographed by Joseph August. Sound engineer, Edward Bernds. Release date, June 15, 1934. Running time, 69 minutes.

CAST

Stephen Lane ..... Jack Holt
Gail ..... Fay Wray
Juanita Lane ..... Dorothy Burgess
Nancy ..... Cora Sue Collins
Dr. Perez ..... Arnold Korff
Lunch ..... Clarence Muse
Anna ..... Eleanor Wesselhoeft
Ruva ..... Madame Sul-te-wan
Kala ..... Lawrence Criner
Macklin ..... Lumsden Hare

The Merry Frinks

(Warner)

Comedy-Drama

Moments of hilarious comedy alternate with touches of pathos and a suspicion of a tear incentive in "The Merry Frinks." Properly sold, copy will emphasize that here is lively entertainment of a somewhat different sort.

It is localed almost exclusively within the extremely narrow confines of the home of the

Frinks, a highly unpretentious apartment somewhere uptown in New York City, which might be almost anywhere in any city. The point to get across is that these Frinks are ordinary folk, that with a bit of exaggeration, to be sure (which enhances the entertainment value of the picture), the audience will see themselves as others see them.

A grand conglomeration of what goes on within that family of Frinks, we have their squabbles, their petty jealousies, their equally petty and misguided ambitions, and through it all the figure of the mother, who continuously bears the brunt of the attack from all sides, the one who frantically, and for the most part successfully, holds the trigger-edge elements of the Frink family together.

The roles are excellently taken in all cases, with special attention going to Aline MacMahon as Mrs. Frink, Hugh Herbert as Mr. Frink, Allen Jenkins as the eldest son, and other good names, including Guy Kibbee, Helen Lowell, Frankie Darro. Those names indicate the necessity of hitting the comedy note in the selling.

We find this prize collection of Frinks disporting themselves each in his or her own peculiarly selfish way, with the exception of Mrs. Frink. Herbert is an almost perpetually inebriated newspaper sports writer, whose jobs never last long. Jenkins is the young lawyer, who is heart and soul and very loud-voiced in the interests of "the workers," and his denunciation of capitalism. Miss Lowell is the cantankerous old grandmother; Darro is the truant-playing youngster with an ambition toward the squared circle; Joan Wheeler is the young daughter with considerably more confidence in her singing ability than has any other member of the family, whose wabbling romance with straight and steady James Bush Ma Frink is trying her best to bolster. Into the melange walks Australian Uncle Newt, played entertainingly by Kibbee, to stay for life.

Trouble piles on trouble for Ma Frink until Uncle Newt, making his own supper, eats sufficient to accumulate acute indigestion and pass on. Trouble with a married man and the daughter, and more inebriation on the part of Herbert, and Ma Frink breaks down, telling her family she is through. Just then in walks a lawyer with a will leaving a million dollars or so to Ma, and she goes away to sumptuous apartments, beauty parlors and a gigolo for companionship. The family goes from bad to worse, if possible, in her absence, until, again reaching a breaking point, they rush headlong after Mom, catching her just as she is boarding a plane for Palm Beach. Her family acknowledges its collective selfishness, and happiness is restored.

Lively, entertaining comedy, this should be good for almost any type of audience and played any time.—AARONSON, New York.

A First National Production. Distributed by Warner Bros. Directed by Alfred E. Green. Story and screen play by Gene Markey and Kathryn Scola. Photographed by Arthur Edeson. Film editor, James Gibbon. Art director, Jack Okey. Gowns by Orry-Kelly. Vitaphone Orchestra conducted by Leo F. Forbstein. Release date, May 26, 1934. Running time, 67 minutes.

CAST

Mom Frink	Arline MacMahon
Uncle Newt	Guy Kibbee
Joe	Hugh Herbert
Emmett	Allen Jenkins
Grandma	Helen Lowell
Lucille	Joan Wheeler
Norman	Frankie Darro
Ramon	Ivan Lebedeff
Benny	Harold Huber
Camille	Louise Beavers
Mrs. Shinliver	Maidel Turner
Mr. Brumby	Harry Beresford
Dr. Shinliver	Harry C. Bradley
Oliver	James Bush
Butler	Charles Coleman
Frieda	Joan Sheldon

Animal Antics
(Paramount)
Interesting

An interesting number of the Grantland Rice Sportlight series, although hardly ranking with several of the more active numbers of the series, this pictures something of the training of wild animals. Seen are two polar bears, engaged in a friendly boxing match; a group of beautiful and highly trained Arabian horses, and the manner of training and developing lions at a well known lion farm in California.—Running time, 10 minutes.

BRITISH PICTURES SHOWN IN LONDON

OVER THE GARDEN WALL

B. I. P. production, distributed by Wardour Films, Ltd. Directed by John Daumery. Features Bobby Howes, Marian Marsh, Margaret Bannerman, Bertha Belmore and Fred Watts.

Here is farce plus songs. Bobby Howes is well cast as the impecunious lover of "the girl next door" whom he persuades to elope and, in a London hotel, to pose as his sister until it is legally possible to marry her. (It takes three weeks in this country.) In a one-man show he sings well and puts over the comedy stuff—which includes the commandeering of a fire-wagon in a dash to catch the girl—with good spirit. Authentic London atmosphere. Moves quickly.—B. A.

▽

SOMETHING ALWAYS HAPPENS

Produced by Warner Bros.-First National Pictures, Ltd., and distributed by Warner Bros., Ltd. Directed by Michael Powell. Features Ian Hunter, Nancy O'Neill, Muriel George and Peter Gawthorne.

Ian Hunter, male lead here, is slated for Hollywood. He makes the best of a not too convincing romantic - salesman - becomes - business-magnate role. He starts a petrol-station enterprise in rivalry with the father of the girl he wants, and gets her by beating the old man to it. Fair, light entertainment, it is chiefly interesting as providing an American introduction to Hunter.—B. A.

▽

NO ESCAPE

Produced by Warner Bros.-First National Pictures, Ltd., and distributed by Warner Bros., Ltd. Directed by Ralph Ince. Features Ian Hunter, Binnie Barnes, Molly Lamont and Ralph Ince.

The hero has been in contact with a case of bubonic plague aboard ship, and is trailed through London by the police, who expect him to start an epidemic. Otherwise the plot is more or less to pattern; the hero wrongfully accused of poisoning his pal and finally cleared by confession of the pal's wife. The infection danger is used to provide fair suspense. Settings are the Malay jungle, Singapore, and liner and English country. Ince is the best player and his straightforward direction good.—B. A.

Strong to the Finich
(Paramount)
Good

Another of the excellently entertaining Popeye, the Sailor animated cartoons, this finds Olive Oyl with a flock of children at her health farm resentful of the spinach they must eat. Popeye arrives and proceeds to demonstrate to what extent spinach can produce the strength that only he possesses. It is highly enjoyable for both youngsters and oldsters.—Running time, 7 minutes.

Burn 'Em Up Barns
(Mascot)
Fast Action

If the episodes to follow are as completely crammed with action as are the first two of this new Mascot serial, the exhibitor may be assured of something which should be a good drawing card for the younger element among his patronage. Thrills and crashes, breakneck speed and dare-deviltry on automobile or motorcycle, villains and the hero protecting the property of the girl he loves and with whom he is a partner in a garage. It is all there, with each episode concluding on the proper note of suspense and impending danger for the hero. It is happily true, as far as is indicated in two episodes, that comparatively little footage in each following episode is devoted to a repeat on the closing sequences of the previous episode. In the cast are Jack Mullhall, Frankie Darro, Lola Lane, fighting for their rights, and the villainy led by Edwin Maxwell and Jason Robards. At the moment it looks like a good selling bet for the exhibitor, hitting at the youngsters in his patronage. Each episode of 12 runs approximately 20 minutes.

Hollywood on Parade—No. 13
(Paramount)
Fan Interest

This should be an entertaining short subject for screen fans who like to see the stars of Hollywood in moments off the set. Shown in this number are Buster Crabbe, trying to ride a Texas longhorn steer; with a novel method of introduction, the 13 Wampas Baby Stars of 1934, selected as budding star material, and several other personalities. Rates about on a par with others of this series.—Running time, 10 minutes.

Paramount Pictorial—No. 12
(Paramount)
Fair

Only a fair number of the series, this subject contains an interesting nature study of the tiny humming bird in action and at rest; an amusing sartorial review of what the well-dessed Englishman will wear; the application of the art of makeup to the feminine physiognomy, and another sequence of a noted composer of popular song hits shown in action, with his orchestra and vocally. A fair subject.—Running time, 10 minutes.

Paramount Pictorial
(Paramount)
Of Interest

This, number 11 of the Pictorial series, holds the interest with a diversity of subjects, including an interesting photographic description of the methods of making the perfect lenses used in the all-important microscope, and the rendition, by Ralph Rainger, of certain of his own more popular song successes of the day. The subject should be found of general interest.—Running time, 10 minutes.

Says Campaign Is Challenge to Women

The purification of motion pictures presents a challenge to Catholic women the country over that is worthy of "their best thought and action," Mrs. Harry LeBerge, vice-president of the National Council of Catholic Women, said before a luncheon in Portland, Ore., in honor of Archbishop Edward D. Howard last week.

"The movies constitute a menace to morals, homes and good government, and their salacious and obscene advertising on our billboards would make even a pagan blush. Movie producers must be taught through their cash registers that the public will not tolerate indecent films."

Fears $3,000,000 Loss

P. J. Wood, secretary of the Independent Theatre Owners of Ohio, said last week he estimates that if the move against salacious pictures keeps only 10 per cent of the people of Ohio away from theatres, the loss to exhibitors of the state will be in excess of $3,000,000 annually.


$2
THE WORLD MOVES ON
"THE LOVE STORY OF A CENTURY"
MADELEINE CARROLL
FRANCHOT TONE
Produced by Winfield Sheehan
Directed by John Ford
Story and screen play by Reginald Berkeley

WORDS FOR A $2 SMASH

Film Daily: "**Will give any fan his money's worth, even at road-show prices.** Invested with wide appeal. Ranges from languorous smoothness in the love scenes to rapid-fire action." N. Y. American: "**A notable addition to cinema's best** . . . an important event in the annals of motion picture history. A deeply stirring tale. Madeleine Carroll's is a deeply stirring performance." New York Daily News: "**A lavish production, made on a grand scale** with beautiful sets and fine photographic effects." N. Y. Daily Mirror: "Massive and spectacular film . . . **magnificent drama** . . . **stirring and impressive love story** . . . told with clarity and brilliance. Madeleine Carroll gives another sensitive and fine performance." N.Y. Evening Journal: "**Lovely, talented Madeleine Carroll makes her American debut an effective one.** Filmed on a lavish scale." N. Y. World-Telegram: "**Splendidly done. One of the most lavish and well-acted of the chronicle films** . . . a sterling and sympathetic exhibit . . . poignant and realistic." N.Y. Sun: "An ambitious undertaking . . . has plenty to offer as entertainment. Its presence at the Criterion augurs well for the new season. **Hollywood has produced another epic.**"

●

"ITS PRESENCE AT THE CRITERION AUGURS WELL FOR THE NEW SEASON!"

—New York Sun

Now Playing
Two-a-day
CRITERION
THEATRE
New York
City

FOX

Read



WILL ROGERS

in

HANDY ANDY

with

PEGGY WOOD

CONCHITA MONTENEGRO

MARY CARLISLE

ROGER IMHOF

ROBERT TAYLOR

Produced by Sol M. Wurtzel

Based on play "Merry Andrew" by Lewis Beach. Screen play by William Conselman and Henry Johnson. Adaptation by Kubec Glasmon.

Directed by David Butler

these

and you'll know what many exhibitors have SEEN for themselves!

"Sure-fire attraction for millions. There is every reason to anticipate 'David Harum' business."
—*Motion Picture Herald*

"Among the most enjoyable of Will Rogers' pictures ...particularly strong on comedy." —*Film Daily*

"Keeps the laughs rolling with gags and situations."
—*Variety Daily*

"Down-to-earth, wholesome, homespun . . . with many laughs. Fast on the heels of 'David Harum'."
—*Motion Picture Daily*

another hit from FOX *This* season!

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended June 30, 1934, from 103 houses in 19 major cities of the country, reached $930,184, a decrease of $102,783 from the total for the preceding calendar week, ended June 23, when 106 theatres in 19 cities reported an aggregate gross of $1,032,967.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"Countess of Monte Cristo" (U.) and "Whirlpool" (Col.)	19,000	"Uncertain Lady" (U.) and "Orders Is Orders" (Gaumont-British)	19,000	High 1-13-34 "Fog"	23,500
Fenway	1,800	30c-50c	"Now I'll Tell" (Fox) and "Smarty" (W. B.)	7,500	"The Merry Frinks" (F. N.) and "Fog Over Frisco" (F. N.)	8,000	Low 3-11 "Topaze" High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	11,000 15,000
Keith's	3,500	30c-50c	"Life of Vergie Winters" (Radio)	20,000	"Baby Take a Bow" (Fox)	18,000	Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Loew's State	3,700	35c-50c	"Operator 13" (MGM)	21,000	"The Thin Man" (MGM)	20,000	High 12-2 "Little Women"	28,000
Metropolitan	4,350	30c-65c	"Shoot the Works" (Para.)	30,000	"The Great Flirtation" (Para.)	31,000	Low 3-11 "When Strangers Marry"	12,000
Paramount	1,800	30c-50c	"Now I'll Tell" (Fox) and "Smarty" (W. B.)	8,000	"The Merry Frinks" (F. N.) and "Fog Over Frisco" (F. N.)	9,000	High 1-7 "Strange Interlude" Low 3-11 "Men Must Fight" High 11-4 "I'm No Angel" Low 3-11 "King of the Jungle" High 2-25 "Dangerously Yours" and "Deception" Low 6-30-34 "Now I'll Tell" and "Smarty"	23,000 11,000 44,500 26,500 17,000 8,000
Buffalo								
Buffalo	3,500	30c-55c	"Life of Vergie Winters" (Radio)	12,600	"Many Happy Returns" (Para.)	14,000	High 12-9 "Dancing Lady"	31,000
Century	3,000	25c	"Ever Since Eve" (Fox) and "Smarty" (W. B.)	5,000	"The Merry Frinks" (F. N.) and "Sorrell and Son" (U. A.)	5,800	Low 3-25 "Our Betters" High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	9,800 8,100
Hippodrome	2,100	25c-40c	"Operator 13" (MGM)	6,100	"Mandalay" (F. N.)	5,900	Low 12-16 "Solitaire Man" and "Day of Reckoning" High 5-19-34 "The House of Rothschild"	3,500 18,000
Hollywood	300	25c-40c	"The Constant Nymph" (Fox) and "Heart Song" (Fox) (2nd week)	400	"The Constant Nymph" (Fox) and "Heart Song" (Fox) (1st week)	1,100	Low 8-26 "Moonlight and Pretzels" High 1-7 "Goona Goona" Low 11-25 "Night and Day"	5,100 2,600 400
Lafayette	3,300	25c	"The Black Cat" (U.) and "The Poor Rich" (U.)	7,400	"Little Man, What Now?" U.	7,900	High 3-10-34 "It Happened One Night" and "Before Midnight" Low 12-23 "Myrt and Marge"	16,700 4,800
Chicago								
Chicago	4,000	35c-68c	"Many Happy Returns" (Para.)	35,000	"Little Miss Marker" (Para.)	36,000	High 9-2 "Goodbye Again"	75,000
McVicker's	2,284	30c-60c	"Fog Over Frisco" (F. N.)	8,500	"The Key" (W. B.)	8,500	Low 4-29 "Central Airport" High 4-14-34 "Wonder Bar"	22,000 23,000
Oriental	3,940	25c-40c	"You're Telling Me" (Para.)	20,000	"Merry Wives of Reno" (W. B.)	17,000	Low 7-1 "The Woman I Stole" High 10-14 "I'm No Angel"	5,000 50,000
Palace	2,509	35c-75c	"Strictly Dynamite" (Radio)	26,000	"Cockeyed Cavaliers" (Radio)	30,000	Low 12-16 "A Man's Castle" High 9-9 "Morning Glory"	10,000 37,000
Roosevelt	1,591	25c-50c	"Little Miss Marker" (Para.)	8,000	"Little Man, What Now?" (U.)	8,000	Low 4-28-34 "Glamour" High 10-14 "Penthouse"	11,500 16,000
State-Lake	2,776	20c-35c	"All Men Are Enemies" (Fox)	12,000	"Three on a Honeymoon" (Fox)	12,000	Low 3-4 "Luxury Liner" High 1-13-34 "Goodbye Love"	6,200 18,000
United Artists	1,700	30c-60c	"Operator 13" (MGM)	17,000	"Now I'll Tell" (Fox)	15,000	Low 2-18 "Lucky Devils" High 5-5-34 "The House of Rothschild" Low 3-18 "Perfect Understanding"	4,500 30,000 6,800
Cleveland								
Allen	3,300	20c-40c	"Half a Sinner" (U.) (3 days) "The Black Cat" (U.) (4 days)	2,800	"I'll Tell the World" (U.)	3,000	High 11-11 "Private Life of Henry VIII" Low 3-4 "Infernal Machine" and "Exposure"	12,000 1,800
Hippodrome	3,800	30c-44c	"The Circus Clown" (F. N.)	4,100	"The Key" (W. B.)	6,500	High 10-21 "East of Fifth Avenue"	30,000
RKO Palace	3,100	30c-44c	"Cockeyed Cavaliers" (Radio)	7,500	"Smarty" (W. B.)	13,500	Low 6-10 "Circus Queen Murder" High 3-3-34 "It Happened One Night" Low 8-19 "No Marriage Ties"	2,900 28,000 4,200
State	3,400	30c-44c	"Operator 13" (MGM)	14,000	"Little Miss Marker" (Para.)	10,000	High 8-19 "Tugboat Annie"	26,000
Stillman	1,900	20c-40c	"Private Scandal" (Para.) and "City Limits" (Monogram)	3,000	"Double Door" (Para.) and "Love Past Thirty" (Freuler)	3,000	Low 6-24 "The Eagle and the Hawk" High 10-28 "I'm No Angel" Low 11-18 "Stage Mother" and "Hell and High Water"	5,000 9,000 2,500
Warner's Lake	800	30c-40c	"The Party's Over" (Col.) and "Crime of Helen Stanley" (Col.)	2,000	"The Merry Frinks" (F. N.) and "The Morning After" (Majestic)	1,500	High 10-28 "Footlight Parade" Low 6-23-34 "The Merry Frinks" and "The Morning After"	10,000 1,500
Denver								
Aladdin	1,500	25c-50c	"The Merry Frinks" (F. N.)	2,000	"Half a Sinner" (U.) (6 days)	1,200	High 2-25 "Cavalcade" Low 6-23-34 "Half a Sinner" (6 days)	10,000 1,200
Denham	1,500	15c-40c	"The Great Flirtation" (Para.) (4 days)	1,200	"Many Happy Returns" (Para.)	7,500	High 10-28 "I'm No Angel" Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	16,000 1,950
Denver	2,500	25c-50c	"The Thin Man" (MGM)	7,000	"Twentieth Century" (Col.)	8,500	High 1-13-34 "Roman Scandals" Low 12-16 "The World Changes"	17,500 3,000
Orpheum	2,600	25c-50c	"The Crime Doctor" (Radio)	4,500	"The Hollywood Party" (MGM)	4,500	High 2-17-34 "Hi, Nellie!" Low 6-10 "Zoo in Budapest"	19,500 3,750
Paramount	2,000	25c-40c	"Now I'll Tell" (Fox) (3 days) "Sisters Under the Skin" (Col.) and "Whirlpool" (Col.) (4 days)	900 1,100	"Crime of Helen Stanley" (Col.) and "Social Register" (Col.) (3 days) "Now I'll Tell" (Fox) (4 days)	700 1,300	High 4-1 "The Kid From Spain" Low 4-7-34 "Ever Since Eve" and "Son of Kong"	7,000 1,500
Detroit								
Fisher	2,700	15c-50c	"The Thin Man" (MGM)	6,800	"The Merry Frinks" (F. N.)	7,900	High 1-28 "Silver Dollar" Low 3-18 "Secret of Madame Blanche"	15,400 3,100
Fox	5,100	15c-50c	"Life of Vergie Winters" (Radio)	28,200	"Baby Take a Bow" (Fox)	19,800	High 9-16 "Sing, Sinner, Sing" Low 5-15 "After the Ball" and "Afraid to Talk"	32,300 5,400
Michigan	4,000	15c-50c	"Smarty" (W. B.)	21,800	"The Thin Man" (MGM)	19,600	High 4-7-34 "Mystery of Mr. X" Low 7-1 "College Humor"	31,400 7,300
State	3,000	35c-50c	"Stolen Sweets" (Chesterfield)	3,600	.....		High 10-14 "I'm No Angel" (5 days) Low 5-5-34 "Sing and Like It" and "Keep 'Em Rolling"	24,100 3,100
United Artists	2,000	25c-50c	"Gambling Lady" (W. B.)	7,300	"Little Man, What Now?" (U.)	7,200	High 5-12-34 "The House of Rothschild" Low 3-25 "The Sign of the Cross"	17,600 4,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Chinese	2,500	50c-$1.65	"The House of Rothschild" (U.A.) (11th week-3 days)	6,218	"The House of Rothschild" (U.A.) (3 days ending 10th week)	7,560	High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
Pantages	3,000	25c-40c	"Little Man, What Now?" (U.) (2nd week)	3,100	"Little Man, What Now?" (U.) (1st week)	3,200	High 1-7 "Handle With Care"	13,000
							Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	1,500
W.B. Hollywood.	3,000	25c-55c	"A Modern Hero" (W. B.)	9,500	"The Merry Frinks" (F. N.)	9,000	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"	7,000
Indianapolis								
Apollo	1,100	20c-40c	"Baby Take a Bow" (Fox) (2nd week)	2,000	"Baby Take a Bow" (Fox) (1st week)	3,250	High 2-18 "State Fair"	7,000
							Low 6-16-34 "Wild Gold"	2,000
Circle	2,800	20c-40c	"Dr. Monica" (W. B.)	3,500	"Twentieth Century" (Col.)	4,000	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Lyric	2,000	20c-40c	"Affairs of a Gentleman" (U.) (8 days)	9,000	"He Was Her Man" (W. B.) (6 days)	4,500	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Operator 13" (MGM)	4,000	"The Thin Man" (MGM)	4,500	High 2-3-34 "Sons of the Desert"	12,500
							Low 6-16-34 "Sorrell and Son"	3,500
Kansas City								
Mainstreet	3,049	25c	"Life of Vergie Winters" (Radio) (7 days and Sat. late show)	7,000	"Glamour" (U.) (7 days and Sat. late show) (25c-50c)	23,000	High 6-23-34 "Glamour"	23,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"The Show-Off" (MGM) (7 days and Sat. midnite show)	8,000	"Operator 13" (MGM) (7 days and Sat. midnite show)	12,000	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c	"Here Comes the Groom" (Para.) and "The Key" (W.B.) (7 days and Sat. late show)	4,900	"Many Happy Returns" (Para.) and "I Believed in You" (Fox) (7 days and Sat. late show)	6,400	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Tower	2,200	25c	"Affairs of a Gentleman" (U.) (7 days and Sat. midnite show)	5,000	"Upper World" (W. B.) (7 days and Sat. midnite show)	6,400	High 6-23-34 "Upper World"	6,400
							Low 5-5-34 "Let's Fall in Love"	4,000
Uptown	2,000	25c	"Now I'll Tell" (Fox)	3,300	"Little Man, What Now?" (U.) (2nd week-8 days)	3,500	High 1-6-34 "Mr. Skitch"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Filmarte	800	40c-50c	"Shame" (Amkino) (3 days)	200	"No Greater Glory" (Col.) (3rd week)	600	High 4-14-34 "Moon Over Morocco"	7,600
			"Island of Doom" (Amkino) (4 days)	160			Low 6-30-34 "Shame" and "Island of Doom"	360
Loew's State	2,416	30c-55c	"Manhattan Melodrama" (MGM)	14,450	"Sadie McKee" (MGM)	15,407	High 4-7-34 "Riptide"	28,500
							Low 2-24-34 "Coming Out Party"	4,870
Paramount	3,596	30c-55c	"Shoot the Works" (Para.)	18,641	"Here Comes the Groom" (Para.)	17,425	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Finishing School" (Radio)	7,500	"Stingaree" (Radio) (2nd week)	11,000	High 3-31-34 "Little Women"	15,500
							Low 9-30 "Brief Moment"	1,700
W. B. Downtown	3,400	25c-55c	"A Modern Hero" (W. B.)	8,200	"The Merry Frinks" (F. N.)	8,000	High 3-25 "42nd Street"	19,000
							Low 6-2-34 "Merry Wives of Reno" and "Harold Teen"	5,000
Minneapolis								
Century	1,650	25c-40c	"Many Happy Returns" (Para.)	3,500	"All Men Are Enemies" (Fox)	4,000	High 4-22 "Secrets"	5,500
							Low 3-11 "Secret of Madame Blanche"	2,500
Lyric	1,238	20c-25c	"The Hollywood Party" (MGM)	1,500	"Looking for Trouble" (U.A.)	1,500	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 11-11 "I Loved a Woman"	1,000
Minnesota	4,000	25c-50c	"Dr. Monica" (W. B.)	8,000	"Change of Heart" (Fox)	8,000	High 11-11 "I'm No Angel"	10,000
							Low 2-3-34 "Eskimo"	7,000
RKO Orpheum	2,900	25c-50c	"Life of Vergie Winters" (Radio)	5,500	"The Circus Clown" (F. N.)	6,750	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Little Miss Marker" (Para.)	6,500	"Manhattan Melodrama" (MGM)	5,500	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"Catherine the Great" (U. A.) (5th week)	2,000	"Catherine the Great" (U. A.) (4th week)	2,500	High 5-5-34 "Private Life of Henry VIII" (5th week)	4,300
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-60c	"Little Miss Marker" (Para.) and "Many Happy Returns" (Para.)	9,000	"Manhattan Melodrama" (MGM) and "Harold Teen" (W. B.)	9,500	High 2-24-34 "Queen Christina"	13,500
							Low 12-23 "Havana Widows and "Ever in My Heart"	7,500
Imperial	1,914	25c-50c	"His Private Secretary" (Showmens) and "Found Alive" (Ideal)	6,000	"Wine, Women and Song" (Chadwick) and "Pride of the Legion" (Mascot)	6,500	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion"	6,500
							Low 7-8 "Les Bleus d'Amour"	1,500
Loew's	3,115	25c-65c	"The Black Cat" (U.) and "Uncertain Lady" (U.)	7,000	"Journal of a Crime" (F.N.) and "Come On, Marines" (Para.)	8,000	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 6-30-34 "The Black Cat" and "Uncertain Lady"	7,000
Palace	2,600	25c-75c	"The Thin Man" (MGM) and "Beggars in Ermine" (Monogram)	9,000	"The Hollywood Party" (MGM) and "Mandalay" (F. N.)	9,000	High 2-18 "The Sign of the Cross"	15,500
							Low 6-2-34 "20 Million Sweethearts" and "Secrets of a Registered Nurse"	8,500
Princess	2,272	25c-65c	"Stingaree" (Radio) and "Aggie Appleby" (Radio)	6,000	"Hi, Nellie!" (W. B.) and "Convention City" (F. N.)	6,000	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 12-23 "Sing, Sinner, Sing" and "The Chief"	5,000
New York								
Capitol	4,700	35c-$1.65	"Operator 13" (MGM)	34,000	"Men in White" (MGM) (2nd week)	35,200	High 4-7-34 "Riptide"	63,373
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-85c	"Half a Sinner" (U.)	3,200	"Private Scandal" (Para.)	7,800	High 1-7 "The Half Naked Truth"	24,750
							Low 6-30-34 "Half a Sinner"	3,200
Palace	2,500	25c-75c	"Life of Vergie Winters" (Radio)	11,000	"Murder at the Vanities" (Para.)	15,500	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"The Great Flirtation" (Para.) (6 days)	17,500	"Here Comes the Groom" (Para.)	18,500	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
RKO Center	3,700	25c-55c	"Murder at the Vanities" (Para.) (4 days) "Such Women Are Dangerous" (Fox) (3 days)	4,000	"Now I'll Tell" (Fox) (4 days) "Where Sinners Meet" (Radio) (3 days)	11,800	High 1-7 "Animal Kingdom"	71,267
							Low 6-30-34 "Murder at the Vanities" "Such Women Are Dangerous"	4,000
RKO Music Hall	5,945	35c-$1.65	"Let's Try Again" (Radio)	61,000	"Life of Vergie Winters" (Radio)	67,000	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"	44,938
Roxy	6,200	25c-55c	"Affairs of a Gentleman" (U.)	13,700	"Let's Talk It Over" (U.)	16,200	High 11-25 "The Invisible Man"	42,000
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"Dr. Monica" (W. B.)	15,815	"Fog Over Frisco" (F. N.) (2nd week)	11,425	High 10-14 "Footlight Parade"	55,190
							Low 12-23 "Sin of Nora Moran"	6,850

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"Looking for Trouble" (U. A.)....	2,000	"Many Happy Returns" (Para.)..	2,500	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven".....	1,350
Criterion	1,700	10c-56c	"Life of Vergie Winters" (Radio)..	3,500	"Operator 13" (MGM).....	4,200	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Black Moon" (Col.)..... (4 days)	2,300	"The Black Cat" (U.)..... (4 days)	2,100	High 6-16-34 "Half a Sinner" and "Uncertain Lady"	5,000
			"Sweetheart of Sigma Chi"..... (Monogram) (3 days)	1,200	"Sleepers East" (Fox)..... (3 days)	1,800	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"Little Miss Marker" (Para.)....	3,600	"Dr. Monica" (W. B.).....	3,500	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis	1,200	25c-35c	"Life of Vergie Winters" (Radio) (20c-35c)	4,800	"Where Sinners Meet" (Radio) and "The Circus Clown" (F. N.)	5,500	High 11-18 "One Man's Journey"	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-40c	"Many Happy Returns" (Para.) and "A Modern Hero" (W. B.)	7,200	"The Black Cat" (U.) and..... "The Hollywood Party" (MGM)	7,000	High 3-10-34 "Easy to Love"	17,250
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-40c	"Little Man, What Now?" (U.)..	6,500	"Operator 13" (MGM)	7,800	High 7-22 "Gold Diggers of 1933"	13,250
							Low 2-24-34 "Six of a Kind" and "Good Dame"	5,250
World	2,500	25c-35c	"Born to Be Bad" (U. A.).....	5,250	"Now I'll Tell" (Fox).....	6,750	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 5-19-34 "As the Earth Turns" and "Smoky"	3,250
Philadelphia								
Arcadia	600	25c-50c	"Thirty Day Princess" (Para.).. (6 days)	1,800	"The Witching Hour" (Para.)..... (5 days)	1,200	High 1-6-34 "Duck Soup" (7 days)....	6,500
							Low 6-2-34 "The Trumpet Blows".....	1,500
Boyd	2,400	40c-65c	"Where Sinners Meet" (Radio).... (6 days)	8,000	"Stingaree" (Radio) ..... (6 days)	9,000	High 1-6-34 "Little Women"	30,000
							Low 6-30-34 "Where Sinners Meet"....	8,000
Earle	2,000	40c-65c	"The Personality Kid" (W. B.).. (6 days)	11,500	"Return of the Terror" (W.B.).. (6 days)	12,000	High 4-7-34 "Harold Teen"	40,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	30c-60c	"She Learned About Sailors" (Fox) (6 days)	15,000	"Call It Luck" (Fox) ..... (6 days)	22,000	High 4-22 "Cavalcade"	29,000
							Low 8-5 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"Private Scandal" (Para.)..... (6 days)	2,500	"Finishing School" (Radio)..... (6 days)	2,200	High 4-8 "42nd Street"	7,700
							Low 6-23-34 "Finishing School".....	2,200
Stanley	3,700	40c-65c	"The Thin Man" (MGM)..... (6 days)	10,500	"Operator 13" (MGM) ..... (6 days)	9,500	High 11-25 "I'm No Angel"	32,500
							Low 6-16-34 "The Key".....	8,500
Stanton	1,700	30c-55c	"The Black Cat" (U.) ..... (6 days)	5,500	"Born to Be Bad" (U. A.)..... (6 days)	5,000	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"Registered Nurse" (F. N.).....	5,400	"The Hollywood Party" (MGM)..	3,900	High 4-7-34 "Wonder Bar"	13,000
							Low 3-11 "What! No Beer?"	3,500
Music Box	3,000	25c-40c	"Half a Sinner" (U.).....	4,000	"Strictly Dynamite" (Radio).....	2,800	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids".....	1,600
Oriental	2,040	25c	"Glamour" (U.)	2,500	"Upper World" (W. B.) and..... "Uncertain Lady" (U.)	1,900	High 10-14 "Rafter Romance".....	14,000
							Low 11-18 "College Coach"	1,600
Pantages	1,700	15c-25c	"Curtain at Eight" (Majestic)....	1,700	"Monte Carlo Nights" (Monogram)	1,800	High 11-4 "Lady for a Day"	10,200
							Low 4-21-34 "Laughing at Life".....	1,500
Paramount	3,008	25c-40c	"Now I'll Tell" (Fox) and..... "Springtime for Henry" (Fox)	4,000	"Little Miss Marker" (Para.) and "Sisters Under the Skin" (Col.)	6,000	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"Looking for Trouble" (U. A.)..	5,000	"Operator 13" (MGM).....	4,500	High 4-28-34 "The House of Rothschild"	9,800
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"Black Moon" (Col.) and..... "Big Time or Bust" (Tower)	6,500	"Take the Stand" (Liberty) and.. "Loud Speaker" (Monogram)	6,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 6-16-34 "The Hell Cat" and "Stolen Sweets"	5,500
Golden Gate	2,800	25c-40c	"Strictly Dynamite" (Radio).....	19,000	"Let's Talk It Over" (U.).....	16,000	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman".....	8,000
Orpheum	3,000	15c-40c	"Affairs of a Gentleman" (U.) and "Orders Is Orders" (Gaumont-British)	5,000	"Where Sinners Meet" (Radio)....	9,000	High 6-9-34 "Sing and Like It".....	19,500
							Low 6-30-34 "Affairs of a Gentleman" and "Orders Is Orders"	5,000
Paramount	2,670	15c-65c	"Many Happy Returns" (Para.).. and "Side Streets" (F. N.)	8,500	"He Was Her Man" (W. B.) and "Call It Luck" (Fox)	9,000	High 10-28 "I'm No Angel"	40,000
St. Francis	1,400	15c-65c	"The Thin Man" (MGM)..... (2nd week)	8,500	"The Thin Man" (MGM)..... (1st week)	7,500	Low 12-23 "Sitting Pretty"	7,000
							High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	3,500
Warfield	2,700	25c-65c	"Little Miss Marker" (Para.)....	22,500	"Dr. Monica" (W. B.).....	20,500	High 1-6-34 "Dancing Lady"	26,000
							Low 5-27 "Story of Temple Drake"....	10,000
Seattle								
Blue Mouse	950	15c-35c	"Murder on the Blackboard" .... (Radio) and "Double Door" (Para.)	2,750	"The Trumpet Blows" (Para.) and "Affairs of a Gentleman" (U.)	2,800	High 12-9 "Little Women".....	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Murder at the Vanities" (Para.)	6,000	"Manhattan Melodrama" (MGM).. (8 days)	7,500	High 8-5 "Tugboat Annie	19,250
							Low 5-5-34 "Tarzan and His Mate"....	5,000
Liberty	2,000	10c-25c	"No Greater Glory" (Col.).....	3,750	"Shadows of Sing Sing" (Col.) and "Dynamite Ranch" (U.)	3,400	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-50c	"Born to Be Bad" (U. A.).....	3,250	"Where Sinners Meet" (Radio)..	3,500	High 11-11 "Footlight Parade"	8,000
							Low 6-16-34 "The Black Cat".....	2,900
Music Hall	2,275	25c-55c	"Little Man, What Now?" (U.)..	5,500	"Stingaree" (Radio) ..... (6 days)	4,500	High 5-26-34 "Wild Cargo".....	11,500
							Low 6-23-34 "Stingaree" (6 days).....	4,500
Paramount	3,030	25c-35c	"Such Women Are Dangerous".. (Fox)	5,000	"The Hollywood Party" (MGM)..	5,200	High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

RIGHT NOW!

. . IN THE HEAT OF SUMMER . . WHEN YOU NEED 'EM MOST

PRODUCTIONS

. . *NOT PREDICTIONS*

FROM RKO-RADIO

★★★★

RIGHT ON THE HEELS OF

"THE LIFE OF VERGIE WINTERS"

ANOTHER FOUR ★★★★ STAR PICTURE

FOUR STARS



WANDA HALE in N. Y. DAILY NEWS (FOUR STARS ★★★★)

Yesterday's premiere audience at the Music Hall broke out in unrestrained applause. Radio Pictures has turned out in "Of Human Bondage" a picture that is at once absorbing, intense and convincing. Such a piece of filmcraft certainly could not have been turned out with any actor of less brilliance than Leslie Howard, who invests his role with a sympathy and an understanding that fit almost exactly the fine and sensitive demands of the W. Somerset Maugham classic . . . here we find Bette Davis doing a job that is so revealing as to make one ask, "Where's that girl been all this while?"... deserved glory.

REGINA CREWE in N. Y. AMERICAN

The milling throngs that stormed the Radio City Music Hall yesterday attested to the fact that a Hollywood hero does not necessarily have to be an Adonis or a crooner to succeed. Leslie Howard has made an indelible impression on the minds of men and the hearts of women . . . the film is a poignant portrait, sympathetically treated by Director John Cromwell and glossed by the polished performances of an unusually fine cast.

RICHARD WATTS, JR. in N. Y. HERALD TRIBUNE

Leslie Howard must certainly be the most satisfying actor on the English-speaking stage. There is a splendid air of rightness about everything he does. Thereupon, the mere fact of his appearance in the screen edition of that brilliant novel, "Of Human Bondage", provides the picture with dignity, power and dramatic effectiveness. As a photoplay, "Of Human Bondage" is definitely superior to the average . . . well written . . . good photoplay, made something more than that by Mr. Howard's perfect performance.

WILLIAM BOEHNEL in N. Y. WORLD-TELEGRAM

A dignified, sensitive, eminently satisfying screen treatment has been accorded "Of Human Bondage". W. Somerset Maugham's magnificent story . . . the film now on view at the Radio City Music Hall emerges a distinguished contribution to the cinema . . . adapted by Lester Cohn with such fine appreciation for the muted sorrow that is hidden in the novel's pages . . . that it has, as precious few films can claim to have, a true beauty in its writing. John Cromwell has done an extra fine job of direction, and the performances are excellent. Leslie Howard comes off with the first honors.

Film DAILY

"Bondage" Opens Big

RKO's "Of Human Bondage," on its opening day at the Music Hall, played to the best receipts of any picture since "Cavalcade" and "Little Women". Indications are that the picture will be held over a second week.

LESLIE H

IN W. SOMERSET MAU

"OF HUMAN

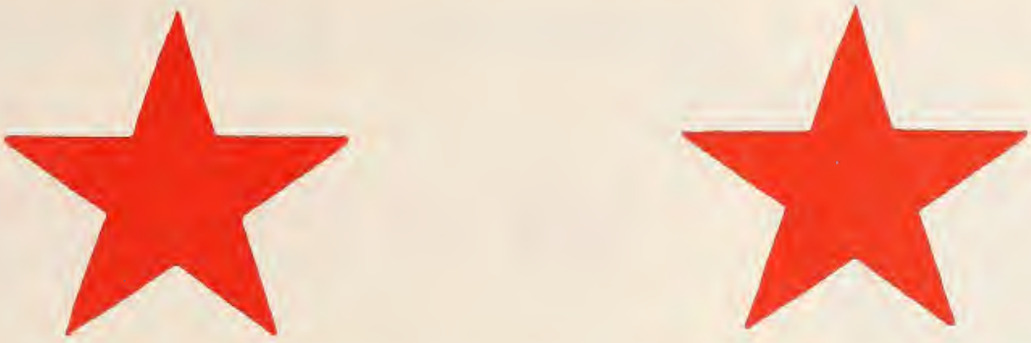
WITH BETTE DAVIS.. FRANCES DEE..KAY JOH

RKO-RADIO PICTURE

PANDRO S. BERMAN
EXECUTIVE PRODUCER

AND STILL

. . . N. Y. DAILY NEWS



BLAND JOHANESON in N. Y. DAILY MIRROR

A brilliantly acted film version of the Maugham novel.

Miss Davis will astound you . . . a dramatic character actress of overwhelming power. Touching and infinitely tender, it is a simple description of a devastating fascination. Leslie Howard's performance is exquisite. He plays it with his usual warmth, tenderness and understanding.

MORDAUNT HALL in N. Y. TIMES

The very lifelike quality of the story and the marked authenticity of its atmosphere cause the spectators to hang on every word uttered by the interesting group of characters . . . one might be tempted to say that his portrait of Philip Carey excels any performance he has given before the camera. No more expert illustration of getting under the skin of the character has been done in motion pictures.

Another enormously effective portrayal is that of Bette Davis . . . outburst of applause when the film came to an end. John Cromwell, the director, has given many a subtle and imaginative touch to his scenes. There is nothing stereotyped about this film.

EILEEN CREELMAN in N. Y. SUN

Once in a while it happens that a fine book may become a fine picture. Of Somerset Maugham's modern classic, "Of Human Bondage", be it gratefully recorded, this is true.

Adaptor Lester Cohen, and director John Cromwell, have treated the book with honesty and vigor.

Leslie Howard, of course, is perfectly cast . . . Bette Davis's portrayal of the tawdry Cockney waitress, a performance as humorous as it is powerful, was something of a surprise. This Miss Davis is an actress rather than a screen beauty in this difficult part. It is, this "Of Human Bondage", a picture to be seen.

ROSE PELSWICK in N. Y. EVENING JOURNAL

In transferring "Of Human Bondage" to the screen, director John Cromwell and adaptor Lester Cohen have done well . . . with intelligent understanding, those responsible for the picture have made it a sombrely interesting narrative. Bette Davis sheds the artificiality of her previous parts, and her portrait of the tawdry waitress, Mildred, is excellent even to her Cockney accents . . . yesterday noon's Music Hall audience broke into enthusiastic applause.

The picture is handsomely mounted and was obviously filmed with a great deal of care and thought.

HELD OVER SECOND WEEK
Radio City Music Hall
In the hottest weather in New York's history . . .

OWARD
GHAM'S GREAT NOVEL
BONDAGE"

NSON.. REGINALD DENNY.. DIRECTED BY JOHN CROMWELL

COMING THIS SUMMER

AND MORE GOODE NEWS FOR YOUR OLDE SHOWE SHOPPE!

★ ★ ★ ★



WHEELER
and
WOOLSEY

[LONG MAY THEY RAVE]

in

"COCKEYED CAVALIERS"

with

THELMA TODD . . DOROTHY LEE

NOAH BEERY. . *Directed by Mark Sandrich*

Music and Lyrics by Will Jason and Val Burton

★ ★ ★ ★

A tayle of ye old tyme chivalrie that doth make the bellie shake with comick happenings...doth soothe the opticks with merrie maidens, and comely queenes and tickles the ear with gay musick.

RKO-RADIO PICTURES

PANDRO S. BERMAN
EXECUTIVE PRODUCER

★ ★ ★ ★

You'll Be Hearing It Soon! . . . You'll Be Seeing It Soon! . . .

"DOWN TO THEIR LAST YACHT"

Produced by LOU BROCK
who made
"Flying Down To Rio"

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

BEFORE MIDNIGHT: Ralph Bellamy—Just fair mystery. Okay where mysteries are liked; not so good here, though. Running time, seven reels. Played May 15-16.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

FIGHTING RANGER, THE: Buck Jones—Buck Jones rings up another score. Plenty of action and a good family picture. Played 18-19 on Family Nights.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

FIGHTING RANGER, THE: Buck Jones—Excellent western with plenty of action. Should satisfy those who are looking for such. Played June 15-16.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

HELL CAT, THE: Robert Armstrong, Ann Suthern—This is a mighty good entertaining newspaper story. Ann Sothern is fine and Robert Armstrong is always good. The whole cast is good. I call it better than the average program picture. Our patrons mentioned it. Played June 21-22.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—Marvelous entertainment. Did a grand business and first picture ever to run five days in my town. Give it all the best playing time you can and it will surely bring them in.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

IT HAPPENED ONE NIGHT: Claudette Colbert, Clark Gable—Nothing can be added to the praise of this picture from what has already been said by other exhibitors. Some came the second time to see it. Running time, 100 minutes. Played April 21-22.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—One of the best pictures we have played this year. Has mass appeal. It's clean entertainment and a box-office success. Could have used it an extra day, which is very unusual for my town. Running time, 105 minutes. Played May 27-28.—Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

KING OF THE WILD HORSES: William Janney, Dorothy Appleby, Rex—Very good western. Played June 12-13.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

MAN TRAILER, THE: Buck Jones—Good western. Westerns are always clean, hence extra patronage from the kids whose mothers pick their shows.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

MAN'S CASTLE, A: Spencer Tracy, Loretta Young—This picture is absolutely unsuited to small towns. Columbia calls it a big special and it is anything but this. While the principals did excellent acting and the story might appeal to intellectuals, it does not draw and has no place in the small town theatre. It is not a picture for children. I am sorry I played it. It suffered several walkouts, something very unusual in my town. Running time, 73 minutes.—Mrs. G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

NO GREATER GLORY: Frankie Darro—A good picture of its kind with a four-star rating, but it meant nothing at the box-office. Played June 16-17.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

ONE IS GUILTY: Ralph Bellamy, Shirley Grey—Good little family feature. Used it on my Wednesday and Thursday Family Nights and every one liked it very much. Played May 2-3.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

SONG YOU GAVE ME, THE: Bebe Daniels, Victor Varconi—What a flop this is. Too much English in this one. No good old American community can take pictures of this type. Played April 25-26.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

THRILL HUNTER, THE: Buck Jones, Dorothy Revier—I didn't see this myself, but the cash box proved it didn't attract very many visitors. Played June 19-20.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

TWENTIETH CENTURY: John Barrymore, Carole Lombard—What a wanton waste of effort. Any one who could sit through this idiotic thing should be given a free pass to theatres for the remainder of his life. Have never seen them walk out on a feature so fast in my life. Every one was right astraddle of my neck. Poor John Barrymore will put himself right out of the game with another like this. Did a marvelous business first day, but comment was so unfavorable I put it on the shelf. Thank heaven we can do that.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

WHAT PRICE INNOCENCE?: Willard Mack, Jean Parker—This type of picture would go over in a big town much better than in suburban houses because it appeals only to a certain class of people and as no one under 16 is allowed to see it you lose the younger element, and in lots of cases the parents who can't bring the kiddies do not come themselves. Running time, 65 minutes. Played May 28-29.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

WHIRLPOOL: Jack Holt—Very good Holt picture. I believe they are cutting out some of the smut in pictures. Okay, boys; keep up the good work. Running time, eight reels. Played May 26-27.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

WHIRLPOOL: Jack Holt—Jack Holt gives us another fairly good little picture. Did a good business and pleased. Played April 11-12 on Family Nights.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

WRECKER, THE: Jack Holt, Genevieve Tobin—A fine action picture that would have gone over big here but for the fact that I ran it with "What Price Innocence" and all young folk under 16 were excluded, so we suffered accordingly. Running time, 75 minutes. Played May 28-29.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

First Division

ROAD TO RUIN: Helen Foster, Paul Page—A very nice show with business above expectations. I believe it will click in any house.—L. S. Gilligan, Tall Corn Theatre, Kanawha, Iowa. General patronage.

ROAD TO RUIN: Helen Foster, Paul Page—Played to capacity shows and broke all midweek records in my theatre. People liked the picture and received many favorable comments. Enuf said.—C. H. Sartorius, Capitol Theatre, Hartley, Iowa. General patronage.

First National

BEDSIDE: Warren William—A palooka which I had to double feature. Warner wouldn't let me do it with one of theirs, but there are enough punks from other companies to make up for it.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

BEDSIDE: Warren William, Jean Muir—A very good entertaining picture of its kind. The whole cast was fine. The cast being so good made the picture. The story was rather thin and it took good acting to save it. They did and people were satisfied with the show. Played June 21-22.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

FOG OVER FRISCO: Bette Davis, Margaret Lindsay, Lyle Talbot, Donald Woods—This released but recently and as it proved excellent entertainment I am anxious to pass along promptly the good news. The action is fast and has plenty of thrills. We ran it on our Family Night and it pleased everybody. Little better than average receipts. Played June 16.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

MANDALAY: Kay Francis, Ricardo Cortez—Not so hot. Very much disappointed in this one, both on the screen and at the box-office. Played April 22-23-24.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

MASSACRE: Richard Barthelmess—The ideal small town picture and very much enjoyed by adults and children. Not a single criticism. Better than average receipts. Played June 14-15.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

MERRY FRINKS, THE: Aline MacMahon—Here is real comedy. Aline MacMahon as Ma Frink can't be beaten. Played this on Family Days and satisfied good crowds. Played June 19-20.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

SMARTY: Joan Blondell, Warren William—And the producers deny making dirty pictures. This one is about the worst yet, swapping husbands and wives at wholesale. No wonder the churches and people are hollering for cleaner pictures. A few like this will make any one holler.—Warren Weber, Deluxe Theatre, St. John, Kan. General patronage.

SON OF A SAILOR: Joe E. Brown—This is a little old, but good. Every one liked it who likes Brown. Running time, eight reels. Played May 8-9.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers, Pat O'Brien—Another good one from Warner. No smutty remarks as in some of their releases. Too bad we don't get more like this one as the box-office can stand it during this hot weather. Running time, 80 minutes. Played June 14-15.—Frank A. Finger, Gem Theatre, Marissa, Ill. Small town patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers.—This is a natural. Warner Brothers surely know how to put it into their musicals. Did a good business and every one liked it. Played June 3-4-5.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

VERY HONORABLE GUY, A: Joe E. Brown—Joe E. Brown does not go in my town. People here did not like the picture and I surely did a poor business. This is the first time he has ever played in my house. No good. Played June 1-2.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

WONDER BAR: Al Jolson, Dick Powell, Ricardo Cortez, Dolores Del Rio—This one, while it had played all around here, still did a whale of a business in a town where pictures don't stand up more than two days. Nuf sed.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

WONDER BAR: Al Jolson—Played this late and didn't do the business I should have because of the fact that a larger town near by ran it in April, and so thoroughly covered my territory with advertising that most all the folks that wanted to see it went to see it during its four-day run in that town. Don't think this picture will compare with "Gold Diggers of 1933" or "Footlight Parade" in small towns. I didn't do but 50 per cent of the business that I did on "Gold Diggers of 1933" or "Footlight Parade." Played June 21-22.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

WONDER BAR: Al Jolson, Dick Powell, Ricardo Cortez, Dolores Del Rio—Excellent as are all of Warner Brothers musicals. Did a swell business and every one liked it. Played May 13-14-15.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

Fox

BOTTOMS UP: Spencer Tracy, Sid Silvers—This fellow Spencer Tracy always good. Never played a star more pleasing. Even in some trite pictures they like Spencer. I like him I guess because he's about as handsome as Dad Jenkins and myself. Running time, 70 minutes. Played June 17-18.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

BOTTOMS UP: Spencer Tracy—Much better than some of the specials. You can boost this and it will satisfy. Clean and good for any day. Running time, eight reels. Played May 12-13.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

CALL IT LUCK: "Pat" Paterson, Herbert Mundin—A racehorse story. Plenty of comedy and a whiz bang ending. Every one liked it. Played June 19-20.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

CAROLINA: Janet Gaynor, Lionel Barrymore—A sweet picture that was well liked by all who saw it. For some reason it didn't do any extra business here to my surprise, for I expected big things from it. Maybe because it lacks action, being a story of romance in old Carolina. Running time, 83 minutes. Played May 28-29.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell—Possibly these stars have made a better picture, but this one is hard to beat from an entertainment standpoint. Played on the hottest nights we have had this summer, but at that we fared above average at the box-office. Running time, 82 minutes. Played June 21-22.—Frank A. Finger, Gem Theatre, Marissa, Ill. Small town patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell, Ginger Rogers, James Dunn—Nice little picture. Will please most any one. It's clean and that's something these days. Played June 17-18.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

COMING OUT PARTY: Frances Dee, Gene Raymond—A sweet little picture that every one liked. Not much draw in the names, but this is one you can plug safely for average business.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

COMING OUT PARTY: Frances Dee, Gene Raymond—They certainly came out on this slow motion picture. Just a lot of waste film and they came out and told me. Can it.—West Point Theatre, West Point, Iowa. General patronage.

DAVID HARUM: Will Rogers—One of the best pictures for the past year. Drew almost capacity attendance. Greatly appreciated and often applauded. Good for any theatre any time. Played June 9.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

DAVID HARUM: Will Rogers—The patrons raved over this and told their friends how good it was because they came in as many numbers the second night as they did the first. Rogers just fitted the part like a glove. Business good. Running time, 85 minutes. Played June 6-7.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

DAVID HARUM: Will Rogers, Evelyn Venable—This picture is all that the other exhibitors have said of it. Harum was a natural character for Rogers. Rogers pulls for he has a following of people that we never see in the theatre at any other time. And if you ask me this star is the only one that has been successful this season for us. Gaynor, that used to be a bet, has slipped and never pulled normal business since "Paddy, the Next Best Thing."—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DAVID HARUM: Will Rogers—One of the most satisfactory pictures for a long time. Clean, wholesome fun for all. Nothing but praise for this one. Running time, nine reels. Played Apr. 28-29.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

DAVID HARUM: Will Rogers—The first packed house this town has had in three years. And how they came and how they raved. Too bad we can't have those every day in the week.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

DAVID HARUM: Will Rogers—Played this three days with a midnight opening and was very disappointed in the business. Did not do much over average Rogers business. However, it is beyond a doubt Rogers' best picture to date. Running time, 90 minutes. Played May 20-21-22.—Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

EVER SINCE EVE: George O'Brien—Very entertaining picture. A semi-action that has everything for entertainment. The supporting cast is excellent. Played Apr. 17-18.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, Alice Faye, Jimmy Durante—Beautiful both artistically and every other way. Probably the hot weather hit us but business was pretty close to what Fox expected judging by the guarantee.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, George White, Alice Faye, Jimmy Durante—A good musical that failed to get business. It was lavishly produced and the musical numbers were good. Durante came very near stealing the show and Alice Faye was excellent. Running time, 78 minutes. Played May 31-—une 1.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, Jimmy Durante, Alice Faye—Good musical with some splendid numbers. No big draw at the box-office, however. Running time, 80 minutes. Played June 9-10.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

HOLD THAT GIRL: James Dunn, Claire Trevor—The kind of show that sends them out smiling and not sorry they spent their all-too-scarce dimes for a show. This one has comedy, romance, thrills and about everything to hold the interest of a small town audience. Not a highbrow play but it pleased. Running time, 65 minutes. Played June 20-21.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

EAST AND MIDWEST ADD CONTRIBUTORS

Added to the ranks of the reporters to the "What the Picture Did for Me" department this week are four new contributors, hailing from the Midwest and the East. Their initial reports appear in this issue. We welcome:

Earl J. McClurg, Grand Theatre, Preston, Idaho.

L. S. Gilligan, Tall Corn Theatre, Kanawha, Iowa.

C. H. Sartorius, Capitol Theatre, Hartley, Iowa.

Robert Wile, Granada Theatre, Pearl River, N. Y.

I BELIEVED IN YOU: Victor Jory, John Boles—Somebody in the Fox lot must have believed in this one or we would have been spared the agony. Nameless casts don't help poor pictures. Someone asked me if I were testing unknowns here.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

I BELIEVED IN YOU: Victor Jory, John Boles—About one-quarter of my audience walked out on it and I don't blame them. Boys, be sure and shelve this lemon.—West Point Theatre, West Point, Iowa. General patronage.

LOST PATROL, THE: Victor McLaglen, Boris Karloff—This production is rated as a three star picture. I do not consider it worthy of this rating. It did not appeal to my patrons. Played June 16.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

MURDER IN TRINIDAD: Heather Angel, Victor Jory—Another flop from Fox. Would not hold up on Saturday which always carries a certain amount of guaranteed business. Played June 2.—Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

MY WEAKNESS: Lilian Harvey, Lew Ayres—Excellent. This one has about everything the audience can ask for, good story, good cast, good music, and plenty of laughs. Went over big. Running time, 74 minutes. Played June 13-14.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

OLSEN'S BIG MOMENT: El Brendel, Walter Catlett—El is a favorite here, and there is always a demand for comedy features. This is just a farce, to me too wet, but many men spoke about it as the kind of picture they like to see, full of laughs, nothing to thing about. There is a definite demand for the good comedy. Production companies give us all too few of them. Played June 15-16.—Mrs. G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

PADDY, THE NEXT BEST THING: Janet Gaynor, Warner Baxter—We played it old but what is the difference when it is just what the whole town wants to see. It is a great picture, clean, good comedy, romance, pathos. Why can't the companies make more like this. It appeals to the whole family and the exhibitor knows he is right when he plays it. He can guarantee it. Warner Baxter has not had good roles lately. He is deserving of the best and Fox should give more time and money to the selection of better vehicles for his starring pictures. Of course, "Paddy" is okay. Running time, 75 minutes. —Mrs. G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

SLEEPERS EAST: Wynne Gibson, Preston Foster—They all slept through this one. All four of 'em that came in. I'm glad I had a newsreel or else those four wouldn't have stayed. Still I can't forget that this outfit gave me "David Harum."—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

SMOKY: Victor Jory, Irene Bentley, Smoky—A wonderful story of a horse, beautiful scenery, good acting and plenty of thrills. Pleased everybody. Brought out some who had never been in the theatre. Running time, 69 minutes. Played June 9.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WILD GOLD: John Boles, Claire Trevor—Just a good program picture and a little snappy song that you will remember and possibly the patrons will be whistling the tune going out. Business above average on this one. Played June 11-12.—Frank A. Finger, Gem Theatre, Marissa, Ill. Small town patronage.

WILD GOLD: John Boles, Claire Trevor—A different role for John Boles and is good for one day. Miss Trevor sings very well. Pleasing little picture and is clean. Played June 16.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WILD GOLD: John Boles, Claire Trevor, Harry Green—Nothing much to this one. Slow in starting. The old story of a man living off the woman, comes the hero, the profligate killed off, a mixture of comedy (socalled) and melodrama. The hero hurt, nursed back by the heroine and they lived happily ever after. The cast did their best with a trite story and it probably will get by if you don't promise them too much. Laid in a ghost town of the old mining days is the locale, brought up to the 1934 days of the gold rush.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MGM

BEAUTY FOR SALE: Otto Kruger, Madge Evans—This is only fair entertainment and will appeal to only certain classes. It is a modern drama, with a bit of comedy, action, romance and tragedy. Many of the scenes are taken in a large New York beauty shop and is strictly adult fare. This has an excellent supporting cast and they turn in some splendid acting to make a good program picture. Played one day to fair business. Running time, 87 minutes. Played June 21.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

ESKIMO: Native Cast—A wonderful picture in every way except box-office. The wild animal shots are wonderful, beautiful scenery, especially the breaking up of the ice floes, excellent acting by the native cast, but it is just not a small town picture. Those who came were enthusiastic about the picture but not many came. I consider I ran this picture for the prestige. Running time, 117 minutes. Played June 2-3-4.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

HOLLYWOOD PARTY: Lupe Velez, Jimmy Durante, Laurel and Hardy—Personally I enjoyed this picture very much. I really thought I had a comedy hit and I heard much laughter all over the house, but after talking with quite a number of patrons, I find the ladies did not care for it, while the men did. It did only an average business or a little less. Jack Pearl is no actor and should never appear in pictures. He may be okay on the radio but no good in the talkies. Laurel and Hardy and Lupe Velez, Mickey Mouse and Jimmy Durante all do swell comedy stuff. It's all in fun and if you want to laugh, see it. I call it a good comedy. Played June 17-18-19.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small town and rural patronage.

LAUGHING BOY: Ramon Novarro, Lupe Velez—I haven't laughed since I ran this one. The kids expected wild and wooly western and walked out. The music lovers expected singing and walked out. I expected to make film rental and did not, but unfortunately the exhibitor cannot walk out. I certainly hope this chant, war whoop or what have you, is Ramon's swan song. A good actor killed by poor plays. Played June 16-17.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

LAZY RIVER: Jean Parker, Robert Young—This is a very good little picture that will please the majority of your patrons. It is a melodrama with a touch of comedy, action, romance and drama. The locale is the Louisian Bayous in the early 20th century. Ted Healy and Nat Pendleton furnish the comedy and help make this a good program picture. An excellent cast, but no outstanding star names to draw. Business good one day. Running time, 77 minutes. Played June 22.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LAZY RIVER: Jean Parker, Robert Young—A very good program picture. Story interesting and well acted.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MANHATTAN MELODRAMA: Clark Gable, William Powell, Myrna Loy—A very good picture. One of the best crook type stories every filmed, but the drought has our business and they don't like Powell here. He made too many policeman stories. Running time, 84 minutes. Played June 10.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

MANHATTAN MELODRAMA: Clark Gable, Myrna Loy, William Powell—Very excellent entertainment, although people were disappointed in the tragic ending. William Powell in the best role of his dramatic career—even outshadows the great Gable. Put this on your best nights.—Warren Weber, Deluxe Theatre, St. John, Kan. General patronage.

MEN IN WHITE: Clark Gable, Myrna Loy—A splendid picture. Great acting by the stars but the picture did not draw the business it should. Seemed to satisfy those we got, but did not draw as a special in this town. Wrong kind of a story. People want to laugh and forget their troubles when they go to a show nowadays. Played June 17-18.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MEN IN WHITE: Clark Gable, Myrna Loy—Okay but not a big special. Should do a little extra business and will please generally.—Warren Weber, Deluxe Theatre, St. John, Kan. General patronage.

MYSTERY OF MR. X: Robert Montgomery, Elizabeth Allan—Good murder mystery that went over

COLUMBIA MARCHES ON

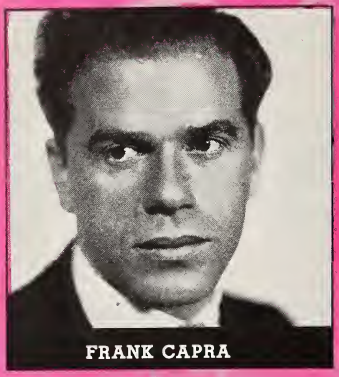
THROUGH 1934-1935

with

OUTSTANDING PERSONALITIES

COLUMBIA PICTURES

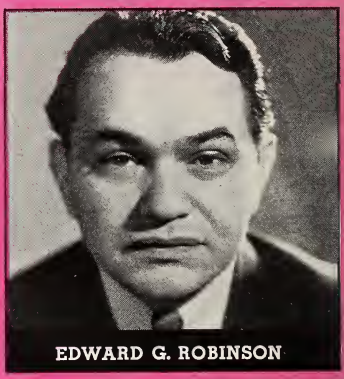
The Greatest Galaxy of



FRANK CAPRA



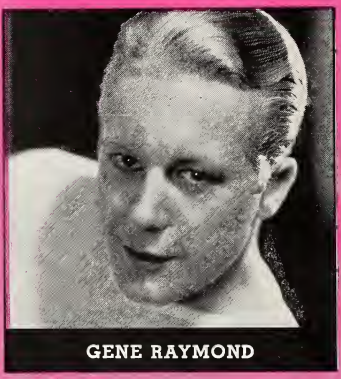
CLAUDETTE COLBERT



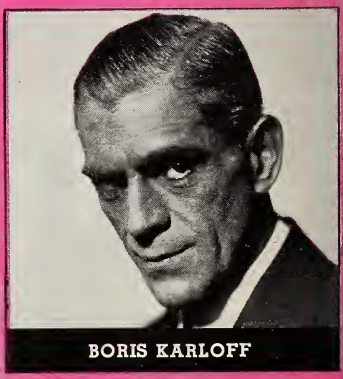
EDWARD G. ROBINSON



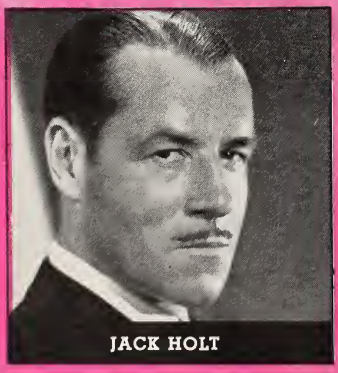
NANCY CARROLL



GENE RAYMOND



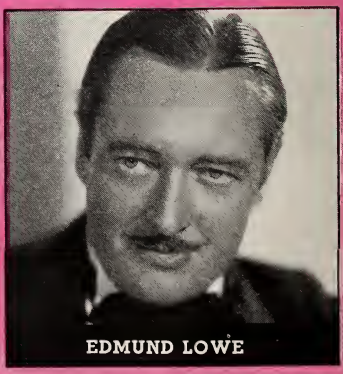
BORIS KARLOFF



JACK HOLT



FAY WRAY



EDMUND LOWE

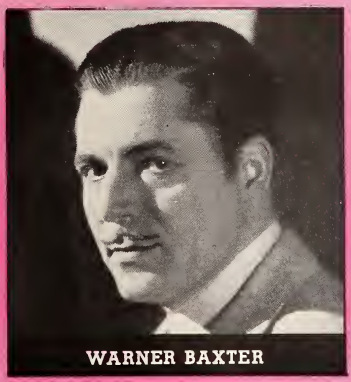
COLUMBIA PICTURES

NOTE: The finest box-office names available will be added to this list as pictures are scheduled for production.

Stars in Columbia's History!



GRACE MOORE



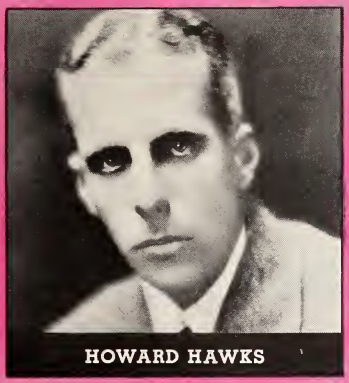
WARNER BAXTER



MYRNA LOY



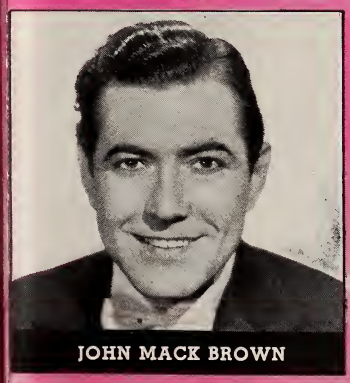
ANN SOTHERN



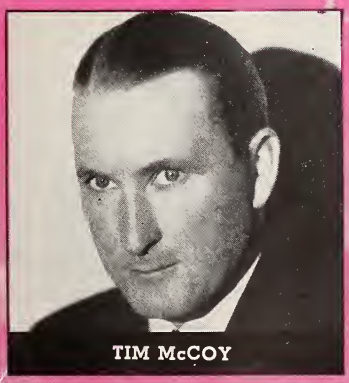
HOWARD HAWKS



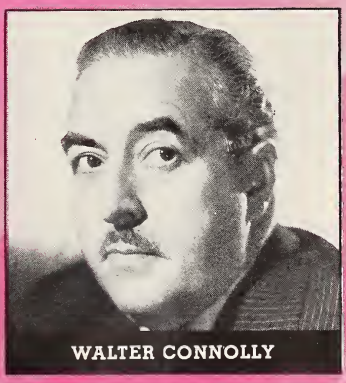
LUPE VELEZ



JOHN MACK BROWN



TIM McCOY



WALTER CONNOLLY

This is in line with Columbia's successful policy of casting players to fit roles.

COLUMBIA

Names that Sparkle at the Box-Office



JACK HALEY



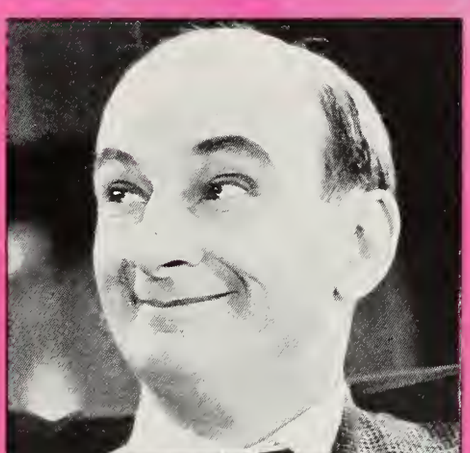
VICTOR SCHERTZINGER



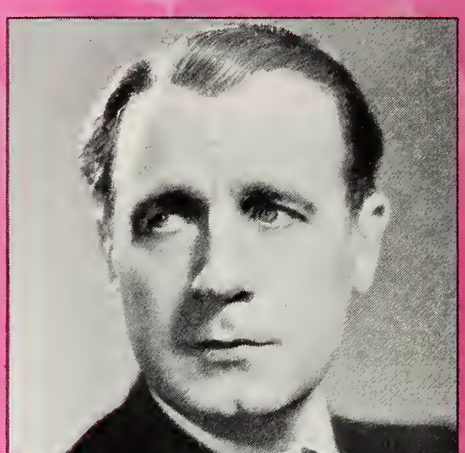
RICHARD CROMWELL



LYLE TALBOT



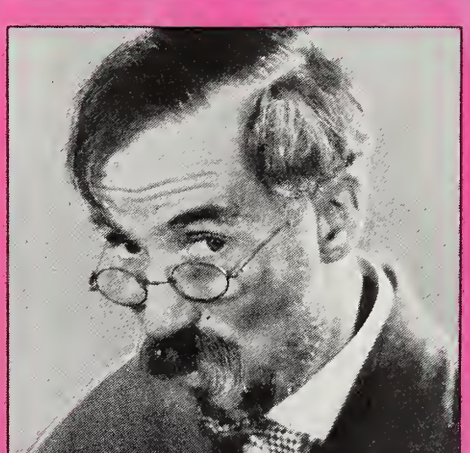
LEON ERROL



TULLIO CARMINATI



WALTER CATLETT



ANDY CLYDE



HARRY LANGDON

—— AND MORE TO FOLLOW

MARCH ON with COLUMBIA through 1934-1935!

in spite of London locale. Everyone likes Robert Montgomery and this one holds the interest to the last reel. Running time, 85 minutes. Played June 10-11.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

QUEEN CHRISTINA: Greta Garbo, John Gilbert —There's life in the old gal yet. I got the history students in there but the teachers were kind of shocked. Still it did the business and that's what counts.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

RIPTIDE: Norma Shearer, Robert Montgomery— I hope for the sake of MGM and Shearer that this one went in the big towns. It was way over their heads here. But they still come to see Shearer. However, in this case, not enough of them.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

RIPTIDE: Norma Shearer, Robert Montgomery, Herbert Marshall—Norma Shearer's first picture in two years must, of course, prove an event to any thetare. The picture is her typed style, nothing original, but interesting. It is well mounted. Clear photography, fine backgrounds and beautiful gowns made it attractive as well as the acting of the principals. The English is a little too broad at times. The picture held up with heavy competition of a big floor show at a tavern, which means real competition in a little town. Running time, 93 minutes. Played June 17-18-19.—Mrs. G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

SHOW-OFF, THE: Spencer Tracy, Madge Evans —This one is not up to Metro standard. They've spoiled us, though. If RKO had made it we would have said it was a good picture. It didn't mean much at the box-office, though.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

SHOW-OFF, THE: Spencer Tracy, Madge Evans— Our patrons seemed to enjoy this very much, judging from the expression on their faces while this was unreeling and the frequent outbursts of laughter. Drawing power a little better than average for this time of the year.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

SONS OF THE DESERT: Laural and Hardy—A good comedy. Pleases the young adults.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TARZAN AND HIS MATE: Johnny Weissmuller, Maureen O'Sullivan—A thriller to above average business.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

TARZAN AND HIS MATE: Maureen O'Sullivan, Johnny Weissmuller—Stress the fact that it is a new and different Tarzan and not to be confused with any other. It is a masterpiece of scientific production and everything the producers claim for it. Better than average receipts. Played June 16-17-18.— M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

THIS SIDE OF HEAVEN: Lionel Barrymore— Very good picture, used on a Family Night, that pleased. This fellow Barrymore will always please if you can get them in on him. He should pay John's salary to keep him out of pictures. This would help Lionel 100 per cent. Running time, 74 minutes. Played June 12.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

THIS SIDE OF HEAVEN: Lionel Barrymore, Fay Bainter—A swell picture but there just wasn't enough life in it to draw them in for two days.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small tow and suburban patronage.

TUGBOAT ANNIE: Wallace Beery, Marie Dressler—Wonderful.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

VIVA VILLA!: Wallace Beery—A great show but also a great flop at the box-office. Doubled advertising on this and did under average business. Might go okay in a Mexican settlement but no good in my town.—Warren Weber, Deluxe Theatre, St. John, Kan. General patronage.

VIVA VILLA!: Wallace Beery, Fay Wray—Excellent of its kind. Wallace Beery turns in a wonderful performance. Played June 14-15.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

YOU CAN'T BUY EVERYTHING: May Robson, Lewis Stone—Good. May Robson really stars. Running time, 85 minutes. Played June 7-8-9.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

Maestic

LOUDSPEAKER, THE: Ray Walker—Monogram has hit the nail on the head again. This time Ray Walker wisecracks his way through 65 minutes of darn good entertainment, ably assisted by pretty little Jacqueline Wells. Plenty of laughs and it pleased every one 100 per cent. Don't be afraid to step on it, and keep your eye on Monogram this year; they are coming through with pictures that the big producers would be proud to release. Running time, 65 minutes. Played June 23.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

SENSATION HUNTERS: Arline Judge, Preston Foster—Played on a double bill and the other picture was good. The less said about this one the better. It did not give satisfaction. We played it old; perhaps it was better when it was first released.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Paramount

BOLERO: George Raft, Carole Lombard, Sally Rand—A very good story featuring dancing, with both Raft and Lombard showing to advantage. No gangster stuff for Raft in this one; in fact, he has to be a gigolo in one or two scenes. Oh, yes, Sally Rand displays her renowned fan dance. Business just fair. Running time, 83 minutes. Played June 1-2.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

COME ON, MARINES: Richard Arlen—Richard Arlen does a good job in this one. Did an excellent business and everyone liked it. Played May 23-24 on Family Nights.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

DEATH TAKES A HOLIDAY: Fredric March, Evelyn Venable—Beautifully done as are most Paramount pictures, but evidently too highbrow for my town, for they didn't come in to see it at all.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

DEATH TAKES A HOLIDAY: Fredric March, Evelyn Venable—Fredric March at his best here. Grossed big at the box-office and what a pleasure to hear the comments on it in the lobby. Played May 20-21-22.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

DESIGN FOR LIVING: Miriam Hopkins, Fredric March, Gary Cooper—A cleverly produced drama of the risque type. This class of drama will no doubt be out as a result of the clean-up drive. it is so artistically done that the easy morals are pretty well glossed over. Drawing power first day above average with a much below average attendance the following two days.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

DOUBLE DOOR: Evelyn Venable, Kent Taylor— This picture will make them talk. Many will not like it because of the part Mary Morris plays, but it's a good picture of its kind and well acted. Very depressing but also interesting. It will not break any records.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small town and rural patronage.

FOUR FRIGHTENED PEOPLE: Claudette Colbert, Herbert Marshall—This is only a fair picture of the jungle type. It is a drama filmed on a South Sea island and practically the entire show is taken in the jungle. If you must play this, play it only one day and let it go at that. DeMille is falling down on his pictures lately, but what he needs is more elaborate settings. We played this one day to only fair business. Running time, 75 minutes. Played June 20.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HELL AND HIGH WATER: Richard Arlen, Judith Allen—Played this one late but they came anyway. It is a good picture for a small town and they like Arlen.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

LAST ROUND-UP, THE: Randolph Scott, Monte Blue—A splendid drawing card. Why do producers think westerns are out? The radio has popularized the song "The Last Roundup," which was excellently done in the picture, a version of Zane Grey's "Border Legion." It is said that Paramount paid 15,000 for the use of the song in this picture so it should mean something to advertise the fact. Monte Blue steals the story. Running time, 65 minutes. Played June 8-9.—Mrs. G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

MANY HAPPY RETURNS: Guy Lombardo and Orchestra, Burns and Allen—Here is a very good comedy that is fast moving and full of laughs from start to finish. Just the type of entertainment that should please all of your patrons. Guy Lombardo and his band furnish the music, Burns and Allen furnish the laughs and the tap dancing by Taylor and Rutledge, and then the dance team of Veloz and Yolanda. This is the show for the whole family. Business good on two day run. Running time, 66 minutes. Played June 18-19.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MELODY IN SPRING: Lanny Ross, Charlie Ruggles—A very beautiful little picture. Did a swell business and went over very well. Played May 25-26.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

MURDER AT THE VANITIES: Carl Brisson, Kitty Carlisle—Business just average on this one, but picture deserves better patronage. Just why this failed at the box-office I do not know, because it is a good picture. Paramount had better bargain for some old stars or they will be limping. Played June 10-11-12.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

SHE MADE HER BED: Sally Eilers, Richard Arlen—Title no go; gives one the wrong impression; sounds too sexy. It is a little of that but lots of excitement, too, with a lion and wild cats starring and ends up with a fire. The patrons do not expect this with such a title. Business fair. Running time, 70 minutes. Played June 1-2.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

SHE MADE HER BED: Richard Arlen, Sally Eilers—This is only a fair picture. It is a romance of two kinds of love and the locale in an auto camp, where there is a county fair showing. It has a touch of action, thrills, romance and comedy. It has an excellent cast, but in spite of this it is only a program picture and good for only one day showing. We played this on a midnight show to very poor business. Running time, 78 minutes. Played June 16 midnight.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SIX OF A KIND: Charles Ruggles, Mary Boland, W. C. Fields, Alison Skipworth, Burns and Allen— Great. Fields is the whole show and they're still talking about that billiard game. Business wasn't so good but it picked up when a week later I played "You're Telling Me."—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

SIX OF A KIND: Charles Ruggles, Mary Boland —Miserable attempt at entertaining people. A waste of time and all that goes with it. No good. Played Apr. 29-30-31.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

SIX OF A KIND: Charles Ruggles, Mary Boland, W. C. Fields, Alison Skipworth, Burns and Allen— Gloriously funny, although Fields steals the show from Alison Skipworth and Mary Boland. Running time, 65 minutes. Played Apr. 12-13.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

THIRTY DAY PRINCESS: Sylvia Sydney, Cary Grant—Sylvia Sidney again, and are we glad to see her. This is a clever little picture, with Sylvia taking a double part. Did an excellent business and everyone liked it very much. Give us some more like this one, Paramount.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

TOO MUCH HARMONY: Bing Crosby, Judith Allen, Kitty Kelly—A musical romance, not in a class with Bing's "Going Hollywood." Bing himself very good, and a new star, Judith Allen, a most attractive girl. We hope to see more of her. We did not like the combination of these Harlem black girls in a white girls' chorus. In fact, "Black Moonlight" could have been omitted completely, although we like Kitty Kelly. Without that, it was a good show, a good drawing card at the box-office. Running time, 75 minutes. Played June 10.—Mrs. G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

TRUMPET BLOWS, THE: George Raft—This picture broke our house record of the past two years for low grosses and proved to me just what I have always thought: Raft is not an actor; he can't even talk. Adolphe Menjou was the only real actor in the picture and he worked hard to put over a poor part. Running time, 68 minutes. Played June 11-12.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

TRUMPET BLOWS, THE: George Raft—This is George Raft's best picture. The bullfights were great. Did a big business and everyone liked it. Played June 15-16.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

WHARF ANGEL: Victor McLaglen, Dorothy Dell —This picture is on the order of Mae West's "She Done Him Wrong." I think it is just as good. Played it on Family Nights, June 6-7 to an excellent business.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

STANDARD TEXTBOOKS on PROJECTION

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NADELL'S $2.60

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WITCHING HOUR, THE: Judith Allen, Tom Brown—Good program picture to fair business.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small town and rural patronage.

YOU'RE TELLING ME: W. C. Fields—In the winter this would have been a knockout. The heat hit us when this one came along, but still it did average business.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

YOU'RE TELLING ME: W. C. Fields—All W. C. Fields, but very good. Played on Family Nights and everyone got a big kick out of it. Did an excellent business. Played June 13-14.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

YOU'RE TELLING ME: W. C. Fields—This is a side-splitting comedy if there ever was one. There is only one Fields, his type being unique and I have noticed an increased interest in his pictures by our patrons. Better than average receipts. Played June 9.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

RKO

BEFORE DAWN: Stuart Erwin, Dorothy Wilson—Played this on a double feature and after the first show took it off. The poorest independents are better this this.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

CRIME DOCTOR: Otto Kruger, Karen Morley—Fine picture, only it had to be a murder story that not only runs the people away but you just cannot get business here with this type picture. This is a very good one that pleased the few who came to see it. Running time, 62 minutes. Played June 19.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

DELUGE, THE: Peggy Shannon, Lois Wilson—Too much of the earthquake stuff and then cheap melodrama afterwards. What an opportunity wasted. No names either.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

FINISHING SCHOOL: Frances Dee, Bruce Cabot—Here is a picture that is sure to please. Our patrons just eat it up and are calling for more like it. Running time, 72 minutes. Played June 18-19.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

FLYING DOWN TO RIO: Dolores De Rio, Ginger Rogers, Gene Raymond, Raul Roulien—A splendid picture, absolutely original in conception, far away from the usual backstage plot. Scenes elaborate, beautifully directed. Nothing but praise for the whole picture, especially the ballet in the clouds which looked convincing. Gene Raymond suddenly seems to have come into his own and where has Fred Astaire been during all these musical pictures? He is a sensation. He is a great comedian and dancer combined. What a help. People are still talking about this musical comedy. The company put out some good paper on the picture, especially the miniature window cards. Running time, 80 minutes. Played May 27-28-29.—Mrs. G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

HEADLINE SHOOTER: William Gargan, Frances Dee.—Terrible. No sense, rhyme or reason and they all told me so. Why, oh, why must they take on Mr. Schnizter to make stuff like that.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

HIPS, HIPS, HOORAY: Wheeler and Woolsey, Ruth Etting—This is a real good comedy that is sure to please all of the Wheeler and Woolsey fans. It is full of pep and spicy dialogue. One laugh after another, some beautiful girls and two musical numbers make this an excellent musical comedy. One of their best. Good entertainment and should do a good business. We played this one day to good business and pleased all. Running time, 68 minutes. Played June 23.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

KEEP 'EM ROLLING: Walter Huston—Very good picture of the United States cavalry. Somewhat slow and draggy and devoid of comedy. Pleased what few came to see it. Running time, 72 minutes. Played June 21.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

LONG LOST FATHER: John Barrymore, Helen Chandler—Well, this one did not knock them off their seats. The nearest thing to nothing this company has given us and disappointed quite a lot of people. When this star is advertised people look for entertainment. John did his best, but there was nothing to work on. We played it as a double feature bill and they let us live, as the other picture was good.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

LOST PATROL, THE: Victor McLaglen, Boris Karloff—If you like to run over an hour of desert scenes and many killings, this is what you need. No comedy, no music; so book your shorts to make it a Program. Played June 21-22.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

MAN OF TWO WORLDS: Francis Lederer, Elissa Landi—Very good if it had not been that it in some ways resembled "Eskimo," to which the audience evidently compared it. Lederer does a marvelous piece of acting, as does Landi. Interesting and more comedy than in "Eskimo," but they are of the same type, which is not so good at the box-office. One such as this is enough in one season just as it is with animal pictures. The resemblance of this type of picture is too close to be run in the same house.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MEANEST GAL IN TOWN, THE: Zasu Pitts, El Brendel, Pert Kelton, James Gleason, "Skeets" Gallagher—Well there was a lot of this picture. Everyone worked to make it good. Some very good comedy and some not so good. Take it all around, our patrons said it was pretty good entertainment and with good shorts added we got out alive. The second night was sad, they did not come.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MEANEST GAL IN TOWN, THE: Zasu Pitts, Pert Kelton, El Brendel—It pleased here. Played June 14-15.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

MEANEST GAL IN TOWN, THE: Zasu Pitts, El Brendel—Entertaining comedy that pleased my patrons. Good acting and a lot of laughs and that is what they want these times. Running time, 67 minutes. Played June 6-7.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MIDSHIPMAN JACK: Bruce Cabot, Betty Furness—Here is one you can't go wrong on. A good story of Annapolis. Good at the box-office. It's a pleasure to run pictures like this.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

RAFTER ROMANCE: Ginger Rogers—Consider this a very pleasing little picture. Nothing big, but will satisfy all who are looking for light comedy. Played June 17-18.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

RIGHT TO ROMANCE: Ann Harding—By all means get the women out when you play this, and if they bring the men along they won't be disappointed. Ann Harding is truly a wonderful actress and her work in this picture is very clever. Played June 24-25.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

SING AND LIKE IT: Zasu Pitts, Pert Kelton, Edward Everett Horton—Very good comedy that did not draw. Too many Pitts' pictures. This gal must work night and day, she is in everyone's pictures. Running time, 70 minutes. Played June 13-14.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

SPITFIRE: Katharine Hepburn—This is a hard one to report on. Katie Hepburn good but Ralph Bellamy easily stole the show. My patrons didn't like this one much. Running time, 88 minutes. Played June 3-4.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

STINGAREE: Irene Dunne, Richard Dix—A story of rural Australia with Dix as the bad man. Dunne gets the opportunity to sing quite a few times and in all it is a very good and a clean picture. Running time, 77 minutes. Played June 7-8.—Frank A. Finger, Gem Theatre, Marissa, Ill. Small town patronage.

THIS MAN IS MINE: Ralph Bellamy, Irene Dunne—This is a very good picture. Pleased my people. Play it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

WILD CARGO: Frank Buck—This is an outstanding production of its kind. Our patrons thought it just fair. Does not hold interest as well as a feature that has a story. Did not do the business I expected it would. Running time, nine reels. Played June 15-16-17.—Bob Schwall, State Theatre, Ipswich, S. D. Small town patronage.

United Artists

ADVICE TO THE LOVELORN: Lee Tracy—This is a very funny picture. The story is weak, but Lee Tracy is excellent. Running time, 62 minutes. Played June 8-9.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

GALLANT LADY: Ann Harding—An excellently acted picture with Ann Harding and Clive Brooks showing up well. Brook in fact did a difficult part in his usual splendid style. Otto Kruger deserves honorable mention and we must not forget Dickie Moore. The ladies went for the latter in a big way. Running time, 81 minutes. Played June 4-5.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

HOUSE OF ROTHECHILD, THE: George Arliss—Very good picture. Well acted and good story of the banking house of Rothschild in Europe. Dialogue with the days of Napoleon and many of the wars and quarrels of Europe and the unjust persecution of the Jews. I am sorry to report that after paying high film rental, overhead, etc., had no money left. I met with exceptionally strong roadshow opposition which may account for my losses, but even at a loss a picture of this kind is worth while and I take pleasure in recommending it to my exhibitor friends. Played June 10-11-12.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small town and rural patronage.

LOOKING FOR TROUBLE: Jack Oakie, Spencer Tracy—Excellent, perfect and other superlatives. Give us more of this kind. My patrons, of which I had plenty, ate it up. Oakie superbly funny and Tracy perfect. Thrill shots are frequent and interesting. Why can't we have more of this kind from this team? Twentieth Century a great company. Running time, 77 minutes. Played June 17-18.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

NANA: Anna Sten—Too sad. My patrons were so fascinated by Anna Sten they forgot to complain. Running time, 88 minutes. Played May 27-28.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

PALOOKA: Jimmy Durante, Stuart Erwin, Lupe Valez—Here is a picture. The only complaint was that Erwin could have retained his title by having his Pop teach him how to box. I believe also that it could have ended that way. Jimmy Durante swell and Erwin excellent. Running time, 86 minutes. Played June 10-11.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

Universal

ALL QUIET ON THE WESTERN FRONT: Lew Ayres—Made a mistake in playing this one. It was good several years ago, but means nothing today, although the picture was never played in this town. Practically no business first night and less the second. Running time, 80 minutes. Played May 24-25.—Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

BELOVED: John Boles—A very good picture for the better class people, too slow for the fellows who like action. A picture like this is very hard to sell even though it is a good picture. It is just too slow. See where Uncle Carl has announced "Zest" again. I am wondering if he will announce the "Left Bank." Believe he outsmarted Metro when he let them make "Laughing Boy," though. Running time, 74 minutes. Played June 20.—A. J. Simmons, Plaza Tehatre, Lamar, Mo. General patronage.

BELOVED: John Boles, Gloria Stuart—The first half of this feature was good entertainment. Later and particularly near the end it became very slow and dragging. Only a fair picture. Played June 2.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

BELOVED: John Boles—This musical drama of three generations has much to recommend it and also something to criticize. In showing Boles as an old man they made him entirely too old. I know folks past 80 years of age that do not look nearly as old and feeble as Boles did in this and why could they not leave him live for a while to enjoy his triumph? Why make patrons take death with them on leaving the theatre? Drawing power below average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

BELOVED: John Boles, Gloria Stuart—Good, clean high class drama with a beautiful story of a musician who composes a symphony with a life time of work, aided by the love and encouragement of a faithful wife. The churches can't object to this. It's the kind of picture you would like to give your women's club or school or church. Appeals more to women. It is almost epic in style and slow in developing. Boles sings again. He is very popular and everyone asks for his pictures. He should sing in all of them. Incidentally he does very fine work in this role. If the strenuous objectors to poor pictures would come out to good ones like "Beloved," they might learn something. The good ones do not seem to interest them. Running time, 82 minutes.—Mrs. G C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

COUNTESS OF MONTE CRISTO: Fay Wray, Paul Lukas—A rather good story and it held their interest. The names weren't very good though, as Paul Lukas and Fay Wray make about 20 pictures a year.—Robert Wile, Granda Theatre, Pearl River, N. Y. Small town and suburban patronage.

COUNTESS OF MONTE CRISTO: Fay Wray, Paul Lukas—Good entertainment. Gave good satisfaction. A good clean picture. Played June 14-15.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

CROSBY CASE, THE: Wynne Gibson—Not so hot. Story weak and nothing happens. Patronage good, but I'll credit that entirely to the Clyde Barrow-Bonnie Parker special also showing. Running time, 60 minutes. Played June 14-15-16.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

HALF A SINNER: Joel McCrea, Sally Blane—You can leave the above named stars out of the picture and put in Berton Churchill as the deacon and you have the picture. It's a complete washout with the exception of his work. And he had a big load to carry to put the picture over. He is probably stoop shouldered by now with his efforts. A complete failure as far as the audience was concerned. No brains in the direction was apparent.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HONOR OF THE RANGE: Ken Maynard—Some action, but just an ordinary western. The scenes were mostly at night and this detracted greatly from the effectiveness of the picture. Played June 23.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

HONOR OF THE RANGE: Ken Maynard—Here is a good western picture that is full of action, thrills

IN THESE CHANGING TIMES



Names, facts and figures continue to make vivid, dramatic motion picture history.

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MOTION PICTURE ALMANAC

1790 BROADWAY NEW YORK CITY

and fighting. Ken Maynard and his horse Tarzan always please my patrons and with a good story they are sure to get a good business. On account of an all day celebration we only ran this one night, Saturday, to the best business in many weeks. Let's have more like this. Running time, 61 minutes. Played June 23.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

I LIKE IT THAT WAY: Gloria Stuart, Roger Pryor--A rather different musical. A few names would have helped to raise the gross. As it was it was pretty poor at the box-office and the tunes, while good, had never been exploited enough.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

I LIKE IT THAT WAY: Gloria Stuart, Roger Pryor—An excellent title wasted. Universal had an idea somewhere, but with poor story construction and disgusting direction it was lost. Gloria Stuart is very attractive and Roger Pryor is okay, but somehow this misses from even being a fair program picture. The music was very good but it did not overcome the weakness of the story. If you have it bought play it only one day. Played June 14.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

I LIKE IT THAT WAY: Gloria Stuart, Roger Pryor—Not a big musical, but a nice small one. A few good song and dance numbers. No comments. Running time, eight reels. Played May 5-6.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

I'LL TELL THE WORLD: Lee Tracy—Very good newspaper story. Tracy is going good in this one. Well liked here. You can play this any day. Running time, eight reels. Played May 29-30.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

I'LL TELL THE WORLD: Lee Tracy, Gloria Stuart—A good program picture. If you like Lee Tracy it will go over okay. Played June 12-13.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

LET'S BE RITZY: Lew Ayres—Just fair entertainment. No comments. Running time, 68 minutes. Played May 19-20.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

LOVE BIRDS, THE: Slim Summersville, Zasu Pitts—Great. Summerville and Pitts are good draws. Personally I thought it was terrible, but what's my opinion against the customers?—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

LOVE BIRDS, THE: Slim Summersville, Zasu Pitts—Not so good. This team is stepping fast. Not the best of entertainment by any means. Running time, 70 minutes. Played June 5-6.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

MADAME SPY: Fay Wray, Nils Asther—A great picture with lots of action, too. Of course, it is war again but not too much of it so that the patrons will like it. Fine entertainment. Average business. Running time, 69 minutes. Played May 30-31.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

POOR RICH, THE: Edna May Oliver, Edward Everett Horton—Good comedy but again no names. This one was really clever and anyone who sees Edna May Oliver gets a laugh. Horton is good, too, but being overdone a bit now.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

POOR RICH, THE: Edna May Oliver, Edward Everett Horton—Very, very silly. A few walkouts. Business poor second night. Running time, seven reels.—C. V. Hunerberg, Prnicess Theatre, Parkersburg, Iowa. General patronage.

STRAWBERRY ROAN: Ken Maynard—Here is a western that's good. Has a little music mixed in which pleased some people. Played June 16-17.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

WHEELS OF DESTINY: Ken Maynard—Good western, better even than some of his others. Westerns are still liked here if run at low admission. Played May 22-23.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

Warner

AS THE EARTH TURNS: Jean Muir—One of the season's best. A story of the farm. We told 'em what it was and did a very good business both days. You'll like this girl Jean Muir. She's better than Garbo in small towns. Running time, 65 minutes. Played June 22.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

EASY TO LOVE: Alolphe Menjou, Mary Astor—A very good picture which seemed to please. Very spicy and also very entertaining. Excellent cast.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

GAMBLING LADY: Barbara Stanwyck—Plenty good. Barbara Stanwyck turns the trick again in the true poker story. Very well done and everyone likes Barbara. Played May 11-12.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

HAROLD TEEN: Hal LeRoy—A very nice and pleasing picture with a musical background that should please most everyone. Hal LeRoy's tap dancing is positively a riot. Splendid supporting cast. Running time, 65 minutes. Played June 18-19.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

HAROLD TEEN: Hal LeRoy, Rochelle Hudson—A swell little collegiate picture. Hal LeRoy does a fast dance act that almost takes their breath. Played May 9-10 on Family Nights.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

HEAT LIGHTNING: Aline MacMahon, Glenda Farrell—A very good picture but the desert atmosphere and the murder angle didn't help much. Besides that I had a terrible print and the people complained that sentences were cut off. Had to double feature it, too.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

HI NELLIE!: Paul Muni—Here is a good picture that will satisfy. That boy, Muni, is good in any role. Average business and 100 per cent satisfactory. --A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

HOUSE ON 56TH STREET, THE: Kay Francis, Ricardo Cortez, Gene Raymond—This proved one of the best pictures we have had in a long time. It is strictly adult fare, good plot, excellent acting, unusually good directing. It pleased 100 per cent and held up for the three days. Those who saw it boosted it. Running time, 68 minutes.—Mrs. G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

JIMMY THE GENT: James Cagney, Bette Davis—Very fast moving comedy and they laughed and laughed. But those who didn't come to see it, and they were legion, don't help the gross much.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

JIMMY THE GENT: James Cagney, Bette Davis—Here is a typical Cagney show that is chock full of action, comedy and romance. Just the type of picture that will appeal to all your patrons and will add much to Cagney's popularity. It is good entertainment and suitable for the whole family. The trailer sold the show days in advance and will do the same for you. Played one day to a good business. Running time, 67 minutes. Played June 23.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

JIMMY THE GENT: James Cagney, Bette Davis—James Cagney puts this over in fine shape. Did a swell business and it went over good. Played April 27-28.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

LADY KILLER: James Cagney, Mae Clarke—Another one of those fast, swell pictures that only Warner Brothers could produce. James Cagney better than ever, Mae Clarke plenty good. Margaret Lindsay excellent. As long as Warner can make pictures like this no one need worry, for they certainly make some swell ones. It is worth the price of admission to hear the incidental music by the Vitaphone orchestra. Give us plenty of popular music in your pictures, Warner Brothers, and keep the standard up and up.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

MERRY WIVES OF RENO: Glenda Farrell, Margaret Lindsay—One of the cleverest comedies ever produced, as good or better than "Convention City." If Warner Brothers produce next season as consistent a program as they have this, it will certainly be a boon to us small town exhibitors. The satisfaction that I have had this year in regard to quality of pictures and the very efficient service rendered by the Dallas office has certainly made it a pleasure to do business with them. So let's hope they continue to look to the exhibitor's interest as well as their own as they have so consistently done the past year. Played June 7-8.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

UPPER WORLD: Warren William, Ginger Rogers—This is a good picture. Business good and patrons satisfied. Played June 23.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

Short Features

Celebrity

BRAVE TIN SOLDIER, THE: ComiColor Cartoons—Good cartoon, color, music, etc., all okay.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small town and rural patronage.

Columbia

BEER PARADE: Scrappy—Very good cartoon.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

FISHING FOR TROUBLE: Sidney Murray—For laughing purposes, and the kind you want, this is great. This team is as good as ever. More power to them.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

MICKEY'S TENT SHOW: Mickey McGuire—This is one of the best comedies we have had the pleasure of showing in some time other than musicals. Why can't Columbia make them all this good?—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

SCREEN SNAPSHOTS: Something different, so they are welcome.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

SCREEN SNAPSHOTS: Interesting.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

UM-PA: Jack Osterman — Very good musical comedy, although slightly silly.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

Educational

GYPSY FIDDLE, A: Terry-Toons—A good cartoon. Running time, one reel.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

PARDON MY PUPS: Shirley Temple—A very pleasing comedy. Shirley Temple is the sweetest kid on the screen today.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

POPPIN' THE CORK: Musical Comedies—A very good musical comedy with some really good music. —J. C. Darst, Dante Theatre, Dante, Va. General patronage.

SUNNY SOUTH, THE: Terry-Toons—Not so hot. Have yet to see a good Terry-Toon. Running time, six minutes.—Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

MGM

DIRTY WORK: Laurel and Hardy—Excellent in so far as these comedians go. Think it one of their best. Running time, 20 minutes.—Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

FIRST ROUNDUP, THE: Our Gang—Just fair. This goes to show that you can't hit all the time. Not half as good as the old Gang.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small town and rural patronage.

FITZPATRICK TRAVEL TALKS: All this series have been good.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small town and rural patronage.

FITZPATRICK TRAVEL TALKS: Perfectly awful. Why do the producers force these on us? Running time, nine minutes.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

FOR PETE'S SAKE: Our Gang—On a par with other Our Gang comedies.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

GOOFY MOVIES (No. 3): Gives a welcome diversion on any bill. The patrons go for these and get a great kick out of them. Running time, nine minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

HAPPY WARRIORS: Oddities—A good short. Enjoyed by all. Running time, 10 minutes.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

HEARST METROTONE NEWS: A good newsreel. Running time, one reel.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

JAIL BIRDS OF PARADISE: Musical Revues—Beautiful color, some good music and some comedy makes this a fair musical but not quite up to the standard of this series. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MRS. BARNACLE BILL: All-Star Comedies—It's a riot. Very, very funny.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small town and rural patronage.

PLANE NUTS: Musical Revues—An average Healy and Stooges comic. Dancing excellent. Running time, two reels.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

PLAY BALL: Willie Whopper—Excellent cartoon. Running time, eight minutes.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

ROAMIN' VANDALS: Musical Comedies—One of MGM musical comedies, about as much music in it as in "Viva Villa." A very good slapstick comedy. —D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SCOTLAND, THE BONNIE: Fitzpatrick Travel Talks—This travelogue was so good that it attracted a great deal of attention. The Germans in the vicinity wanted me to get one on Germany, but I can't find a company that has one. All the Scotchmen will come out especially to see this if you tell them about it.—Mrs. G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

TWIN SCREWS: All-Star Series—A very funny comedy. Good for a number of laughs. Very novel in some respects. Running time, 17 minutes.—William A Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

WILD POSES: Our Gang—Good entertainment. Makes a good filler. Well liked here. Running time, 20 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

TAXI BARONS: Taxi Boys—This is a good comedy. One of the best of this series. It is of the slapstick variety and will keep your patrons laughing from start to finish. Too bad that the good shorts were the last to be made. Running time, 20 minutes. —J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Paramount

CIRCUS HOODOO: Harry Langdon—An unusually poor Langdon comedy. Running time, 21 minutes.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

JUST AN ECHO: Bing Crosby—Excellent. Bing Crosby swell. He is better in comedies than in pictures. Running time, 20 minutes.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

LAZYBONES: Borrah Minnevitch—Excellent. I think everyone laughed at this one. Animation and idea good. Running time, seven minutes.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

LITTLE BROADCAST, THE: Donald Novis, Arthur Tracy—Very good. Contained enough talent to make a full length feature. Proved to have drawing power. Running time, 10 minutes.—Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

NEWS HOUNDS: Pallette and Catlett—Excellent with good comedy suspense. These comedies are good. Running time, 20 minutes.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

NO MORE BRIDGE: Leon Errol—Fair two-reeler. —D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

OLD BUGLER, THE: Chic Sale—This is a typical Chic Sale picture and he is the one and only predominating character. If he is liked in your community this will prove excellent entertainment—otherwise it is just another sorry comedy. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PARAMOUNT PICTORIAL (No. 1): Some beautiful colored flowers and orchestra music. A good filler.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PLEASE: Bing Crosby—This is a very good comedy featuring the one and only Bing Crosby singing several popular selections. With a good story and the singing of Bing, this should draw as well as any feature. The print has been cut in places, but good just the same. Running time, 22 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RED HOT MAMMA: Betty Boop—From a recent report, we were afraid of this cartoon so did not advertise it. However, while it is not so good as the others, it isn't too bad either. It is not what you might expect from the title, and as an exhibitor we should not be guilty of placing this number with a "children's" picture to draw children especially. I never did care for "Hell's Bells" but cartoon okay. —Mrs. G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

ROAMING ROMEO, A.: Harry Langdon—Just another Langdon short. Too silly. Running time, 21 minutes.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

STATION T.O.T.: Headliners—This is only fair entertainment, but would be great for a kiddie matinee as the entire cast are kids running a radio studio. They give an excellent performance, but my patrons did not like them and that is all that counts. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WILD ELEPHINKS: Popeye the Sailor—These are good shorts but what I mean they are really short. It seems just as you start to get somewhere the short ends. Running time, seven minutes.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

RKO

KICKING THE CROWN AROUND: Clark and McCullough—Fair. Nothing to rave about.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

LION TAMER, THE: Amos 'n' Andy—This is a very good cartoon comedy featuring the popular blackface comedy team of the radio, Amos 'n' Andy. The dialogue is excellent, but the cartoon characters are not as good. Something seems to be short in it, but maybe it will be corrected in time. Running time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

STRANGE CASE OF HENNESSY: Cliff Edwards —This is supposed to be one of the special Van Beuren musicals, but the only evidence of that fact is in the opening titles. Rotten entertainment. Better left unplayed. Running time, 19 minutes.—Walter Beymer, Lido Theatre, Providence, Ky. Small

State Rights

WORLD'S FAIR: A fine one reel short of the Century of Progress, all in color. Gives a very good picture of the fair.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

United Artists

BIG BAD WOLF, THE: Silly Symphonies—A fine entertaining sequel to the "Three Little Pigs." Nobody will criticize this Disney creation. Play it. Running time, nine minutes.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

CAMPING OUT: Mickey Mouse—A good Mickey Mouse comedy that had the audience in stitches. Both young and old liked it. Very original in all its many sequences. Running time, seven minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

FUNNY LITTLE BUNNIES: Silly Symphonies—Only fair. Not as good as many of the others. He'll never make another "Three Little Pigs."—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small town and rural patronage.

Universal

CANDY HOUSE, THE: Oswald—Entertaining. Running time, nine minutes.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

GOOFYTONE NEWS: These are about the goofiest silliest subjects that I ever had on my screen. Just a waste of time to run these. Running time, one reel.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

OUT OF GAS: Louise Fazenda—All of Universal's comedies have been very good and this is a laugh from beginning to end.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

PIN FEATHERS: Pooch Cartoons—Good one reeler wherever you can use one.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Warner Vitaphone

BORRAH MINNEVITCH AND HIS HARMONICA RASCALS: Melody Masters—Excellent. Lots of the patrons stayed to hear this the second time. Melody Masters always click. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BUDDY'S BEER GARDEN: Looney Tunes—A good comedy cartoon that was well liked by young and old alike. Running time, six minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

CRASHING THE GATE: Ruth Etting—Vitaphone is not spending the money on these two reels that they used to. This is only fair. Running time, 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

DIVORCE SWEETS: Tom Howard—Haven't had a comedy from Educational that contained one good laugh since Andy Clyde in "Dora's Dunking Doughnuts." Running time, two reels.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

FISHERMEN'S HOLIDAY: Pepper Pot—Very good sport reel. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

FIVE CENTS ADMISSION: Pepper Pot—First short from Warner in a long time that was just a waste of time to run. Running time, one reel.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

ISHAM JONES: Melody Masters—Excellent single reel as are all of this series. This would have been fine in color. Why not give us some of these band acts in color and add the finishing touch to the best shorts that are produced? Running time, 10 minutes.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

MOROCCO NIGHTS: Broadway Brevities—This is an average Broadway Brevity and being in color will help it to get over. Running time, two reels.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

MOROCCO NIGHTS: Broadway Brevities—This subject was not up to par. It failed to please. These shorts do not have as many individual acts in them as formerly and so they are not as good. Running time, 18 minutes.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

You will want these air conditioning charts to aid you this summer!

AIR CONDITIONING CHARTS

that represent standard practice in air conditioning engineering, adapted for the first time to motion picture theatre use. Originally published in Better Theatres, these charts and their explanations are now made available to theatre managers and technicians in a durable form suited to ready reference. Each chart is readily accessible by itself, while each is accompanied by an explanation that also gives practical advice on how to attain the best atmospheric conditions for any season. These chart sheets therefore apply to operating routine for any time of year, winter or summer. They are contained in a single sheet of cardweight paper measuring 22 inches wide and 17 inches high, so folded according to chart divisions that each readily fits the pocket. Unfolded, the sheet may be tacked on the wall. The folders may be had until the supply is exhausted at 25 cents each. Send payment with order. Use the coupon below.

BETTER THEATRES
1790 BROADWAY, NEW YORK

Enclosed find $..... in payment for Air Conditioning Charts at 25 cents each, to be mailed postpaid to the following:

NAME .....

ADDRESS .....

If theatre state name .....

J. C. Jenkins--His Colyum

Omaha, Nebraska

DEAR HERALD:

We have learned that a large percentage of you exhibitors are very much dissatisfied with the Motion Picture Code. This would indicate that a large percentage of you had read it. We also learn that but few of you are satisfied with it. Personally we don't know very much about it, but we are interesting ourself sufficiently to inquire if you are familiar with the clause having to do with the elimination of pictures.

Your understanding most likely is that you have the right to eliminate 10 per cent of the pictures from the contract if you so desire, but does the Code give you that right? As we understand it, it does, until you reach the word "provided," and the proviso is, as we understand it, that you must exercise the right to eliminate within 14 days from release date of the picture. How many of you have a means of knowing what a picture is within 14 days of release date? Yes, you have the critic's report in the fan magazines which is printed at so much per inch, the same as other advertising. Are you influenced in buying pictures by what some guy says of it who is paid for what he thinks about it (if he thinks right)? Our experience has been that the less attention we paid to "Yes Men" the better off we were. We don't know anything about it ourself, but it might pay you to look it up. We do know this, however, that before we sign any kind of a contract we always examine it to see if the word "provided" is in it, because that proviso pretty generally annuls all that part of the contract that affects our interest. Outside of that, we don't know very much about it, but we still have our opinion just the same.

▽

Learned About Gertrude

We have just learned who Gertrude is, and now our lumbago has left us and the sun is beginning to shine. Her full name is Gertrude Merriam and she is the assistant to A-Mike Vogel of the Round Table Club of the HERALD in the New York office.

In our bonehead, blundering way we seem to have kicked over the kittle and spilled the beans, for something we have done has kicked up a row between Mildred and Jeannette of the Hollywood office and Gertrude of the New York office, occasioned, no doubt, because of our school girl complexion and our Adonis shape (a condition for which we are in no way responsible) and we are not like the sailor who had "a sweetheart in every port," although we are very fond of huckleberry pie and vanilla ice cream. We learn that the girls have all passed the dizzy stage and don't swoon every time a crooner starts crooning a love song on the radio. Those are the kind of girls who lend class and dignity to the HERALD force.

Of course, it is none of our doggone business, we realize that, but quite often our curiosity grabs our better judgment by the collar and seat of the pants and shakes us until we wonder just what country A-Mike Vogel came from. He must have come from a good country because we have him listed as a mighty swell fellow with ability to lead the members of the Round Table Club through the darkness of despondency and around the mudholes of depression, notwithstanding the membership has a high rating for intelligence, and this includes Fred Hines of Whitewater, Wis., even though he did broadcast us in a loud voice once as that "old fossil J. C."

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No Reason for Alarm

Here in Omaha we find the theatre boys all hot and bothered and going around in circles because the "Legion of Decency" proposes to clean the dirt out of pictures. We don't know just how far this organization intends going, but if they temper their actions with judgment and confine their boycott to dirty films we can see no reason for alarm, for that is exactly what the public and the theatremen have been yelling for for the past 15 years to our certain knowledge, and ever since the days of Theda Bara, who was universally known as "The Vampire." The public has been urging clean pictures, but their request doesn't seem to have reached Hollywood. The threat of censorship has hung over this industry almost from the beginning, and whose fault has it been that has seemed to make this action necessary? And yet Hollywood hasn't been sufficiently interested in the matter; the exhibitors have been practically a unit for clean entertainment, yet the makers of entertainment don't seem to have found that out yet.

Through the Pocketbook

They say that the best way to a man's heart is through his stomach, and it is equally true that the best way to some producer minds is through the pocketbook, and it seems evident that that is the route this organization intends taking. If the Legion of Decency will not be inconsistent in its actions in boycotting pictures and will lend its influence and support to clean entertainment it will be far more effective than to boycott the entire industry (which we don't think it intends to do). The moral and financial support of clean entertainment will go farther in cleaning the screen than all the proposals of censorship that have yet been offered, and it is to be hoped that our friends will be as insistent in supporting good, clean entertainment as they are in boycotting the bad.

Refusing to support good pictures because some are nasty isn't the course one's best judgment takes. A little spice in pictures should not be objectionable, but filth and dirt are another thing, and if the Legion of Decency is instrumental in bringing about clean entertainment they will have astonished the world and worked a miracle in the industry, for nothing else seems to have accomplished this end. One piece of huckleberry pie is a good thing, and is relished, but to eat a whole pie oftentimes gives one the colic, and let's not give the exhibitors any more colic than they already have, for they have aplenty right now.

We might talk a whole lot more on this subject, but you would probably say that the more we talked the less we'd say, which would probably be true, *but don't try to tell us that the public wants sexy, dirty pictures, for we know a damsite better.*

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Brookfield, Mo.

At Rockport, Mo., we met Mr. and Mrs. Henry Staples, who operate the Paramount theatre. They have changed their theatre somewhat since we were there the last time. They have decorated the exterior until now it is the most imposing looking place in the town. They reported business not so good as formerly, due no doubt to the hot dry spell.

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Howard Colon of the Colonial theatre at Hamburg, Iowa, says if they don't get an earthquake he thinks everything will be all right, as they have stood everything else, but L. D. Whistler of the Strand at Sibley, Iowa, says he hopes they do, for he doesn't want to miss anything.

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J. L. Yous of the Delphas theatre at Mound City, Mo., is the same old J. L. as of former years. He is so close to the Missouri River that he need never starve as long as the catfish are biting.

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W. B. Presley of the Globe Theatre at Savannah is a typical Missourian and has to be shown every time they sell him pictures. He's on the job 18 hours a day regardless of the NRA.

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At Maryville we met C. E. Cook, who is familiarly known throughout the northwest as "Doc." He manages the Tivoli, and he *manages* it, too. We know he is a good doctor as well as a good manager, for he prescribed for us and the prescription had a revenue stamp pasted over the cork. Doc doesn't think the Legion of Decency will materially hurt business except in strongly Catholic and Protestant communities, where he thinks that their influence might be felt by the exhibitors.

▽

There are a lot more of the Missouri boys we have met and would like to tell you about at this time, but Ernie is working under the Government's NRA or B. V. D. plan (we don't know which), and that means that we've got to quit, notwithstanding we have brought Missouri two big rains since we came here and they haven't even thanked us for it. That's just the way these Missouri guys are.

COLONEL J. C. JENKINS
The HERALD'S Vagabond Colyumnist

RKO Center Goes Legitimate

M. H. Aylesworth, president of Radio-Keith-Orpheum Corp., announced this week that he has notified Rockefeller Center, Inc., of arrangements which have been concluded between RKO and Max Gordon, theatrical producer, whereby the RKO Center theatre in New York will discontinue its present film policy after July 8, and, after September 17, be devoted to legitimate musical productions to be produced by Mr. Gordon.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

THE IRONY OF IT

There must be something essentially wrong with the motion picture business that thrives by catering to the happiness of millions and yet seems unable to make possible even a little bit of this happiness for many of its workers. We refer of course to the unhappy lot of those many theatre managers who exist in the face of intolerable conditions to provide entertainment for others.

Granted there are more than many showmen rolling along under the bluest of skies, but the legion of managers who are kicked around, unwittingly or otherwise, far outnumber their more fortunate brethren.

In its callous treatment of this classification of theatre employee, the exhibition branch of this business is patently guilty of impeding our President's endeavors to shorten working hours. In many instances, 15 hour days are still usual. Managers must toil from early morn to midnight, seven days a week, in defiance of the very spirit of the code that has been created to alleviate this impossible situation. Incredible as it may seem, the worker in the theatre who rates the utmost consideration actually receives the very least. The manager unfortunately has no friend at court.

There can be nothing more ironic than the fact that the very men who are responsible for "Joy Months," "Laff Weeks" and other similar contributions to the nation's gaiety have become, by the demands of these labors, far unhappier than those they slave to amuse.

▽ ▽ ▽

"SHOW MUST GO ON"

What the able theatreman takes in his stride during the course of a day's duties no doubt would intimidate more than a few executives in other lines of business. Confronted frequently by sudden situations requiring immediate and satisfactory handling, your fast moving manager rarely fails to rise to the occasion and handsomely, to the credit of his profession.

As an instance, we give you Manager Charley Kirkconnell, of the Park Theatre, down in Tampa, who experienced an accident to his lighting system which left the house in utter darkness. Charley's quick thinking in the face of this serious dilemma removed any possibility of panic and turned what could have been a nasty jam into a joyful community sing appreciated thoroughly by the capacity audience.

The story is detailed on another page and published not only as a tribute to this member's mental agility, but also as a striking instance of how capably the showman functions when comes the imperative call—"the show must go on."

IS RADIO COMPETITION?

Some time ago, Earle Holden spoke his mind regarding the sponsored broadcasting programs encouraged by Hollywood participation. And now Manager V. Touchett, of Fond du Lac, Wisconsin, voices his protests against the procedure of a major producing company which by letter requested him to spread the word in his section of a forthcoming radio dramatization of a pre-release feature.

The extensive broadcasting cooperation sought for and obtained by so many showmen precludes any hasty assumption that this form of entertainment is a definite box office menace. On the other hand, in various quarters it is recognized as powerful opposition, and thus the subject invites further discussion.

The Round Table pages, need it be said, are open wide for opinions from our readers on this phase of entertainment.

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THE SUNDAY ISSUE

Manager Charlie Mensing of the Orpheum, in Memphis, is to be commended for his vigorous single-handed campaign to spotlight the Sunday issue in his town.

Memphis being pictureless on the first day of the week, a leading hotel has for some time been putting on free shows in conjunction with Sunday dinner. Mensing obtained a restaurant license and adapted the hotel's Sabbath procedure to his situation by selling sandwiches in the lobby and allowing purchasers into the show without any extra charge. He was arrested, of course, and fined, but is appealing the case.

Whether Memphis has pictures on Sunday is neither here nor there. The point to be determined by the city fathers is whether or not, in these supposed days of enlightenment, the theatre is to receive the same fair shake as any other legitimate line of business endeavor.

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With the tall tales we are now hearing about the "big one that got away," it may be time to repeat the story of the manager who, after an unsuccessful day with the rod, went into a fish store and asked the proprietor to throw him a bass, explaining he did not like to lie—he wanted to tell his wife he actually caught it.

A. Mike Fogel

SHOWMEN'S LOBBY LAFFS!



All in the day's work.

Impromptu "Sing" Keeps Show Going

Due to a fire in the local power plant, the city of Tampa, Fla., found itself in complete darkness. This misfortune of course included the theatres and Manager Charles Kirkconnell, of the Park, found himself in a spot, with a capacity audience and plenty of standees.

The stage feature for the week was the University of Tampa dancing revue, which naturally attracted many of the students to the show. Quick thinking of course was in order when Kirkconnell discovered that the lights would be off for an hour, for even discounting the possibility of panic, he was faced with the problem of refunds and passes.

Charlie, therefore, jumped up on the stage and called for community singing. One of the musicians volunteered to play the piano, his music being lighted by flashlights held by the ushers. The audience immediately entered into the spirit of the occasion, and this Round Tabler reports such an enjoyable party that everyone remained until two in the morning with warm praises for the impromptu affair.

Work For a Quigley Award!

Louie Charninsky Stages Swell "Black Cat" Show

A pretty thorough "Black Cat" campaign was put on by Louis Charninsky down at the Capitol Theatre in Dallas, Texas, when, among other things, he stenciled black cats on the floor of ten big downtown parking stations, in the lobby and at all busy intersections.

Louie engineered a tie-up with one of the daily papers which sponsored a "Black Cat Show" in one of the large department stores. A five dollar prize was given for the most beautiful cat and twelve prizes of passes for runner-ups. Show broke the papers every day. A special trailer was run for a month in advance and while it was on all house lights were out and a picture of a giant black cat was flashed on the wall.

For a street bally two boys dressed in Black Cat costumes paraded the town and one of Louie's usually striking fronts was erected featuring two huge black cat cutouts with two large pictures of Karloff and Lugosi.

Work For a Quigley Award!



SNAPPY WINDOW. Milt Harris, of H. M. Addison's Loew Cleveland crew, sends along the above shot of one of the smash windows promoted on "Murder at the Vanities," at the State Theatre. Spot is one of the most prominent in town.

LaFalce Ties In Hundreds Of Stores on "Greater Glory"

Frank LaFalce and his crew did a lot of fancy stepping to put over "No Greater Glory" at the Metropolitan, Washington, D. C. The local distributor for Baby Ruth candy bars paid for and put out window streamers in every store handling that confection in Washington and the surrounding area. Hundreds of units of a grocery chain also spotted strips, tying in the title to their merchandise, and similar hookups were made with A. & P. Stores which in addition stuffed all packages with heralds.

Other hookins as effective were arranged, giving the attraction blanket coverage in the entire district. Incidentally, the Metropolitan is now being skippered by Round Tabler Charlie Brennan, who returns to John Payette's division after a spell of service in Hartford. Here's how, Charlie.

Work For a Quigley Award!

Cullen Engineers Radio Tieups on "Rothschild"

Mike Cullen, Loew's & U. A. Penn Theatre, Pittsburgh, Pa., and Manuel Greenwald, field representative, put over a series of broadcasts for their showing of "House of Rothschild," one being in conjunction with the serial running in one of the local newspapers. A fashion expert gave a talk on costumes during the Rothschild era and present day styles; a leading rabbi discoursed on the well-known banking family and the civic playhouse put on a dramatization of the picture.

Newspaper trucks carried banners on the serial, one of the merchants tied in with a very attractive window of china used at the time of the picture and stocking window displays were planted in connection with a radio contest in which souvenir books were given away. Another merchant ran ads on a Loretta Young blouse with a plug for the showing at the theatre and a leading beautician offered "Julie" permanent waves.

Novelty Heralds Click for Gilman

From S. A. Gilman, Loew's Parkway, Baltimore, Md., comes an assortment of novelties he pulled on recent pictures. A little four by six teaser herald was distributed, copy asking, "Do you know this little girl's father, she was left by him as security for a gambling debt? If you know him, call (theatre number) and ask for Miss Marker." Picture of Shirley Temple graced upper left hand corner of herald.

Gummed labels the exact size of a brick were made up with a plug for the Temple picture, and pasted on all bricks holding down newspapers at various stands around town.

Still another throwaway was a green six by eleven sheet for "Sadie McKee" carrying part of the diary of the leading lady, enough to make seeing the picture seem worthwhile. Gilman fancies this form of advertising, finding it profitable when not used too often.

Work For a Quigley Award!



WINCHELL'S ACE FRONT. Out in Minneapolis, Minn., Charlie Winchell got out the attractive lobby and front shown above at the Century Theatre on "House of Rothschild." Note also the "Bad Wolf" standee at curb plugging the short.

Kaplan and Duffus Engineer Welcome

Front page stories and art in all local and many out-of-town papers were numerous in the bang-up campaign put on by Manager Harold Kaplan and ad chief Carleton Duffus, Minnesota, Minneapolis, on the big time show combining the personal appearance of "Roxy" and the feature "Men In White." The stage celebrity's visit was in the nature of a homecoming, having originated in Stillwell, Minn., a short distance away.

With this in mind, the theatremen sold the maestro's home town on a reception to the "local boy who made good," that resulted in a trip "home," a citywide lunch and rally, climaxed with a four-mile street parade after which Roxy returned to Minneapolis with a large delegation of hometowners who witnessed his act at the theatre.

The Stillwell papers went for the party with front page streamers and photos, following the lead of the metropolitan dailies which gave columns to the advent of the well known showman. Shots were run showing Roxy with the man who gave him his first theatre stake and there were stories by his first projectionist, and a dozen other gags were lined up that broke plenty of space. A one-column mat and story mailed to over 300 out of town papers also brought excellent returns.

Big Tieups Promoted

Trailers were carried by ten "A" theatres of the circuit in all important towns in the trade area, and a comprehensive radio drive was in augurated three weeks ahead including recordings by Roxy and the gang. This culminated with a half-hour broadcast on the morning of the opening handled in the same manner as Roxy's regular weekly programs.

General Mills planted a 1200-line ad showing the showman and his crew breakfasting on one of that company's brands, and a prominent bank for the first time gave display space to the attraction. Rubber stamps carrying theatre copy were used on all outgoing mail in the main offices and theatre, and merchants also made similar use of this idea.

Bus and railroad lines planted posters in all stations within a 75-mile radius, arranging excursion rates as a further inducement. The Minneapolis Civic and Commerce Association carried stories in their regular bulletin, wrote letters to all lunch clubs and contacted all music organizations on the date, and participated officially in the welcome when Roxy arrived in town. A special Shrine night was also included in the campaign.

Kaplan and Duffus did not neglect "Men In White," as all possible newspaper and exploitation contacts were also made, including windows on the Myrna Loy styles and 3000 folders mailed to doctors, nurses and medical students.

This account covers the best part of the highlights of the grand campaign put over by these boys in which they stressed the combined stage and screen show as the biggest ever come to town. Well done, Round Tablers!

Work For a Quigley Award!

THE LATCH STRING IS OUT

As many of our out-of-town members intend vacationing in New York, this is a good time to remind our readers that we are all ready for company.

If there is anything we can do for you in advance of your visit, don't hesitate to write or wire. When in town, make the Club your headquarters. We'll be glad to take care of your mail, hotel and theatre reservations and anything else you may have in mind.

Here's hoping we'll be seeing you. —MIKE

JUDGES TO SELECT JUNE WINNER

Midnight of Thursday, July 5, marked the deadline for the Quigley Award competition for June. Many entries were rushed to Committee Headquarters in the last few hours before the time limit expired.

The Judges — Messrs. Grainger, Skouras and Blumenstock — are convening and their decision will be made known in the issue of July 14.

Campaigns for the July plaque are in order and managers intending to enter this month's competition are requested to forward their entries as soon as completed. —*MIKE*

Moneyhan Uses Roving Scribe for "Sweethearts"

Frank Moneyhan, publicity man, and Irving Windisch, Warner exploiteer at the Circle Theatre in Indianapolis, Ind., put out a strolling reporter who interviewed people in front of theatre a week prior to opening, giving highlights on "20 Million Sweethearts."

One of the leading stores was tied-up for a complete window made up as a broadcasting station, plus enlargements of Powell and Fiorite conspicuously spotted. Other merchant tie-ups consisted of a Dick Powell shirt window, jumbo telegrams in Western Union windows, music stores displays and Old Gold cigarette hook-ins.

As women arrived at the theatre they were presented with Dick Powell stills and as a wind-up to the campaign a special Powell telegram was broadcast by the m. c. at the Variety Club dance.

Work For a Quigley Award!

Lamm Plants Street Bally On "Wonder Bar" Showing

The use of an old-fashioned dray pulled by mules was the street bally Louis Lamm, Capitol, Elyria, Ohio, used for his showing of "Wonder Bar" to plug the "Goin' to Heaven on a Mule" sequence. A huge negro carrying a banner with playdates, etc., stood on the wagon driven by an old-timer.

A little four-leaf Movie-News with merchant ads and a synopsis of the picture was distributed house to house at no cost to the theatre; ads paying nut. Dress shop made up window display of Kay Francis and Del Rio cut-outs with costumes worn in picture.

Screenings on "Women" Arranged by Bishop

Screenings seem to work well for H. A. Bishop, Capitol Theatre, Calgary, Alberta, Canada, for on "Little Women" a special showing was given to which were invited superintendents of high schools, school mothers and principals, Catholic schools, P-T-A, Boy Scouts and Girl Guides, Ministerial Association and the Local Council of Women, which is what we call coverage.

As each teacher entered the theatre, she was presented with a booklet suggesting the English lessons to be prepared in connection with the picture. A tie-in with every library in town resulted in bookmarks being distributed, and a Yardley toilet goods tie-up netted a window in a leading drug store.

Work For a Quigley Award!

Yours — for Better Box Office Receipts

★ STAGE EQUIPMENT WITH A REPUTATION ★

Not a Miracle— Just Good Judgment

What to do, how to do it—to encourage bigger and better attendance — is your daily problem. A good picture is not the complete answer. Patrons show a decided preference for modern equipment.

How long since you have had your stage equipment overhauled? Now is a good time to bring it up to date. Peter Clark, Inc., offers you a free consulting service. Let us give you our ideas as to what you can do to attract and hold the crowds.

CORRESPONDENCE INVITED

PETER CLARK, INC.
ESTABLISHED 1905
542 WEST 30th ST., NEW YORK

Ed Lynch Conceives Ace Lobby Flashes

There is a lot of selling on coming features by use of attractive lobby displays by Ed Lynch, of the Cameo, Bridgeport, Conn., who goes in for giant size wall posters to highlight his advance showings. One of his most recent was a buildup for "20 Million Sweethearts" (see photo) the background of which was magenta, bordered in light blue with silver metallic trim. Title was in light blue trimmed with silver metallics, catch line above in light yellow, stars in light yellow with black letters.

For "Mandalay," a blue background was employed, with a light blue border, the title in light yellow sprinkled with silver metallics. Above was cutout of Kay Francis, and below was group of bordered stills. Ed's assistant, M. J. Carroll, works with Lynch on these hit displays.

Work For a Quigley Award!

Front Page Story Exposes "Walkathon"

Bill Hendricks, of the Warner Theatre down in Memphis, forwards tear sheets from one of his local papers carrying page one story of a law suit brought by one of the contestants in a local "walkathon." The account detailed what was reported to have been the inside of the event in which "fixing" was said to have been done by the promoters, so that certain entrants would win.

Bill suggests publicity on this as information to be passed along to other managers faced with this kind of opposition. It is being used as ammunition by Zone Director Howard Waugh, and Hendricks no doubt will be glad to furnish further dope on what they are doing in that direction.

Work For a Quigley Award!

Schiller "Stickers" Streets

Harry Schiller, operating the Grand, in Grand Island, Neb., reports cracking his papers on a "Convention City" stunt with a flock of boys who during the night put stickers all over town reading "Boost for Grand Island Convention City of Nebraska." Needless to say the police got after Harry, but his "nefarious" work had been done to the tune of a few extra shekels coming into the box-office.

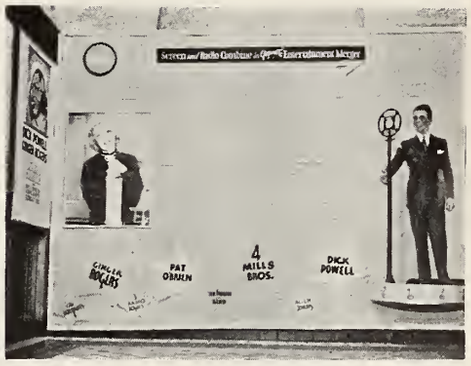
Work For a Quigley Award!

Parlante and Nathan Bally "All Quiet"

Joe Parlante, Casino Theatre, New York City, and Al Nathan, Universal exploiteer, didn't have much time to prepare their campaign for "All Quiet" because of a quick booking, but they did manage to get out a pretty nifty looking street bally (see photo) in the form of a truck with a trench, with two soldier-guards and all the warfare "makings."

Joe and Al timed the opening with the starting of a serialization in the local papers and distributed heralds in centrally located hotels. The lobby was dressed with an interesting display of machine guns, helmets, rifles, gas masks and other equipment. Placed on the side of the marquee a cut-out of a soldier's head was illuminated at night with a red glow that could be seen from a distance. All theatre attaches were dressed in army uniforms.

A further bally was a parade of the Junior Naval Militia which marched through the Broadway area to the accompaniment of fife and drum corps. Joe also invited officers of the fleet to attend a special performance and two leading clergymen who had been delivering lectures on the evils of war were contacted and urged to call attention to the picture.



Lynch's "Sweetheart" Poster



Sieber's Papier Mache Display



Moore's "Wonder Bar" Parade



Parlante's "Quiet" Street Bally

Sieber Constructs Lobby Mountain Scene

Many realistic effects were employed by Manager J. Lloyd Sieber, State, Philadelphia, in his preparation of a "Tarzan" lobby piece that simulated one of the mountain scenes from the picture. Papier mache was the material used and colored to appear lifelike. Palm trees were made up of palm plants and pots covered with grass mats to resemble reed growths (see photo) and the cutout figures of the stars placed so as to appear as a part of the whole ensemble. The title letters were cut out against a background of dark blue, and lighting was supplied with red, green and blue spots.

Lloyd carried out the jungle atmosphere further with a street bally in which an open truck was covered with grass mats, palms, etc. In the rear of the bally, a cave was constructed in the opening of which a stuffed lion was placed. A well developed usher was costumed as "Tarzan" and did his act with the beast. At busy corners, stops were made and heralds distributed.

Work For a Quigley Award!

School Heads Cooperate On "Rothschild" Showing

Nice job of work was the campaign on "House of Rothschild" effected by Manager F. W. Herman, Capitol, Wilkes Barre, Pa., ably aided by U. A. Exploiteer Charlie Baron, in which active aid of schools was obtained in special meeting attended by principals and teachers. Local school board indorsed the feature and arranged for announcements to all classes.

Jumbo Postal wire hookin was well done with displays in branch offices and regulation size messages with plug copy distributed house to house and office to office. Book windows in 25 prominent spots were arranged by local news company and tieups that netted newspaper space as well as windows were made with exclusive beauty shops and women's shoe stores.

Newspapers cooperated by running daily features and art spreads, ballyhoo records were run on two stations, blotters given out at all library branches and imprinted napkins in local and nearby restaurants.

Work For a Quigley Award!

"Wonder Car" Parades for Moore's "Wonder Bar"

B. F. "Dinty" Moore, at the Shubert-Rialto in St. Louis, Mo., and Bert Perkins, Warner exploiteer promoted a parade of twenty-five new Ford cars that covered a two-hour route through business district and wound up at theatre. All cars bore copy on "Wonder Bar" and "Wonder Car," as illustrated.

Rotogravure pictures, streamer cards on busses for ten days prior to opening, house to house distribution of heralds from a bannered ballyhoo car and stands carrying copy in selected locations were among the highlights of the campaign.

Front with striking blue backgrounds studded with flicker stars was built against the entrance and under the marquee; hand painted star head cutouts were blown up and used to further enhance the appearance, and lifesize cutout standees filled spaces between the doors. As per radio announcements, colortone photos of Kay Francis were given out at matinee, furnished gratis on a magazine tieup.

Harrison Builds Engine Front for "Century"

Ed Harrison, sets a pace for his competitors, at the Capitol Theatre in Pittsfield, Mass., as witness the attractive front he recently constructed for his showing of "Twentieth Century."

Covering the entire box-office with a locomotive front, Ed placed a stop and look signal to the right of entrance with a red light flashing on and off. The locomotive itself was painted black with gold trimmings and reports are that the front attracted plenty of attention. We're not sure which of the gentlemen in the photo is Harrison, but they both have a pretty pleased expression.

Work For a Quigley Award!



Harrison's "Loco" Front

Ed Hamilton's Art Front on "Tarzan"

F. D. Padgett, Capitol, Clearwater, Fla., sends us a front (see photo) that was created by his artist Ed Hamilton for the showing of "Tarzan," entire display done in brilliant colors with foliage in contrasting greens, and background scenes in deep blues with white horizon.

In addition to the front, Padgett used a ten day teaser newspaper campaign and through a tie-up with the classified department received a free 30-inch ad that ran for six days prior to opening. A sound truck circling the school districts, distributed circus-type heralds to the students. This is Ed's first contribution and we are hopeful of receiving others as effective.

Work For a Quigley Award!



Hamilton's Jungle Lobby

Lashley and Glenn Plant Much "Harold Teen" Stuff

Tieups with the two leading papers topped the "Harold Teen" campaign put on by Manager H. T. Lashley, Carolina, Greenville, S. C., and Warner exploiteer, Allen Glenn. One daily put on a "Teen" impersonation contest, the winners showing their acts in the theatre lobby before Saturday matinee, for free tickets. The other sheet sponsored an auto race, entrants driving collegiate cars, each provided with only one quart of gas—winner being the one to go the farthest distance.

Other hookins were timely and obtained much coverage. Florists, Postal Telegraph, men's and women's shops broke out with snappy windows, and of course, the soda fountains also did themselves very well from the angle made famous by the cartoon.

Work For a Quigley Award!



Cooper's Poster Display

Taylor Promotes Women's Drum Corps for "Bar"

Charlie Taylor, publicist at Shea's Hippodrome in Buffalo and Irving Windish, Warner exploiteer tore loose on "Wonder Bar," engineering a parade of 25 bannered cars, a uniformed Women's Fife and Drum Corps (see photo) and twenty Western Union messengers, all of whom marched to the theatre, stopping long enough to allow the ladies to "do their stuff" with the drums.

From what we can gather, it looks as though almost every merchant in town was tied up; drug stores took advantage of the Lux tie-in, grocers went for the Kraft Cheese-Jolson radio hour and carried strips on all their delivery trucks. Spaldings used a sports window and music stores plugged tunes from the picture; there were Dick Powell shirt windows, and beauty shops stressed the Del Rio and D'Orsay hair styles and for those with sweet teeth there was a "Wonder Bar" candy. Photos showing long lines in front of the theatre indicate the success of the campaign.



Taylor's Fife and Drum Corps

Max Cooper's Poster Contest on "Holiday"

Max Cooper, Skouras-Fox Theatre out in Hackensack, N. J., recently put on a dandy campaign for "Death Takes a Holiday" by tying up with the schools, which ran a poster drawing contest with different slogans, such as "stop at crossings," etc. Outstanding posters were displayed in lobby two weeks prior to playdate (see photo).

Three tickets were given as prizes, safety officer, newspaper photographer and Max acted as judges. All traffic lights carried "Death" cautions and a further tieup with a local drug store resulted in a capsule giveaway with copy inside.

For "David Harum" a leading minister was contacted, invited to see the picture and gave Cooper permission to quote laudatory comments on the showing. Minister also made announcement from pulpit advising his parishioners to see the feature.

Work For a Quigley Award!

Leggiero's "Fight" Herald

Quick thinking on the part of William Leggiero, Warners' Ritz, San Bernardino, Cal., resulted in his getting out a dandy little throwaway measuring three by five, outside page reading in bold lettering, "Sensational expose—why Carnera lost," inside copy saying, "Primo Carnera lost the heavyweight championship to Max Baer because the night before the fight he went to a theatre to relax and laughed so much he weakened himself, screaming at the hilarious, idotic antics in 'The Merry Frinks,'" The back page simply stated in the same bold letters, "Now we'll tell—Murder will out!"

Work For a Quigley Award!

Barrett Promotes Military On "Forgotten Men"

Russell W. Barrett, Warner's Strand in Woburn, Mass., did such fine business on "Forgotten Men" that he says he couldn't refrain from telling us about it. Russ contacted all military organizations in town and secured a letter of recommendation from the State Commander of the American Legion which was published in all the daily papers, plus advance stories.

All Gold Star mothers were invited to attend as guests of the theatre and the American Legion Drum Corps paraded to the theatre and gave a fifteen minute concert in front of the house. As an additional plug, Barrett secured two downtown windows to display relics of the World War.

Work For a Quigley Award!

Evens Goes Plenty "Mex" On St. Louis "Villa" Date

The Missouri Pacific evidently runs down in Mexico, for the road officials gave Harold Evens of the State, St. Louis, a lot of cooperation on his "Villa" date by supplying him with a lot of props including serape blankets, gold embroidered sombreros, Mex pottery, saddles, etc., which were planted for an attractive lobby flash. The road also ran a series of big ads selling Mexico as the ideal vacation land and giving the picture a nice break in the copy.

Advance previews were held for prominent local Mexicans, the Mexican consulate, attaches and the press. Opening night was colored by a group of costumed senoritas and caballeros who attended premiere.

MORE ON THE FAN MAGAZINES

EARLE M. HOLDEN, *Manager*
Capitol, Atlanta, Ga.

. . . Bassin calls for exhibitors to help fan mags increase their circulation, because he feels that lots of people read these mags. They do. But there is considerable virgin territory to be conquered before I would allow myself to go out of the way to turn my theatre into an exploitation place for fan magazines. There must be a hundred of them.



EARLE M. HOLDEN

I recently wrote Mike Vogel a letter of protest in regard to a radio ad that appeared in what I would consider the number one fan magazine. My letter was published in the Round Table section. It didn't excite any one, but that was to be expected. The very things that are vital to the industry and our business seldom excite. Maybe we are all getting too old to take notice of things that are coming into competition with us, things that should arouse showmen to arms. When a fan magazine takes it upon itself to accept radio advertising which will keep people away from your box office, then I say down with it.

Now every one knows that fan magazines, when they see fit, pan the devil out of pictures. We all know that it is impossible for producers to make all good ones. Some just have to be bad, fair or otherwise. But usually, in the larger cities, the otherwise pictures go to the houses that charge cheaper admissions, and their patrons do not expect the very best in entertainment. I'm not trying to apologize for some of the stuff that has come from Hollywood; it really has been bad enough.

The fan magazines of today are something like the majority of newspapers. They gladly accept our ads, for which we pay good money, usually a higher rate than the average merchant, and then alongside of our ad they place their review panning the picture, which is an invitation for the public to stay away.

Asks More Cooperation

. . . The same thing is true of the present fan magazines. They wouldn't dare to publish a review on some of the stories that appear on their pages, and then tell the reader not to turn to page so and so and read the story thereon, because the story was uninteresting, would they? You bet they wouldn't. But they will cry and pray for a full-page ad from some of the producers and then in the same issue will give a rotten review of the picture advertised. What is fair in that? If the fan mags depend on the theatres for an existence, as Charlie says, and I agree with him, what right have they to pan any picture that is made, when the publishers know in advance that a bad review will keep people away from the box offices of theatres all over the country?

Personally, regardless of how bad a picture might be, I believe that somewhere in the country, at somebody's theatre, that bad picture might have proved a success. Happily, all movie patrons don't think alike; if they did, we could fold our tents and steal away.

I believe that Charlie Bassin means well in his proposals. But I believe that before anything could be done along the lines he suggested, the fan magazines would have to guarantee theatre managers a fair deal, something they are not now giving. And inasmuch as the producers are the chief supporters of the fan mags, it is up to them to get the publishers in line, and then once the publishers have shown the theatre managers they are willing to play ball, then the managers in turn might feel more friendly toward the fan magazines.

Wants Truth in Stories

It is true that lots of people read movie magazines. As to the increase in circulation I cannot say. One thing I do know and that is the average movie fan and mag reader is getting well fed up with all the baloney that is sometimes published in these magazines. You read one night where so and so are the happiest couple in Hollywood and the next morning an announcement of their divorce appears on the front page of your local paper. Too much publicity that cannot be believed is being published in all of the fan magazines. And another thing, there are too many on the market.

As to the suggestions that Charlie makes, the answer should first come from the producers, because they are the ones that support the magazines with their advertising. If I were a producer and a fan mag panned one of my pictures after I had spent good money advertising, I wouldn't hesitate to take all ads away from that publication. If all the producers would band together and do this, some of the unfair reviews would quickly disappear. And it could be done.

. . . Exhibitors should start to wake up. Probably no business is taken advantage of as much as the show business. Motion pictures are a commodity as well as an automobile or any other thing offered for public sale. Yet you don't see these things panned in your papers or in magazines.

FURTHER OPINIONS ON BASSIN IDEA

Much interest has been aroused in Charley Bassin's recent article suggesting closer cooperation between managers and the fan magazines. Recently we had the pleasure of hearing from Herman Weinberg, of the Little Theatre, Baltimore, and Joe Salmon, of the Riverside, New York.

Today, we publish additional letters on the subject from other Round Tablers, and more will be run next week. Other opinions are of course invited. —MIKE.

. . . I don't believe that Charlie Bassin's plan is feasible. Theatremen seem so hard to get together. There's too much jealousy, too much fear that the other fellow will get a little more money at the box office. Too much hatred between the independent and the chain operator, even though the chain operator will help the independent, if appealed to. And in closing, I would say that I believe there is less cooperation between the men who make up our industry than in any other line of business. There always has been, probably always will be.

▽

JOHN McMANUS, *Manager*
Midland, Kansas City, Mo.

The fan magazine is of material assistance to any exhibitor; small argument can be put forth denying the fact that if people read about any matter written in an entertaining manner they become interested and will purchase same. Should they be fortunate in selecting an entertaining picture they will come back. On the other hand, should the picture not entertain, they will lapse back into neglect of us until such time as their interest has been revived.



JOHN J. McMANUS

Regarding tieing up with the distributors of the movie magazines, this has been done at this theatre for the past two years in the following manner. The distributor furnishes us with a certain number of magazines on which we paste a gummed sticker with the following copy: "Loew's Midland Theatre . . . Kansas City's Finest . . . Home of Metro-Goldwyn-Mayer, United Artists' and Twentieth Century Pictures . . . plus those delightful Hal Roach and Walt Disney Creations." These magazines are placed around in the rest rooms and throughout the lounges, also handed to our patrons on their leaving by a member of the service staff, who says, "with our compliments."

Does Not Encourage Tieup

Another tieup used at times, when the distributor has an uncertain seller is the one of cards. These cards advertise the magazine the distributor wishes sold, and the current picture and theatre's name, we paying for the cost of printing, the distributor handling the distribution.

Am of the opinion that the above is as far as an exhibitor can go with a tieup. We do not want to have displays in our lobbies. We do not want to have trailers on our screen advertising anything but entertainment, and our own entertainment.

Remember, Round Tablers, that we, the exhibitors, sell the picture to the public. We also present same to the public. We cannot afford to over-sell any picture, and we should deliver all our entertainment to the public in the finest manner at hand.

Taylor Ties Up Phone Company on "Operator 13"

A novel twist to the old telephone stunt was used by Bill Taylor at Loew's State, Houston, Texas, for his showing of "Operator 13" when he used two girls, one of them calling numbers saying "Please call Operator 13, she has an important message for you." Girl at other phone answered calls for "Operator 13" and read message from Gary Cooper or Marion Davies.

A young lady, a "daughter of the Confederacy," placed flowers on the statue of General Johnston in behalf of the stars appearing in the picture. Girl received telegram of congratulations from Gary Cooper, which rated break in the papers.

A tie-up with Western Union resulted in a display of old and new telegraph equipment in lobby. Telegraph company sent out messages calling attention to display and including copy on picture. War Veterans were invited to attend showing; Cosmopolitan magazine trucks were bannered and newsstands tied in with displays.

Work For a Quigley Award!

Trilling Plants Dummy Over Front on "Quiet"

George Trilling, manager of the Cameo Theatre in New York City was responsible for an ace three man bally in front of his house during the showing of "Al Quiet." It seems George found that a considerable crowd collected when he shifted the dummy over the entrance, so he kept it up every thirty minutes during the run of the picture. Just a simple gag that did the business.

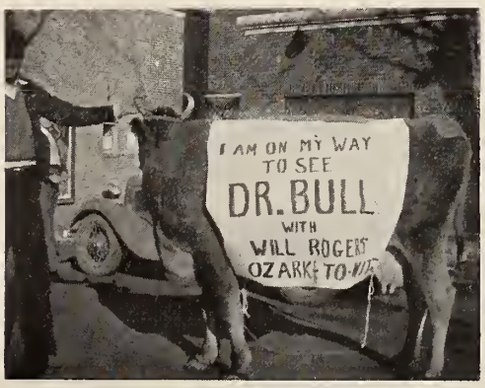
Work For a Quigley Award!

Tom Edwards Uses Bossy For "Dr. Bull" Bally

Tom Edwards, owner manager of the Ozark Theatre, out in Eldon, Mo., revamped the old "bull" bally to suit his purpose when he played "Dr. Bull." Tom got hold of a cow and bannered his back (see photo) with the words "I'm on my way to see Dr. Bull with Will Rogers." Edwards says it created a lot of talk, his patrons getting quite a kick out of it.

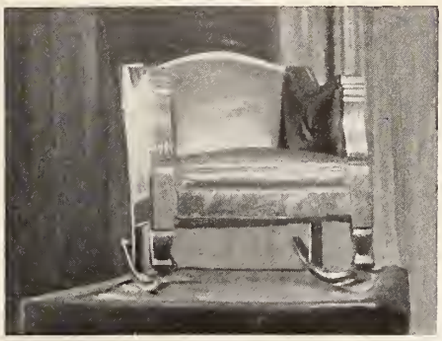
Tom gets out a ten by eight monthly program, giving play dates and titles of pictures, the reverse side of which is called "Tom's Movie News," carrying "news from Hollywood thirty days ahead of all movie publications." This is a sprightly little page giving the latest gossip about the stars and pictures. Programs are distributed to towns within a radius of thirty miles.

Work For a Quigley Award!



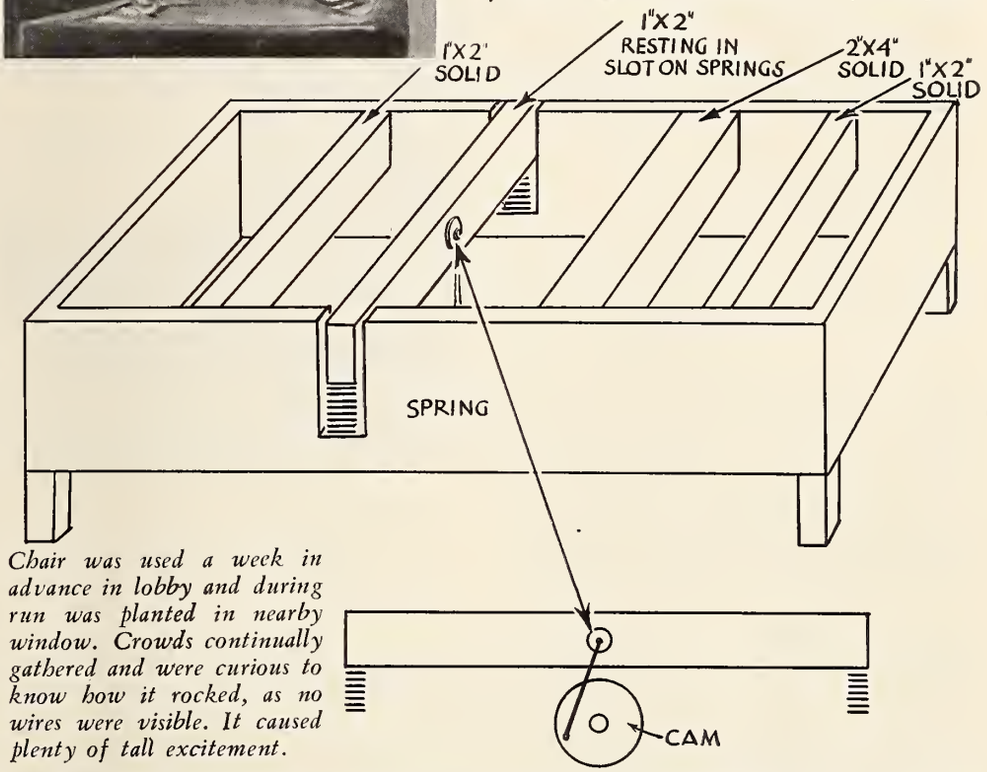
Tom Says It's No Bull

DANIEL'S "INVISIBLE" ROCKER



Manager Julius Daniels, Strand, Perth Amboy, New Jersey, used this animation as part of his lobby on "Invisible Man." To left is shown a photo of rocker as it appeared, and below is diagram of Julius' construction.

Platform top was beaverboard-covered, sides draped. Heavy chair was placed on 2 x 4 crosspiece, nailed solid. 1 x 2 crosspiece rested in slot on springs, worked by motor. The weight of chair caused constant motion of crosspiece.



Chair was used a week in advance in lobby and during run was planted in nearby window. Crowds continually gathered and were curious to know how it rocked, as no wires were visible. It caused plenty of tall excitement.

Morris Effects Ace Windows on "Dressing"

Walter Morris at the Stanley in Baltimore, Md., cracks often with those good looking window displays judging by a few he sent on for "We're Not Dressing." Among the many was a tie-up with a merchant who displayed cotton dresses in his window with a card reading "When Not Dressing Keep Cool in Cottons," with a liberal assortment of stills from the picture placed at vantage points.

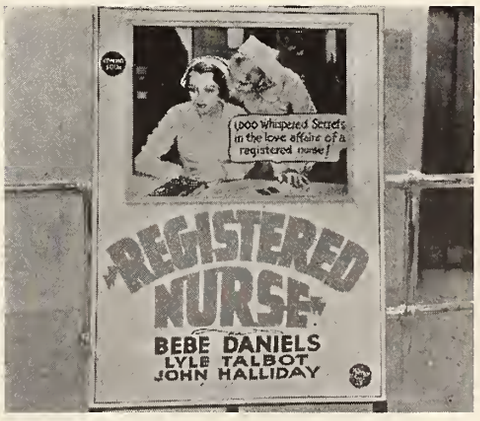
Another little gag was a visiting card of Bing Crosby's the reverse side of which read "Sorry I missed you, will be at the Stanley in my new picture 'We're Not Dressing' starting Friday. Will see you there. (Signed Bing.)" These were distributed at all boys and girls high schools.

For "Upper World" Walter contacted daily newspapers and sold them to use the word "upperworld" in headlines over regular news stories wherever possible during engagement. Folded cards to stand upright were placed in all restaurants carrying copy and tie-up with a department store netted a Max Factor-Mary Astor cosmetic display. The above gags are typical of Walter's speed in his new location—the boy is stepping right smart.

Huffman's Hay Fever Haven

Urging the use of his theatres as a hay fever relief, Harry Huffman at Denver, Colo., has been running trailers promising immediate benefit to any sufferer.

Work For a Quigley Award!



SID'S LOBBY DISPLAYS. At the Hipp in Cleveland, Ohio, Sid Dannenberg and Bill Watson use standees plentifully. Above shot is one of eleven used at same time on "Registered Nurse," each standee showing different scene and carrying a catchline.

personalities

B. H. WALLERSTEIN
formerly of the Palace, Lorain, Ohio, is located at the Warner Theatre in San Pedro, Cal.

▽

GEORGE A. NEVIN
has moved from the Publix Ritz in Danville, Pa., to the Capitol in Hazleton.

▽

FRED MERCY, JR.
of Yakima, Wash., old time Round Tabler, has joined the Benedicts. Best Wishes, Fred.

▽

HARVEY COCKS
manager of the Harris, Finlay, Ohio, has been moved to the Strand, Akron, replacing DICK WRIGHT, recently promoted to district manager.

▽

MURRAY BRACKER
has packed bag and baggage and may now be found at the Farragut in Brooklyn, N. Y.

▽

JACK FINK
of the Capitol, Miami, Fla., paid Club headquarters a visit the other day.

▽

EDDIE J. MELNIKER
manager, Loew's Grand, Atlanta, Ga., is another new Benedict who has our best wishes.

▽

SID BLUMENSTOCK
has been appointed publicity and advertising manager for Warners Seashore Amusement Co. in Atlantic City, N. J.

▽

DAN McAULIFFE
manager of the Mayan, Denver, Colo., has retired on doctor's order. GERALD WHITNEY will handle house.

▽

LEON and MAC KRIM
has opened the Sun Theatre in Detroit, Mich. House was formerly the Vendome and has been entirely remodeled.

▽

JOE HUFF & JOE BLUMFIELD
have opened the Sierra Theatre in Stockton, Cal.

▽

MARC J. WOLF
general manager of Taft Circuit, Hamilton, Ohio, has resigned to be managing director of Theatrical Managers, Inc., Indianapolis, Ind. Wolf is succeeded by GEORGE FETTIG, formerly assistant at the Paramount, Middletown, Ohio.

▽

G. B. ODLUM
is now managing the Miles-Royal, Akron, Ohio. "G.B." was formerly at the Palace in Canton.

▽

JOSEPH ROSENFIELD
has been appointed advertising manager of the Hamrick Circuit in Seattle, Wash., replacing TED CHAMPION.

▽

RUDOLPH ZALOWITZ
assistant manager at the Liberty in Elizabeth, N. J., has just received his LL.B. degree from N. J. Law School. Congratulations, Rudy.

POSTER ART WORK



This poster of "The Last Round-Up" is the work of Frestle Chenoweth, Robison Theatre, Albany, Mo., and was done entirely in black and white. Looks attractive doesn't it?

WILBUR F. GOODWIN
has reopened the Strand, Kennebunkport, Me.

▽

GEO. PAPER
skipper of the Longmont Theatre, Longmont, Colo., is taking a month's vacation.

▽

L. F. FLETCHER is filling the position of manager during Paper's absence.

▽

M. H. TODD
has taken over the helm of the Bighorn Theatre at Grey Bull, Wyo.

▽

W. H. WILLARD
has reopened the Star Theatre at Gadsden, Ala.

▽

CLARKE B. FAIRFIELD
has been appointed skipper of the new Jean Theatre at Laurel, Miss.

▽

DON BUCKLEY has acquired the New Dream Theatre, Redwood Falls, Minn., from R. BYROM.

▽

ERIC WESSELMAN
is again operating the Strand Theatre at Pierce, Neb.

▽

FRANK KRUEGER
is managing the Punch & Judy , Grosse Pointe, Detroit, Mich., succeeding his brother Karl, who is managing director of the Publix Fisher.

BOB ROSEN
manager of Loew's Orpheum N. Y. C., is acting as relief manager for vacationing Loewites.

▽

HERMAN WITTMAN
former manager of the Palace, Music Hall and New York City, goes to the Radio Center as house manager and FRED CRUISE of the Center takes his place as manager of the Music Hall.

▽

CHALMER CUPLER
is managing the Court Theatre, Washington, Pa., replacing BOB HIGGINS, recently resigned.

▽

P. H. WALTERS
former manager of the Dennison Square Theatre, Cleveland, Ohio, has returned to that job. MILTON BRYER had been managing the house recently.

▽

CORWIN COLLINS
former assistant manager at Keith's East 105th St. and the Hippodrome, in Cleveland, has been appointed manager of the Jewel succeeding JACK FINE.

▽

H. D. McBRIDE
is city manager for Evergreen Theatres in Spokane, Wash. RUSSELL BROWN is managing the State, CHUCK CHARLES the Liberty, ERNEST ROSE the Orpheum and AL BAKER the Fox.

▽

MAX MICHAELS
is handling the Park, Boston, Mass., replacing ED WEINSTOCK, who has returned to New York.

▽

MYLES CONCANNON
returned to B & K to manage the McVickers, Chicago, Ill., and BEN BLOOMFIELD takes over the new Garrick there.

▽

A. R. NININGER
manager of the Sunset and Queen, Ft. Lauderdale, Fla., is remodeling the houses.

▽

CLAIRE WOODS
former manager of the Capitol, Salt Lake City, Utah, is now holding down the fort at the Paramount.

▽

A. R. HILAND
is the new owner of the Circuit, Yreka, Cal., having recently purchased the house from R. R. RUPE.

▽

ART JOHNSON
will open his new Theatre Time, Minneapolis, Minn.

▽

R. E. GRIFFITH
will open a new theatre at Hobbs, New Mexico.

▽

J. R. WAGNER
has opened his new house at Bennettsville, S. C.

▽

FRED BARTON
assistant at the Paramount, Montgomery, Ala., has been promoted to manage the Trianon at No. Birmingham, Ala.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May 1	70	
Green Eyes	Charles Starrett-Shirley Grey	June 15	67	
Murder on the Campus	Charles Starrett-Shirley Grey	Dec. 27,'33	73	Feb. 17
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks - Wm. Bakewell	Feb. 5	65	Mar. 24
Rainbow Over Broadway	Joan Marsh-Frank Albertson	Dec. 1,'33	70	
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15	75	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Moon	Jack Holt-Fay Wray	June 15	69	
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr. 20	58	
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17	62	Apr. 12
Hell Bent for Love	Tim McCoy-Lilian Bend	May 20	58	
Hell Cat, The (See "In the Cutting Room," May 12.)	Robt. Armstrong-Ann Sothern	June 16	69	
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23	105	Mar. 3
Line-Up, The	William Gargan-Marian Nixon	Mar. 17	65	May 5
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24	58	June 2
Man's Game, A	Tim McCoy-Evalyn Knapp	June 21	58	
Most Precious Thing in Life, A	Jean Arthur - Donald Cook - Richard Cromwell	June 5	70	June 23
Ninth Guest, The	Donald Cook-Genevieve Tobin	Jan. 31	69	Mar. 10
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston	Apr. 20	78	Mar. 10
Once to Every Woman	Fay Wray - Walter Connolly - Ralph Bellamy	Jan. 15	70	Mar. 31
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31	64	May 26
Party's Over, The	Stuart Erwin-Ann Sothern	May 15	65	May 19
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15	70	Apr. 14
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10	74	
Speed Wings	Tim McCoy-Evalyn Knapp	Feb. 5	60	Apr. 7
Twentieth Century	John Barrymore - C. Lombard - Walter Connolly	May 11	91	Apr. 21
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6	59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr. 10	74	Apr. 21
Whom the Gods Destroy	Walter Connolly-Robert Young-Doris Kenyon	July 7		

Coming Attractions

Among the Missing — Richard Cromwell-Billie Seward
Beyond the Law — Tim McCoy-Shirley Grey
Blind Date — Ann Sothern - Paul Kelly - Neil Hamilton (See "In the Cutting Room," June 16.)
Broadway Bill — Warner Baxter-Myrna Loy
Captain Hates the Sea, The — Fred Keating - Wynne Gibson - Victor McLaglen-John Gilbert
Defense Rests, The — Jack Holt-Jean Arthur (See "In the Cutting Room," June 16.)
Girl Friend, The — Lupe Velez-Jack Haley
Girl In Danger — Ralph Bellamy-Shirley Grey
Lady Is Willing, The — Leslie Howard-Binnie Barnes
One Night of Love — Grace Moore-Tullio Carminati
Orchids and Onions — Carole Lombard
Song You Gave Me, The — Bebe Daniels-Victor Varconi
Sure Fire — Gene Raymond
What Price Scandal — Richard Cromwell-Arline Judge

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston - May Stuart - Borneo Joe	Apr. 14	70	
Fantomas	Jean Galland	Feb. 15	59	Apr. 14
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling	Mar. 15	60	
Hollywood, City of Dreams	Jose Bohr	Mar. 30	68	
Romance in Budapest	Franciska Gaal	Apr. 18	93	May 19
Shame of a Nation	Gustaf Diessl	Apr. 10	75	May 5
Tell-Tale Heart	Norman Dryden - John Kelt - Yolande Terrell	June 5	55	June 30

Coming Attractions

Blue Light — Leni Riefenstahl — Aug. 1 — 90

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dassan		Dec. 22,'33	36	Dec. 30,'33
Forgotten Men	War Film	Apr. 1	84	May 27,'33
He, King of Virtue	Fernandel-Collette Darfeuil	Dec. 20,'33	58	
Road to Ruin	Helen Foster-Paul Page	May 15	58	Feb. 24
Throne of the Gods		Dec. 22,'33	55	Dec. 30,'33

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bedside	Warren William	Jan. 27	65	Mar. 17
Big Shakedown, The	Bette Davis - Charles Farrell - Ricardo Cortez	Jan. 6	64	Feb. 17
Circus Clown, The	Joe E. Brown	June 30	63	May 19
Dark Hazard	Edward G. Robinson	Feb. 3	72	Nov. 25,'33
Fashions of 1934	William Powell-Bette Davis	Feb. 17	78	Jan. 13
Fog Over Frisco	Donald Wood-Bette Davis-Lyle Talbot-Margaret Lindsay	June 2	68	June 16
Journal of a Crime	Ruth Chatterton	Mar. 10	65	May 5
Mandalay	Kay Francis-Ricardo Cortez	Feb. 10	65	Feb. 24
Massacre	R. Barthelmess-Ann Dvorak	Jan. 20	69	Jan. 27
Merry Frinks, The	Aline MacMahon	May 26	67	
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7	62	
Return of the Terror	Lyle Talbot-Mary Astor	July 7	65	June 2
Side Streets	Aline MacMahon - Paul Kelly-Ann Dvorak	June 30		

(See "A Woman in Her Thirties," "In the Cutting Room," Mar. 17.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Twenty Million Sweethearts	Dick Powell - Ginger Rogers - Pat D'Brien (Reviewed under the title "Rhythm in the Air.")	May 26	89	Mar. 24
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5	62	Mar. 24
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31	84	Feb. 17

Coming Attractions

Big-Hearted Herbert — Guy Kibbee-Aline MacMahon-Patricia Ellis-Phillip Reed
British Agent — Leslie Howard-Kay Francis (See "In the Cutting Room," June 23.)
Kansas City Princess — Joan Blondell - Glenda Farrell-Robert Armstrong (See "In the Cutting Room," June 30.)
Man With Two Faces, The — Edward G. Robinson - Mary Astor-Ricardo Cortez — 72 — June 2
Midnight Alibi — Richard Barthelmess - Ann Dvorak - Helen Lowell — July 14 — 59 — May 26

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Men Are Enemies	Hugh Williams - Helen Twelvetrees	Apr. 20	79	Apr. 7
Baby Take a Bow	James Dunn - Claire Trevor - Shirley Temple	June 22	*68	June 16
Bottoms Up	"Pat" Paterson-Spencer Tracy-John Boles	Mar. 30	84	Mar. 10
Call It Luck	"Pat" Paterson-Charles Starrett	June 1	*63	June 2
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb. 2	82	Feb. 3
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18	76	May 12
Charlie Chan's Courage (See "In the Cutting Room," May 26.)	Warner Oland-Drue Leyton	July 6		
Coming Out Party	Frances Dee-Gene Raymond	Mar. 9	79	Jan. 27
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23	84	Apr. 14
David Harum	Will Rogers-Evelyn Venable	Mar. 2	83	Mar. 3
Devil Tiger	Kane Richmond-Marion Burns	Feb. 16	60	Feb. 17
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9	72	Apr. 7
Frontier Marshal	George O'Brien-Irene Bentley	Jan. 19	66	Feb. 18
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16	78	Mar. 17
Heart Song	Lilian Harvey-Charles Boyer	Apr. 27	81	Aug. 12,'33
Hold That Girl	James Dunn-Claire Trevor	Feb. 16	65	Mar. 31
I Am Suzanne!	Lilian Harvey-Gene Raymond	Jan. 5	98	Jan. 27
I Believed in You	Victor Jory - John Boles - Rosemary Ames	Feb. 23	68	Feb. 17
Murder in Trinidad	Heather Angel - Victor Jory - Nigel Bruce	Apr. 6	74	May 26
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	May 11	87	Apr. 28
Orient Express	Heather Angel-Norman Foster	Jan. 12	72	Mar. 10
She Learned About Sailors	Lew Ayres-Alice Faye	June 29	*80	June 23
Sleepers East (See "In the Cutting Room," Dec. 30, '33.)	Wynne Gibson-Preston Foster	Jan. 26	69	
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May 25	*83	Apr. 28
Stand Up and Cheer	(All Star Musical)	May 4	80	Apr. 28
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May 4	81	June 16
Three on a Honeymoon (See "In the Cutting Room," Mar. 3.)	Sally Eilers-Johnny Mack Brown	Mar. 23	65	
Wild Gold	John Boles - Claire Trevor	June 8	*73	May 26

Coming Attractions

Caravan — Charles Boyer - Loretta Young - Jean Parker-Phillips Holmes. (See "In the Cutting Room," June 30.)
Cats-Paw, The — Harold Lloyd-Una Merkel (See "In the Cutting Room," May 12.)
Charlie Chan in London — Warner Oland - Drue Leyton-Hugh Williams
Grand Canary — Warner Baxter-Madge Evans — July 27 — *80 — June 23
Handy Andy — Will Rogers-Peggy Wood — July 27 — 81 — May 5
Judge Priest — Will Rogers
Marie Galante — Spencer Tracy-Ketti Gallian
Serenade — "Pat" Paterson-Nils Asther
Servants' Entrance — Janet Gaynor-Lew Ayres
She Was a Lady — Helen Twelvetrees - Donald Woods - Ralph Morgan — July 20 (See "In the Cutting Room," June 30.)
Wanted — Rosemary Ames - Victor Jory - Russell Hardie

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Sally (Reviewed under the title "Aunt Sally.")	Cicely Courtneidge		72	Mar. 3
Arson Ring, The	Leslie Banks		68	
Channel Crossing	Constance Cummings - Matheson Lang	June 1	64	Apr. 7
Dick Turpin	Victor McLaglen	June 15	72	
Evergreen	Jessie Matthews-Sonnie Hale			June 23
Friday the 13th	Jessie Matthews	May 1	73	May 26
Ghoul, The	Boris Karloff	Feb. 15	75	Oct. 28,'33
Just Smith	Tom Walls		69	May 5
Murder Party, The (Reviewed under the title "The Night of the Party.")	Leslie Banks		62	Mar. 10
Orders Is Orders	Charlotte Greenwood - James Gleason	Apr. 15	61	Aug. 19,'33
Prince of Wales, The			57	
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8,'33
Waltz Time	Evelyn Laye	Mar. 1	76	Aug. 12,'33
What? A Boy! (Reviewed under the title "It's a Boy.")	Edward Everett Horton - Leslie Hensen		80	Sept. 30,'33
Wings Over Everest				June 16
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton	May 28	70	June 9

GOLDSMITH PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Hang	All-Star Cast	June 15		
I Hate Women	Wallace Ford-June Clyde	Apr. 15	72	Apr. 14
Woman Unafraid	Lucille Gleason - Richard "Skeets" Gallagher	Feb. 15	68	

(THE RELEASE CHART--CONT'D)

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cross Streets	John Mack Brown Claire Windsor-Anita Louise - Kenneth Thomson	Jan.	22....67	
Fifteen Wives	Conway Tearle-Noel Francis	June	1....68	
(See "House of Strangers," "In the Cutting Room," June 2.)				
Fugitive Road	Eric Von Stroheim - Leslie Fenton - Wera Engels	July	1....66	
In Love With Life	Onslow Stevens-Lila Lee-Dickie Moore	Apr.	1....68....May	19
Twin Husbands	John Miljan - Shirley Grey - Monroe Owsley	Feb.	25....62....June	9

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Rev'ewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer	June	1....68....May	19

Coming Attractions

No Ransom	Leila Hyams-Phillips Holmes	Oct.	26....70	
Once to Every Bachelor	Marian Nixon-Neil Hamilton	Dec.	14....72....May	19
School for Girls	Sidney Fox-Paul Kelly	Mar.	22,'35	
Take the Stand	Jack LaRue-Thelma Todd	Sept.	7....78	
Two Heads on a Pillow	Neil Hamilton-Miriam Jordan	Feb.	1,'35	
When Strangers Meet	Richard Cromwell-Arline Judge	July	20....74	
Without Children		May	10,'35	

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The	Constance Cummings	Dec.	8,'33....87.Sept.	16,'33
(Reviewed under the title, "Heads We Go.")				
Morning After, The	Ben Lyon-Sally Eilers	Jan.	1....63.Oct.	28,'33
(Reviewed under the title, "I Spy.")				
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec.	13,'33....65.Dec.	30,'33
Unknown Blonde	Edward Arnold - John Miljan-Barbara Barondess - Dorothy Revier	Apr.	23....67....May	5

Coming Attractions

Scarlet Letter, The	Colleen Moore-Hardie Albright-Henry B. Walthall			
(See "In the Cutting Room," June 2.)				
She Had to Choose	"Buster" Crabbe-Isabel Jewell-Sally Blane-Regis Toomey			

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe-Ruth Hall	Apr.	15....68	
Fighting Rookie, The	Jack LaRue-Ada Ince	May	15....68	
What's Your Racket?	Regis Toomey-Noel Francis	Dec.	1,'33....70....Mar.	10

Coming Attractions

Untitled	Buster Crabbe-Gloria Shea			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cat and the Fiddle, The	Jeanette MacDonald - Ramon Novarro	Feb.	16....78....Feb.	24
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore-John Barrymore - Jean Harlow - Madge Evans-Karen Morley-Edmund Lowe - Lee Tracy - Jean Hersholt	Jan.	12....113.June	10,'33
Eskimo	Native Cast	Jan.	19....117.Nov.	18,'33
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan.	5....78.Dec.	30,'33
Hollywood Party	(All Star Musical)	June	1....70....June	2
Laughing Boy	Ramon Novarro-Lupe Velez	Apr.	13....79....June	30
Lazy River	Jean Parker-Robert Young	Mar.	16....77....Mar.	10
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May	4....95....Apr.	28
Men In White	Clark Gable-Myrna Loy	Apr.	6....75....Feb.	17
Murder in the Private Car	Charles Ruggles-Una Merkel	June	29....65....June	30
Mystery of Mr. X	Robert Montgomery - Elizabeth Allan	Feb.	23....91....Mar.	3
Operator Thirteen	Marion Davies-Gary Cooper	June	15....86....June	16
Queen Christina	Greta Garbo-John Gilbert	Feb.	9....103.Dec.	30,'33
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar.	30....90....Mar.	31
Sadie McKee	Joan Crawford-Franchot Tone	May	11....95....May	12
Show-Off, The	Spencer Tracy-Madge Evans	Mar.	9....80....Mar.	3
Stamboul Quest	Myrna Loy-George Brent	July	6....90	
(See "In the Cutting Room," June 23.)				
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr.	20....116....Apr.	28
Thin Man, The	William Powell-Myrna Loy	May	25....*95....May	19
This Side of Heaven	Lionel Barrymore-Fay Bainter	Feb.	2....76....Jan.	27
Viva Villa!	Wallace Beery-Fay Wray	Apr.	27....115....Apr.	7
You Can't Buy Everything	May Robson-Jean Parker	Jan.	26....85....Feb.	10

Coming Attractions

Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March			
Born to Be Kissed	Jean Arthur-Franchot Tone	July	13	
(See "In the Cutting Room," June 16.)				
Chained	Joan Crawford-Clark Gable			
Four Walls	Franchot Tone - Karen Morley - May Robson-Mae Clarke			
Have a Heart	Jean Parker - James Dunn - Stuart Erwin - Una Merkel			
Hide Out	Robert Montgomery - Loretta Young			
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald			
Paris Interlude	Otto Kruger - Robert Young - Madge Evans - Una Merkel	July	20	
Student Tour	Charles Butterworth - Jimmy Durante	July	27	
(See "In the Cutting Room," June 23.)				
Treasure Island	Wallace Beery - Jackie Cooper-Lionel Barrymore-Otto Kruger	Aug.	10	
(See "In the Cutting Room," May 19.)				
Untitled	Constance Bennett - Herbert Marshall - Hugh Williams			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars In Ermine	Lionel Atwill	Apr.	1....70....Feb.	24
Blue Steel	John Wayne	May	10....54....May	12
City Limits	Ray Walker-Sally Blane-Frank Craven	May	1....70....June	23
House of Mystery, The	Verna Hillie-Ed Lowry	May	30....61	
Loudspeaker, The	Ray Walker-Jacqueline Wells	June	1....67....May	12
Lucky Texan, The	John Wayne	Jan.	22....55....Jan.	27
Man from Utah, The	John Wayne	May	15....55	
Manhattan Love Song	Dixie Lee-Robt. Armstrong	May	1....73....Mar.	31
Money Means Nothing	Wallace Ford-Gloria Shea	June	15....70....May	19
Monte Carlo Nights	Mary Brian-John Darrow	May	20....62	
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keefe	Mar.	15....62....Mar.	31
Randy Rides Alone	John Wayne	June	15....54....June	
Sixteen Fathoms Deep	Sally O'Neil-Creighton Chaney	Jan.	....Feb.	10
West of the Divide	John Wayne-Virginia B. Faire	Mar.	1....54....Jan.	20
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb.	15....68....Jan.	27

Coming Attractions

Girl of the Limberlost	Marian Marsh-Raloh Morgan			
Happy Landings	Ray Walker-Jacqueline Wells			
Healer, The				
Jane Eyre	Colin Clive - Virginia Bruce			
(See "In the Cutting Room," June 2.)				
King Kelly of the U. S. A.	Guy Robertson			
Moonstone, The	David Manners-Phyllis Barry			
Reckless Romeos	Robt. Armstrong-Wm. Cagney			
Shock	Ralph Forbes-Gwenllian Gill			
Star Packer, The	John Wayne-Verna Hillie			
Tomorrow's Youth	Dickie Moore-Martha Sleeper-John Miljan-Gloria Shea			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All of Me	Fredric March-Miriam Hopkins-George Raft	Jan.	19....71....Jan.	13
Bolero	George Raft-Carole Lombard	Feb.	23....80....Feb.	17
Come On, Marines	Richard Arlen-Ida Lupino	Mar.	23....68....Mar.	10
Death Takes a Holiday	Fredric March - Evelyn Venable	Mar.	30....78....Jan.	20
(Reviewed under the title, "Strange Holiday")				
Double Door	Evelyn Venable-Kent Taylor	May	4....75....Apr.	28
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson-Doug. Montgomery	Jan.	5....78.Dec.	30,'33
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan.	26....95....Feb.	3
Good Dame	Sylvia Sidney-Fredric March	Feb.	16....72....Feb.	10
Great Flirtation, The	Elissa Landi-Adolphe Menjou-David Manners	June	15....71....June	9
Here Comes the Groom	Jack Haley-Patricia Ellis-Neil Hamilton-Isabel Jewell	June	22....64....June	16
His Double Life	Roland Young-Lillian Gish	Jan.	12....68.Dec.	30,'33
It Ain't No Sin	Mae West	June	29....65½	
(See "In the Cutting Room," May 12.)				
Kiss and Make Up	Cary Grant-Genevieve Tobin	July	6....70....June	16
Last Round-Up, The	Randolph Scott-Barbara Fritchie	Jan.	26....65....Jan.	6
Little Miss Marker	Adolphe Menjou-Dorothy Dell-Shirley Temple	June	1....80....May	5
Many Happy Returns	Guy Lombardo-Burns and Allen	June	8....60....May	12
Melody in Spring	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern	Apr.	20....76....Mar.	24
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan.	12....68.Dec.	23,'33
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Oakie	May	25....89....May	12
No More Women	Edmund Lowe-Victor McLaglen	Feb.	23....72....Feb.	17
Private Scandal	Mary Brian-Phillips Holmes	May	11....65....May	5
Search for Beauty	Larry ("Buster") Crabbe-Ida Lupino	Feb.	2....75....Jan.	20
She Made Her Bed	Sally Eilers-Richard Arlen	Mar.	9....78....Feb.	24
Shoot the Works	Jack Oakie-Ben Bernie-Dorothy Dell-Arline Judge	June	29....81....June	30
Six of a Kind	C. Ruggles - M. Boland - W. C. Fields - A. Skipworth - Burns and Allen	Feb.	9....65....Jan.	27
Thirty Day Princess	Sylvia Sidney-Cary Grant	May	18....60....May	5
Trumpet Blows, The	George Raft - Adolphe Menjou - Frances Drake	Apr.	13....72....Apr.	7
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr.	27....74....May	5
Wharf Angel	Victor McLaglen-Dorothy Dell-Preston Foster	Mar.	16....62½..Apr.	28
Witching Hour, The	Judith Allen-Tom Brown	Apr.	27....64....Apr.	28
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe	Apr.	6....70....Mar.	31

Coming Attractions

Cleopatra	Claudette Colbert - Henry Wilcoxon - Warren William			
Crime Without Passion	Claude Rains			
Elmer and Elsie	Geo. Bancroft-Frances Fuller	July	27	
Ladies Should Listen	Cary Grant-Frances Drake			
Mrs. Wiggs of the Cabbage Patch	Pauline Lord - W. C. Fields - ZaSu Pitts - Kent Taylor Evelyn Venable			
Notorious Sophie Lang	Gertrude Michael - Paul Cavanagh	July	20	
Now and Forever	Gary Cooper-Carole Lombard			
Old-Fashioned Way, The	W. C. Fields	July	13	
(See "In the Cutting Room," June 9.)				
Scarlet Express, The	Marlene Dietrich-John Lodge		100....Apr.	28
She Loves Me Not	Bing Crosby-Miriam Hopkins			
You Belong to Me	Lee Tracy-Helen Mack	July	27	

PINNACLE PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chloe	Olive Borden-Reed Howes	Apr.	1....64	
Hired Wife	Greta Nissen-Weldon Heyburn	Mar.	1....65....Mar.	24
Playthings of Desire	Linda Watkins-James Kirkwood	Mar.	15....58	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ferocious Pal, The	Kazan - Ruth Sullivan - Robert Manning	Feb.	2....55	
Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May	6....54	
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec.	4,'33....58	
Little Damozel	Anna Neagle-James Rennie	June	11....59	

Coming Attractions

Chandu				
Peck's Bad Boy	Jackie Cooper-Thomas Meighan-Dorothy Peterson-O. P. Heggie-Jackie Searl			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cockeyed Cavaliers	Wheeler and Woolsey	June	29....72....June	16
Crime Doctor	Otto Kruger-Karen Morley	Apr.	27....74....Mar.	17
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May	4....73....Apr.	7
Hips, Hips, Hooray!	Wheeler and Woolsey	Feb.	2....68....Jan.	27

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Keep 'Em Rolling	Walter Huston-Frances Dee	Mar. 2	69½	Feb. 10
Let's Try Again	Diana Wynyard-Clive Brook	July 6	67	June 30
Life of Vergie Winters	Ann Harding-John Boles	June 22	82	June 23
Long Lost Father	John Barrymore-Helen Chandler	Jan. 19	63	Feb. 24
Lost Patrol, The	McLaglen-Karloff	Feb. 16	75	Feb. 3
Man of Two Worlds	Francis Lederer-Elissa Landi	Feb. 9	96½	Jan. 20
Meanest Gal in Town, The	ZaSu Pitts - Pert Kelton - El Brendel - James Gleason - "Skeets" Gallagher	Jan. 12	67	Mar. 10
Murder on the Blackboard	James Gleason-Edna May Oliver	June 15	71½	June 2
Sing and Like It	ZaSu Pitts - Pert Kelton - Edward Everett Horton	Apr. 20	72	Apr. 21
Spitfire	Katharine Hepburn	Mar. 30	88	Feb. 24
Stingaree	Irene Dunne-Richard Dix	May 25	76½	May 12
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	June 1	74½	May 5
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16	77	May 12
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr. 13	76	Apr. 21
Two Alone	Jean Parker-Tom Brown	Jan. 26	74	Jan. 20
Where Sinners Meet	Clive Brook-Diana Wynyard	May 18	72½	Apr. 28
Wild Cargo	Frank Buck	Apr. 6	96	Mar. 31

Coming Attractions

Afterwards	ZaSu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot	Aug. 17		
Age of Innocence, The (See "In the Cutting Room," June 30.)	Irene Dunne-John Boles			
Bachelor Bait	Pert Kelton-Stuart Erwin	July 20	*75	June 16
Down to Their Last Yacht (See "In the Cutting Room," May 19.)	Sidney Blackmer - Sidney Fox	Aug. 3		
Fountain, The (See "In the Cutting Room," June 23.)	Ann Harding - Brian Aherne - Paul Lukas			
Gay Divorce, The	Fred Astaire-Ginger Rogers			
Green Mansions	Dolores Del Rio-Joel McCrea			
Hat, Coat, and Glove (See "In the Cutting Room," June 9.)	Ricardo Cortez-Barbara Robbins	Aug. 27		
His Greatest Gamble	Richard Dix-Dorothy Wilson	Aug. 10	70½	June 23
Of Human Bondage (See "In the Cutting Room," Apr. 14.)	Leslie Howard-Bette Davis	July 27	83	
We're Rich Again	Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe - Edna May Oliver	July 13	*75	June 23

SHOWMENS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Bengal	Harry Schenck	May 2	72	Apr. 28
Big Race, The	Boots Mallory-John Darrow	Dec. 1,'33	71	
Moth, The	Sally O'Neil-Paul Page	Jan. 15	63	
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15	68	

Coming Attractions

Golden Head				
Souls In Pawn				
Special Duty				
Unlimited				
Within the Rock	Lila Lee-Creighton Chaney			

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Features

Title	Star	Dist-r.	Rel. Date	Running Time Minutes	Reviewed
Are We Civilized?	William Farnum	Raspin	70		June 23
Ariane	Elizabeth Bergner - Percy Marmont	Blue Ribbon Photoplays	Mar. 6	69	Apr. 7
Criminal at Large	Emlyn Williams-Cathleen Nesbitt	Helber Prods.	Dec. 15,'33	67	Jan. 6
Death Parade, The	(War Film)	Henry Zapp		77	Feb. 3
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Picts	Jan. 15	80	Dec. 30,'33
Film Parade		General Picts.	Jan. 12	55	
Found Alive	Barbara Bedford	Ideal	Feb. 10	56	Feb. 24
Get That Venus	Ernest Truex-Jean Arthur	Regent Picts.			
Hell on Earth	All Star	Aeolian Picts.	Jan. 27	70	Feb. 10
Hitler's Reign of Terror		Jewel Prods.	Apr. 30	67	May 12
Le Gong (Dance of the Virgins)		Bennett Picts.		55	Jan. 20
Lost Jungle, The	Clyde Beatty	Mascot	May 1	7 rls.	
No Funny Business	Gertrude Lawrence-Laurence Olivier	Ferrone Prods.	Mar. 7.	60	
Sweden, Land of the Vikings		Associated Cinemas	Jan. 3	70	Jan. 13
Through the Centuries		Beacon Films	Dec. 1,'33	70.	Dec. 16,'33
Unknown Soldier Speaks, The		Lincoln Prods.		67	June 2
War's End		Capital		28	May 26
White Heat	Virginia Cherrill-Mona Maris-Hardie Albright	J. D. Trop	July 15	62	June 30
Wine, Women and Song	Lilyan Tashman-Lew Cody	I. E. Chadwick		70	Dec. 23,'33
Woman Condemned	Claudia Dell	Marcy Picts.	Apr. 4	66	
World In Revolt, The		Mentone		69	June 16

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Be Bad	Loretta Young-Cary Grant	May 18	61	June 9
Catherine the Great	Douglas Fairbanks, Jr.-Elizabeth Bergner	Apr. 13	93	Feb. 10
Gallant Lady	Ann Harding-Clive Brook	Jan. 5	82.	Dec. 9,'33
House of Rothschild, The	George Arliss	Apr. 6	86	Mar. 10
Looking for Trouble	Spencer Tracy - Jack Dakie - Constance Cummings	Mar. 9	77	Feb. 3
Moulin Rouge	Constance Bennett - Franchot Tone - T. Carminati	Jan. 19	70.	Dec. 23,'33
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Mar. 2	88	Jan. 13
Palooka	Jimmy Durante-Stuart Erwin-Lupe Velez	Feb. 16	86	Jan. 27
Sorrell and Son	H. B. Warner	Apr. 20	85	Jan. 6

Coming Attractions

Affairs of Cellini, The (Reviewed under the title "The Firebrand")	Fredric March-Constance Bennett-Frank Morgan-Fay Wray	Aug. 3	79	Apr. 21
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young	July 20	83	May 19
Count of Monte Cristo, The	Robert Donat-Elissa Landi			
Kid Millions	Eddie Cantor - Ann Sothern-Ethel Merman			
Last Gentleman, The	George Arliss		72	May 12
Nell Gwynn	Anna Neagle-Cedric Hardwicke			
Our Daily Bread (See "In the Cutting Room," May 19.)	Karen Morley-Tom Keene			
Private Life of Don Juan, The	Douglas Fairbanks, Sr.			
Scarlet Pimpernel, The	Leslie Howard			
Transatlantic Merry-Go-Round	Jack Benny - Gene Raymond - Nancy Carroll-Sydney Howard			
We Live Again	Anna Sten-Fredric March			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of a Gentleman	Paul Lukas - Leila Hyams - Patricia Ellis	May 14	66	May 12
All Quiet on the Western Front (Reissue)	Lew Ayres	Apr. 2	84.	Apr. 26,'30
Beloved	John Boles-Gloria Stuart	Jan. 22	82.	Dec. 23,'33
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May 7	65	May 26
Bombay Mail	Edmund Lowe-Dnslow Stevens-Shirley Grey	Jan. 1	68	Jan. 13
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19	78	Mar. 3
Crosby Case, The	Wynne Gibson-Dnslow Stevens-Alan Dinehart	Mar. 5	60	Apr. 7
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan. 15	77	Jan. 27
Embarrassing Moments	Chester Morris-Marian Nixon	July 9	67	
Glamour	Constance Cummings - Paul Lukas	Apr. 9	74	Apr. 7
Half a Sinner	Joel McCrea-Sally Blane	Apr. 30	78½	Apr. 28
Honor of the Range	Key Maynard	Apr. 16	61	May 5
I Give My Love	Wynne Gibson-Paul Lukas	June 25	69	June 2
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12	67	Apr. 28
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr. 16	76	Apr. 14
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 26	68	Mar. 17
Let's Talk It Over	Chester Morris - Mae Clarke	June 11	69	June 23
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	June 4	98	May 26
Love Birds, The	Summerville-Pitts	Mar. 12	62	Apr. 21
Love Captive, The	Nils Asther-Gloria Stuart	May 21	61	June 16
Madame Spy	Fay Wray-Nils Asther	Jan. 8	70	Jan. 6
Midnight	D. P. Heggie-Sidney Fox	Jan. 29	80	Mar. 17
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb. 26	65	Jan. 6
Smoking Guns (Reviewed under the title "Doomed to Die.")	Ken Maynard-Gloria Shea	June 11	65	Apr. 21
Uncertain Lady	Genevieve Tobin-Edward Everett Horton	Apr. 23	65	June 30
Wheels of Destiny	Ken Maynard	Feb. 19	64	Apr. 14

Coming Attractions

Gift of Gab	Edmund Lowe - Gloria Stuart - Alice White			
Human Side, The	Adolphe Menjou-Doris Kenyon			
Imitation of Life	Claudette Colbert			
Million Dollar Ransom	Mary Carlisle - Edward Arnold-Phillips Holmes			
One More River	Diana Wynyard - Colin Clive - Frank Lawton - Mary Astor - Reginald Denny			
(See "In the Cutting Room," June 9)				
Romance in the Rain	Roger Pryor - Heather Angel - Esther Ralston-Victor Moore			
There's Always Tomorrow (T.) (See "In the Cutting Room," June 9)	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As the Earth Turns	Jean Muir-Donald Woods	Apr. 14	73	Feb. 10
Dr. Monica	Kay Francis-Warren William	June 23	65	May 26
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin	Jan. 13	61	Jan. 20
Gambling Lady	Barbara Stanwyck	Mar. 31	66	Mar. 10
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr. 7	66	Feb. 24
He Was Her Man	James Cagney-Joan Blondell	June 16	70	May 26
Heat Lightning	Aline MacMahon-Preston Foster-Ann Dvorak-Lyle Talbot	Mar. 3	63	Mar. 17
Hi, Nellie!	Paul Muni	Jan. 20	75	Feb. 3
I've Got Your Number	Joan Blondell-Pat O'Brien	Feb. 24	68	Feb. 10
Jimmy the Gent	James Cagney-Bette Davis	Mar. 17	67	Mar. 31
Key, The	Edna Best - William Powell - Colin Clive	June 9	71	May 26
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods	May 12	64	May 19
Modern Hero, A	Richard Barthelmess	Apr. 21	71	Apr. 28
Personality Kid, The	Pat O'Brien-Glenda Farrell	July 7	68	June 9
Smarty	Joan Blondell-Warren William	May 19	64	May 26
Upper World	Warren William - Mary Astor-Ginger Rogers	Apr. 28	72	Apr. 7

Coming Attractions

Case of the Howling Dog, The	Warren William-Mary Astor			
Dames	Ruby Keeler - Dick Powell - Joan Blondell			
Dragon Murder Case, The (See "In the Cutting Room," June 23.)	Warren William			
Flirtation Walk	Dick Powell-Ruby Keeler-Pat O'Brien			
(See "In the Cutting Room," June 30.)				
Friends of Mr. Sweeney (See "In the Cutting Room," May 5)	Charlie Ruggles-Ann Dvorak	July 28		
Gentlemen Are Born	Dick Powell-Margaret Lindsay			
Here Comes the Navy	James Cagney - Pat O'Brien - Gloria Stuart	July 21	80	
Housewife	George Brent-Bette Davis			
Lady Surrenders, A	Jean Muir-George Brent			
Lost Lady, A	Barbara Stanwyck			
Madame Du Barry	Dolores Del Rio-Victor Jory	July 14		

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adieu Les Beaux Jours	Brigitte Helm - Jean Gabin	Ufa	Apr. 21	100	May 19
Autumn Crocus	Ivor Novello-Fay Compton	Associated Talking Pictures			Apr. 14
Cities of the Desert		L. M. B. Films			May 26
End of the World, The	Victor Francen-Collette Darfeuil	Harold Auten	Apr. 12	54	Apr. 28
How's Chances?	Tamara Dean-Harold French	Fox-British			June 30
Lash, The	Lyn Harding-John Mills	Radio			May 19
Passing Shadows	Edmund Gwenn-Barry Mackay	Fox			May 19
Petterson and Bendel	Adolf Jahr-Sammy Friedmann	Scandinavian Talking Picts.	Jan. 1	148	Mar. 10
Pledge, The	Line Noro - Jean Galland	Protex	Mar. 13	96	Mar. 24
Red Wagon	Charles Bickford - Raquel Torres - Greta Nissen	British Int'l			
Return of Bulldog Drummond	Ralph Richardson	British Int'l		67	June 16
Saint Anthony of Padua	Carlo Pinzauti	Integrity Film	Feb. 8	90	Feb. 17
Secret of the Loch, The	Seymour Hicks-Frederick Peisley	Associated British Films			June 16
Turkey Time	Tom Walls - Ralph Lynn	Gaumont-British		71	Mar. 24
Two Orphans, The	Yvette Guilbert - Rosine Derean - Renee Saint-Cyr	Blue Ribbon Photoplays	Feb. 6	92	Feb. 24
Volga Volga	H. A. Shiletton	Kinematrade	Dec. 14,'33	76	Jan. 6
Wild Boy	Mick the Miller	Gaumont-British			May 19

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Dec. 23,'33	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 rl.
The Queen of Hearts	June 25	7
Aladdin	July 30	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Elmer Steps Out (Walter Catlett)	Feb. 28	20
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby	June 15	2 rls.
Hold Your Temper (Leon Errol)	Dec. 15,'33	20
Plumbing for Gold (Sidney and Murray)	June 29	2 rls.
Radio-dough (Sidney and Murray)	Feb. 5	2 rls.
Stable Mates	Apr. 6	2 rls.
When Do We Eat?	Mar. 19	2 rls.
Ten Baby Fingers (Sidney and Murray)	Jan. 26	2 rls.
KRAZY KAT KARTOONS		
Autograph Hunter	Jan. 5	1 rl.
Busy Bus	Apr. 20	1 rl.
Bowery Daze	Mar. 30	1 rl.
Cinder Alley	Mar. 9	1 rl.
Curio Shop, The	Dec. 15,'33	7
Masquerade Party	May 11	1 rl.
Southern Exposure	Feb. 5	1 rl.
Tom Thumb	Feb. 16	1 rl.
LAUGHING WITH MEDBURY		
3—In South America	Dec. 22,'33	1 rl.
4—Among the Nordics	Feb. 20	1 rl.
5—In India	Apr. 20	1 rl.
6—In Ethiopia	June 15	1 rl.
MARCH OF THE YEARS		
No. 5—	Jan. 24	1 rl.
No. 6—	Jan. 24	1 rl.
No. 7—	Feb. 24	1 rl.
No. 8—	Mar. 23	1 rl.
No. 9—	May 15	1 rl.
MICKEY McGUIRE COMEDIES		
4—Mickey's Minstrels	Jan. 11	18
5—Mickey's Rescue	Mar. 23	2 rls.
6—Mickey's Medicine Man	May 18	2 rls.
MINUTE MYSTERIES		
No. 3—The Clown Dies	Dec. 14,'33	1 rl.
No. 4—When the Lights Went Out	Dec. 15,'33	1 rl.
No. 5—The Missing Clue	Jan. 22	1 rl.
No. 6—Hidden Evidence	May 30	1 rl.
No. 7—One Way Out	June 15	1 rl.
MUSICALS		
No. 3—School for Romance (Lou Holtz)	Jan. 31	2 rls.
No. 4—Love Detective (Frank Albertson)	Feb. 28	2 rls.
No. 5—Women Haters	May 5	2 rls.
No. 6—Susie's Affair	June 1	2 rls.
SCRAPPY CARTOONS		
Auto Show	Dec. 8,'33	1 rl.
Aw, Nurse	Mar. 9	7
Scrappy's Art Gallery	Jan. 12	1 rl.
Scrappy's Dog Show	May 18	1 rl.
Scrappy's Relay Race	July 7	1 rl.
Scrappy's Television	Jan. 29	1 rl.
Scrappy's Theme Song	June 15	1 rl.
Scrappy's Toy Shop	Apr. 13	1 rl.
SCREEN SNAPSHOTS		
No. 2	Dec. 14,'33	1 rl.
No. 3	Jan. 18	1 rl.
No. 4	Feb. 7	1 rl.
No. 5	Feb. 18	1 rl.
No. 6	Mar. 16	1 rl.
No. 7	Apr. 24	1 rl.
No. 8	May 18	1 rl.
No. 9	June 8	1 rl.
WORLD OF SPORT		
Cyclomania	May 30	1 rl.
Dumb Champs	Apr. 20	1 rl.
Harnessed Lightning	May 17	1 rl.
Heigh-Ho the Fox		1 rl.
It's Sport in Any Language	Dec. 30,'33	1 rl.
What Price Speed	Dec. 2,'33	1 rl.
Winter Thrills	Feb. 4	1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)		
1. Veiled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Dawn to Dawn (Julie Hayden)	Dec. 25,'33	35
Frankie and Johnny (Charles Laughton)	Apr. 15	8
Lot in Sodom (Frederic Haak)	Dec. 25,'33	26
Miro Unga	Aug. 15	9
No Woman's Land (Travelogue)	Apr. 15	34
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
An Old Gypsy Custom	Jan. 12	18
Half Baked Relations	June 1	19
Hello Prosperity	Apr. 20	18
Super Snooper, The	Feb. 9	20
BABY BURLESKS		
Gimme My Quarterback	Jan. 26	9
BATTLE FOR LIFE		
Born to Oie	Mar. 16	8
City of Wax	Feb. 9	9
Nature's Gangsters	June 15	1 rl.
Spotted Wings	June 8	1 rl.
CORONET COMEDIES		
Good Bad Man, The	Dec. 8,'33	22
Hotel Anchovy	Apr. 13	18
Inventors, The	Feb. 2	20
North of Zero	Jan. 19	17
FROLICS OF YOUTH		
Managed Money	Feb. 23	20
Pardon My Pups	Jan. 26	19
MERMAID COMEDIES (Harry Langdon)		
No Sleep on the Deep	Apr. 6	21
Pop's Pal	Dec. 29,'33	18
Trimmed in Furs	Jan. 5	18
MORAN AND MACK COMEDIES		
Freeze-Out, The	Dec. 22,'33	19
MUSICAL COMEDIES		
Elopement	June 29	2 rls.
Going Spanish	Mar. 2	21
Poppin' the Cork	Dec. 15,'33	25
ROMANTIC JOURNEYS		
Canyon of Romance	Dec. 8,'33	10
Lost Race, The	Apr. 13	8
Mediterranean Blues	Feb. 23	9
Paradise of the Pacific	June 1	9
SONG HIT STORIES		
Doctor, The	Feb. 23	8
Trav'lling the Road (Alexander Gray)	Feb. 9	9
STAR COMEDY SPECIALS		
Allez Oop	May 25	21
Expectant Father, The	Feb. 16	21
Gold Ghost, The	Mar. 16	21
Love and Babies	June 29	2 rls.
TERRY-TOONS		
Busted Blossoms	Aug. 10	1 rl.
Holland Days	Jan. 12	6
In Venice	Dec. 15,'33	6
Irish Sweepstakes	July 27	1 rl.
Joe's Lunchwagon	Apr. 6	6
Just a Clown	Apr. 20	6
King's Daughter, The	May 4	6
Last Straw, The	Feb. 23	6
Lion's Friend, The	May 18	6
Mad House, A	Mar. 23	6
My Lady's Garden	July 13	1 rl.
Owl and the Pussycat, The	Mar. 9	6
Pandora	June 1	6
Rip Van Winkie	Feb. 9	6
See the World	June 29	1 rl.
Slow But Sure	June 15	6
Sunny South, The	Dec. 29,'33	6
Three Bears, The	Jan. 26	6
TOM HOWARD COMEDIES		
Big Meow, The	Mar. 9	19
Good Scout, A	Apr. 27	18
TREASURE CHEST		
Air Maniacs	Dec. 15,'33	11
Bosom Friends	Mar. 30	8
Day Dreams	Dec. 8,'33	11
Hula Honeymoon	Mar. 2	7
Pagliacci	Apr. 6	11
What Does 1934 Hold?	Dec. 22,'33	11

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Answering the Riot Call!	Dec. 22,'33	9
Outdoing the Daredevils	Mar. 2	9
With the Navies of the World	Mar. 23	9
On Western Trails	Apr. 13	9
Chasing the Champions	May 18	9
MAGIC CARPET SERIES		
Gem of the Sea	Dec. 15,'33	9
Rural England	Dec. 22,'33	9
London Medley	Dec. 29,'33	9
Flemish Folk	Jan. 5	9
Tunisian Travels	Jan. 19	9
Sentinels of the Sea	Jan. 26	9
Roaming the Netherlands	Feb. 9	9
Under Moroccan Skies	Feb. 16	9
A Journey in Flanders	Feb. 23	9
Fortunate Isles	Apr. 13	9
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
MOVIE TINTYPE SERIES		
Helen of the Chorus	Dec. 10,'33	10
The Extravagant Wife	Jan. 5	10
The Girl from the Country	Jan. 19	10
Emma's Oilemma	Feb. 2	10
Love's Old Sweet Song	Feb. 16	10
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)	(Variable)	
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Sammy Fain		7
Cliff Friend		9
Benny Davis		8
Gus Edwards		9
Stephen Foster		10
Fields and McHugh		9
Carrie Jacobs Bond		9
ORGANLOGUES		
Songs of the Hills		6
Sally		7
Night of Romance		7
Tongue Twisters		7
Ship of Dreams		7
Melody on Parade		7
Home Again		8
Tintypes		6
Oriental Phantasy		8
Organ Festival		9
Melody Tour		8
Organlogue-ing the Hits		8
Melodies of Love		8
Songs of the Range		6
Rhapsody in Black		1 rl.
Wine, Woman and Song		1 rl.
Elli Elli		1 rl.
PET SUPERSTITIONS		
Spilled Salt (Phyllis Barry-Geo. Lewis-J. Carrol Naish)		10
SPECIAL		
She Whoops to Conquer (ZaSu Pitts-Billy Bevan-Daphne Pollard)		2 rls.

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Mixed Nuts	Feb. 17	19
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
Next Week-End	Feb. 24	16
Twin Screws	Dec. 23,'33	19
CHARLEY CHASE		
Another Wild Idea	June 16	19
Cracked Iceman	Jan. 27	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	18
It Happened One Day	July 7	19
Luncheon at Twelve	Dec. 9,'33	21
IRVIN S. COBB		
Speaking of Relations		19
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
British Guiana	Dec. 16,'33	9
Citadels of the Mediterranean		
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Day in Venice	Dec. 2,'33	9
Egypt, Kingdom of the Nile	May 19	10
Glimpses of Erin		1 rl.
Italy, Land of Inspiration	Feb. 24	9
Temple of Love, The		10
Tibet, Land of Isolation	Mar. 17	9
GOOFY MOVIES		
No. 1	Dec. 23,'33	9
No. 2	Feb. 24	10
No. 3	Mar. 24	10
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
LAUREL & HAROY		
Going Bye-Bye		2 rls.
Oliver the Eighth	Jan. 13	28
MGM CARTOONS (TECHNICOLOR)		
Discontented Canary		9
MUSICAL COMEDIES		
Apples to You	Apr. 7	20
Benny from Panama	May 26	19
Duke for a Day, A	May 12	20
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19
MUSICAL REVUES		
Big Idea, The	May 12	20
Jail Birds of Paradise	Mar. 10	18
(Color)		
Gentlemen of Polish		2 rls.
Roast Beef and Movies	Dec. 2,'33	17
What Price Jazz?		18
ODDITIES		
Attention, Suckers!	June 9	10
Dartmouth Days		11
Flying Hunters	May 12	7
Little Feller	May 26	8
Nipugs	Apr. 28	9
Old Shep	June 23	9
Pichianni Troupe		1 rl.
Pro Football		1 rl.
Roping Wild Bears	Feb. 10	9
Taking Care of Baby		9
Trick Golf	Mar. 24	8
Vital Victuals (Color)	Mar. 3	10
OUR GANG		
First Roundup, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	18
Honky-Donkey	June 2	17
TODD-KELLY		
Air Fright	Dec. 23,'33	19
Babes in the Goods	Feb. 10	19
I'll Be Suing You	June 23	19
Maid in Hollywood	May 19	20
Soup and Fish	Mar. 31	18
Three Chumps Ahead		2 rls.
WILLIE WHOPPER		
Cave Man		7
Davy Jones' Locker	Jan. 13	7
Hell's Fire (Color)	Feb. 17	7
Insultin' the Sultan	Apr. 14	8
Rasslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8
Spite Flight	Dec. 2,'33	8
Stratos-Fear	Dec. 16,'33	8

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
1. The Seventh Wonder	Dec. 1,'33	10
2. City of the Sun	Jan. 1	10
3. Love's Memorial	Feb. 1	10
4. Children of the Nile	Mar. 1	10
5. The Peacock Throne	Apr. 1	10
6. Jungle Bound	May 1	10
7. The Last Resort	June 1	10
8. Mother Ganges	July 1	10
9. The First Paradise	Aug. 1	10
10. Dravidian Glamor	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Life Guard	July 13	1 rl.
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Betty in Blunderland	Mar. 2	7
Dancing on the Moon	July 13	1 rl.
Ha! Ha! Ha!	Mar. 2	7
Parade of Wooden Soldiers	Dec. 1,'33	9
Red Hot Mamma	Feb. 2	8
She Wronged Him Right	Jan. 5	7
HEADLINERS		
All on Deck	Mar. 30	9
Broadway Knights (Yacht Club Boys)	Feb. 23	10
Little Jack Little Revue (Little Jack Little and Orchestra-Gypsy Nina-Do Re Mi Trio	May 11	10
Mr. W's Little Game (Alexander Woollcott)	June 8	10
New Deal Rhythm ("Buddy" Rogers)	Apr. 13	8
Station T.O.T.	Jan. 19	10
Underneath the Broadway Moon (Isham Jones and Orchestra-Eton Boys-Vera Van)	June 29	11
Where's That Tiger? (Borrah Minnevitch)	Dec. 22,'33	10
HOLLYWOOD ON PARADE		
No. 5	Dec. 8,'33	11
No. 6	Jan. 5	11
No. 7	Feb. 2	11
No. 8	Mar. 2	11
No. 9	Mar. 30	11
No. 10	Apr. 27	11
No. 11	May 25	11
No. 12	June 22	10
No. 13	July 20	11
PARAMOUNT PICTORIAL		
No. 5—The Old Mill—Jack Frost, Master Decorator—Song Makers of the Nation	Dec. 1,'33	11
No. 6—Southward Ho—Trees—Gilda Gray	Dec. 29,'33	10
No. 7—Queer Fish—Liquid Air—Lanny Ross	Jan. 26	10
No. 8—Sponging on Old Nassau — What Next, Ladies?—Song Makers of the Nation, Gordon and Revel	Feb. 23	10
No. 9—Song Makers of the Nation, Lewis and Sherman — Winter—Meshie, Child of a Chimpanzee	Mar. 23	10
No. 10 — Here's How — A House for a Song—Song Makers of the Nation, Con Conrad	Apr. 20	10
No. 11—More or Less—The Eyes of Science — Song Makers of the Nation, Ralph Rainger	May 18	10
No. 12—Let's Make Up—Fairy of the Flowers—Song Makers of the Nation, Harold Arlen	June 15	10
No. 13—Songs of the Organ—The River and Me—Wings Over the North—Roy Smack	July 13	10
POPEYE THE SAILOR		
Can You Take It	Apr. 27	7
Let's You and Him Fight	Feb. 16	7
Man on the Flying Trapeze, The	Mar. 30	7
Seasin's Greetinks	Dec. 8,'33	6
Shiver Me Timbers	July 27	1 rl.
Shoein' Hosses	June 1	7
Sock-a-Bye Baby	Jan. 19	7
Strong to the Finich	June 29	1 rl.
Wild Elephinks	Dec. 29,'33	7
SCREEN SONGS		
Keeps Rainin' All the Time (Gertrude Niesen)	Jan. 12	10
Lazybones (Borrah Minnevitch)	Apr. 13	7
Let's All Sing Like the Birdies Sing	Feb. 9	8
Love Thy Neighbor (Mary Small)	July 20	1 rl.
She Reminds Me of You (Eton Boys)	June 22	1 rl.
Sing, Babies, Sing (Baby Rose Marie)	Dec. 15,'33	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
This Little Piggie Went to Market	May 25	7
Singin' Sam		
Tune Up and Sing	Mar. 9	7
Lanny Ross		
SCREEN SOUVENIRS		
No. 5	Dec. 15,'33	10
No. 6	Jan. 12	10
No. 7	Feb. 9	10
No. 8	Mar. 9	10
No. 9	Apr. 6	10
No. 10	May 4	10
No. 11	June 1	10
No. 12	June 29	10
No. 13	July 27	10
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 6—Around the Calendar	Dec. 22,'33	10
No. 7—Jumping Giants	Jan. 26	11
No. 8—Horsepower	Feb. 16	11
No. 9—Flying Bodies	Mar. 23	10
No. 10—Animal Antics	Apr. 13	10
No. 11—Marine Marvels	May 11	11
No. 12—Lucky Anglers	June 8	11
No. 13—Good Shape	July 6	11
TWO-REEL COMEDIES		
Circus Hoodoo	Feb. 16	21
Harry Langdon		
Cold Turkey	Dec. 1,'33	19
Joseph Cawthorn		
Gold Nuggets	Feb. 2	18
Walter Catlett		
Just an Echo	Jan. 19	20
Bing Crosby		
Making the Rounds	July 6	21
Pallette-Catlett		
New Dealers, The	Apr. 6	20
Pallette-Catlett		
News Hounds	June 1	20
Pallette-Catlett		
No More Bridge	Mar. 16	21
Leon Errol		
Oil's Well	May 4	22
Chic Sale		
Old Bugler, The	Jan. 5	20
Chic Sale		
Petting Preferred	Apr. 27	19
Please	Dec. 15,'33	22
Bing Crosby		
Roaming Romeo, A	Dec. 29,'33	21
Harry Langdon		
Up and Down	Mar. 2	21
Frank Pangborn		

PRINCIPAL

Title	Rel. Date	Min.
City of Contrasts	Nov. 22,'33	19
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty, the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2	9
Rasslin' Match, The	Jan. 5	11
BLONDE and REO HEAD SERIES		
Bridal Bail	Feb. 9	21
Rough Necking	Apr. 27	20
Undie World, The	June 15	21
Walking Back Home	Dec. 8,'33	19
CHARLIE CHAPLIN SERIES (Re-issues)		
The Immigrant	Jan. 19	21
One A.M.	Mar. 23	18
Behind the Screen	May 25	2 rls.
The Adventure	July 5	2 rls.
CLARK & McCULLOUGH SERIES		
Bedlam of Beards	Apr. 13	18
Hey Nanny, Nanny	Jan. 12	21
In the Devil Dog House	Feb. 2	21
Love and Hisses	June 8	17½
Odor in the Court	Aug. 2	21½
CUBBY THE BEAR CARTOONS		
Croon Crazy	Dec. 29,'33	7
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	1 rl.
Galloping Fanny	Dec. 1,'33	6½
Good Knight	Feb. 23	7½
How's Crops	Mar. 23	7½
Mild Cargo	May 18	7½
Sinister Stuff	Jan. 26	6½
GRIBON-KENNEDY-STANTON COMEDIES		
Cracked Shots	May 4	19½
Strictly Fresh Yeggs	Apr. 6	21½
Suits to Nuts	Dec. 1,'33	19
Trailing Along	June 1	21
HEADLINER SERIES		
No. 2—Air Tonic	Dec. 22,'33	21
No. 3—On Approval	Jan. 5	17
No. 4—Autobuyography	Mar. 16	20
No. 5—The Old Maid's Mistake	May 11	20
No. 6—Well Cured Ham	June 22	19
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Grin and Bear It	Dec. 29,'33	20½
In-Laws Are Out	June 29	19
Love on a Ladder	Mar. 2	18
Wrong Direction	May 18	21

Title	Rel. Date	Min.
MUSICALS		
Bubbling Over	Jan. 5	20
Ethel Waters		
Everybody Likes Music	Mar. 9	19½
Henry the Ape	Jan. 26	2 rls.
Bert Lahr		
Knife of the Party	Feb. 16	20
Lillian Miles		
No More West	Mar. 30	19
Bert Lahr		
Sea Sore	Apr. 20	2 rls.
Strange Case of Hennessy	Dec. 8,'33	21½
Cliff Edwards		
MUSICOMEDIES SERIES (Ruth Etting)		
California Weather	Dec. 15,'33	20½
Derby Decade	July 12	22
Torch Tango	Feb. 23	21
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLOW'S "THE KING" CARTOONS		
Art for Art's Sake	May 11	6
Cactus King	June 8	1 rl.
Jest of Honor	Jan. 19	7
Jolly Good Felons	Feb. 16	7
Pals	Dec. 22,'33	7½
Royal Good Time, A	Apr. 13	7
Sultan Pepper	Mar. 16	7
SPECIALS		
Century of Progress	June 15	22
Grand National Irish Sweepstake Race, 1934	Apr. 2	10
So This Is Harris	Jan. 19	28
VAGABOND ADVENTURE SERIES		
Damascus	June 8	1 rl.
Gibraltar, Guardian of the Mediterranean	May 4	8
Holy Land	Feb. 16	10
Madeira, Land of Wine	Mar. 30	9
Moorish Spain	Jan. 12	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
1. Giant Land	Nov. 15,'33	7
2. Mickey Shanghaied	Jan. 15	7
3. Camping Out	Feb. 16	7
4. Playful Pluto	Mar. 16	7
5. Gulliver Mickey	May 19	9
6. Mickey's Steamroller	June 15	7
SILLY SYMPHONIES		
1. The Night Before Christmas	Dec. 15,'33	8
2. The China Shop	Jan. 15	8
3. Grasshopper and the Ant, The	Feb. 23	8
4. Funny Little Bunnies	Mar. 30	9
5. The Big Bad Wolf	Apr. 20	9
6. The Wise Little Hen	June 7	1 rl.

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 3	Dec. 25,'33	10
No. 4	Jan. 29	9
No. 5	Mar. 5	8
No. 6	Mar. 19	9
No. 7	Apr. 30	9
OSWALD CARTOONS		
Annie Moved Away	May 28	7
Candy House, The	Jan. 15	9
Chicken Reel	Jan. 1	8½
Chris Columbo, Jr.	July 23	1 rl.
County Fair	Feb. 5	7
Gingerbread Boy	Apr. 16	6
Goldilocks and the Three Bears	May 14	8
Kings Up	Mar. 12	7
Parking Space	Dec. 18,'33	7
Toy Shoppe, The	Feb. 19	7
Wax Works, The	June 25	1 rl.
William Tell	July 9	1 rl.
Wolf, Wolf	Apr. 2	8
RADIO STAR REELS		
Boswell Sisters, The	Dec. 6,'33	21
Nick Kenny—No. 4		
STRANGE AS IT SEEMS SERIES		
No. 35—Novelty	Dec. 18,'33	10
No. 36—Novelty	Jan. 22	11
No. 37—Novelty	Feb. 26	10
No. 38—Novelty	Apr. 23	9
No. 39—Novelty	May 21	10
UNIVERSAL COMEDIES		
Beau Bashful	June 6	2 rls.
Herbert Corthell		
Born April First	Mar. 14	21
Sterling Holloway		
Broadway Varieties (Mentone No. 7)	Feb. 14	20
Ceiling Whacks	Mar. 28	20
Henry Armetta		
Ed Sullivan's Headliners (Mentone No. 10)	May 2	20
Financial Jitters	July 3	2 rls.
Eddie Nugent-Grady Sutton		
Full Coverage	Feb. 28	21
Henry Armetta		
Good Time Henry	May 3	20
Henry Armetta		
Heartburn	Apr. 11	20
Sterling Holloway		
Just We Two	Aug. 8	2 rls.
Meeting Mazie	Dec. 20,'33	20
Sterling Holloway		
Mountain Music	Jan. 3	18
Louise Fazenda		
Out of Gas	Nov. 8,'33	21
Louise Fazenda		
Palsie Walsie	Jan. 31	20
Henry Armetta		

Title	Rel. Date	Min.
Pest, The (Mentone No. 9)	Apr. 18	19
Picnic Perils	July 18	2 rls.
Sterling Holloway		
Pie for Two	Dec. 13,'33	21
James Gleason		
Pleasing Grandpa	June 20	20
Sterling Holloway		
Soup for Nuts (Mentone No. 11)	June 27	2 rls.
Supper at Six (Mentone No. 5)	Dec. 27,'33	18
There Ain't No Justice	May 23	19
Corthell and Hurst		
Trifle Backward, A	Jan. 17	19½
Vince Barnett		
Vaudeville Oays (Mentone No. 8)	Mar. 21	21
Vaudeville on Parade (Mentone No. 6)	Jan. 24	20
Where's Elmer?	Feb. 7	20
Vince Barnett		

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 6—Here Comes Flossie	Dec. 9,'33	18
Ben Blue		
No. 7—Tomalio	Dec. 30,'33	21
Roscoe (Fatty) Arbuckle		
No. 8—How D'Ya Like That?	Jan. 13	18
George Givot-Chas. Judels		
No. 9—Nervous Hands	Feb. 3	21
Ben Blue		
No. 10—Pugs and Kisses	Mar. 10	21
Charles Judels		
No. 11—Mushrooms	Feb. 17	20
Harry Gribbon		
No. 12—Foiled Again	Mar. 24	20
Ben Blue		
No. 13—Very Close Veins	Apr. 14	20
Ben Blue		
No. 14—Corn on the Cop	Apr. 28	20
Harry Gribbon		
No. 15—I Scream	May 19	20
Gus Shy		
No. 16—Salted Seanuts	June 2	20
Chas. Judels-George Givot		
No. 17—The Prize Sap	June 23	20
Ben Blue		
No. 18—Art Trouble	June 23	20
Harry Gribbon		
No. 19—My Mummy's Arms	July 28	19
Harry Gribbon		
No. 20—Daredevil O'Dare	Aug. 11	19
Ben Blue		
BROADWAY BREVITIES		
No. 9—Girl Trouble	Dec. 2,'33	20
Mitchell and Ourant		
No. 10—Around the Clock	Jan. 16	21
Norma Terris-Four Eton Boys		
No. 11—Plane Crazy	Dec. 23,33	20
Dorothy Lee-Arthur and Morton Havel		
No. 12—Kissing Time	Dec. 16,'33	22
Jane Froman-George Metaxa		
No. 13—A Little Girl with Big Ideas	Jan. 20	29
Molly Picon		
No. 14—Not Tonight, Josephine	Jan. 27	21
Frank McHugh-Kitty Kelly (Technicolor)		
No. 15—Picture Palace	Feb. 10	21
Hal LeRoy		
No. 16—Come to Oinner	Feb. 24	21
No. 17—Business Is a Pleasure (Technicolor)	Mar. 3	17
No. 18—Look for the Silver Lining	Mar. 17	30
Dorothy Stone		
No. 19—Let's Play Post Office	Mar. 31	21
Jean Sargent		
No. 20—Story Conference	Apr. 7	20
Lillian Roth		
No. 21—Morocco Nights (Technicolor)	Apr. 21	18
No. 22—Private Lessons	May 5	22
Hal LeRoy		
No. 23—Masks and Memories	May 12	30
Lillian Roth		
No. 24—Murder in Your Eyes	May 26	20
No. 25—Service with a Smile	July 28	21
Leon Errol (Technicolor)		
No. 26—Darling Enemy	June 9	19
Gertrude Niesen		
No. 27—Who Is That Girl?	June 16	20
Bernice Claire-J. Harold Murray		
No. 28—King for a Day	June 30	19
Bill Robinson		
No. 29—The Song of Fame	July 7	19
Ruth Etting		
No. 30—The Winnah	July 21	20
Arthur and Florence Lake		
No. 31—The Mysterious Kiss	Aug. 4	19
Jeanne Aubert		
No. 32—The Policy Girl	Aug. 11	20
Mitzi Mayfair-Roscoe Ails		
LOONEY TUNES		
No. 3—Rudy's Show Boat	Dec. 9,'33	7
No. 4—Buddy the Gob	Jan. 13	7
No. 5—Buddy and Towser	Feb. 24	7
No. 6—Buddy's Garage	Apr. 14	7
No. 7—Buddy's Trolley Troubles	May 5	7
No. 8—Buddy of the Apes	May 26	7
No. 9—Buddy's Bearcats	June 23	7
No. 10—Buddy the Woodsman		1 rl.
MELODY MASTERS		
Borrah Minnevitch and His Harmonica Rascals	Dec. 23,33	10

Title	Rel. Date	Min.
Jack Denny and Band	Jan. 20	10
Mills Blue Rhythm Band	Feb. 17	10
Vincent Lopez	Mar. 17	10
A Big City Fantasy	Apr. 14	9
Phil Spitalny		
Isham Jones	May 12	10
Tin Hat Harmony	June 6	10
Abe Lyman		
A Jolly Good Fellow	July 9	10
B. A. Rolfe		
Ben Pollock and Band	Aug. 4	10
MERRIE MELODIES		
Sitting on a Back Yard Fence	Dec. 16,'33	7
Pettin' in the Park	Jan. 27	7
Honeymoon Hotel (Cinecolor)	Feb. 17	7
Beauty and the Beast (Cinecolor)	Apr. 14	7
Those Were Wonderful Oays	Apr. 26	7
Goin' to Heaven on a Mule	May 19	7
How Do I Know It's Sunday?	June 9	7
Why Oo I Dream Those Dreams?	June 30	7
MUSICAL WORLO JOURNEYS E. M. NEWMAN		
Italy, the Old and the New	Dec. 9,'33	11
Cannibal Islands	Jan. 6	10
Spanish Amerla	Feb. 3	10
Jerusalem, the Holy City	Mar. 3	10
Picturesque Siam	Mar. 31	10
Slackers of the Jungle	Apr. 28	10
East Indies	May 26	10
Central America	June 23	10
Dark Africa	Aug. 11	10
A Visit to the South Sea Islands	July 21	10
JOE PENNER COMEOIES (Reissues)		
Gangway	Apr. 14	2 rls.
Making Good	Apr. 21	1 rl.
You Nasty Man (formerly "Here Prince")	Apr. 28	2 rls.
Service Stripes	May 5	1 rl.
Where Men are Men	May 12	2 rls.
A Stuttering Romance	May 19	1 rl.
Toreador	May 26	2 rls.
PEPPER POT		
No. 7—Easy Aces	Dec. 2,'33	10
No. 8—Little Miss Mischief	Dec. 6,'33	10
No. 9—Movie Memories	Dec. 30,'33	9
No. 10—The Tune Oetective	Jan. 13	9
Sigmund Spaeth		
No. 11—Mississippi Suite	Jan. 27	9
No. 12—The Wrong Wrong Trail	Feb. 10	10
Block and Sully		
No. 13—Song Hits, with Roy Turk	Feb. 24	11
No. 14—Easy Aces, No. 2	Mar. 10	10
No. 15—Pure Feud	Apr. 21	10
Edgar Bergen		
No. 16—A Cabinet Meeting	Apr. 7	10
Radio Ramblers		
No. 17—Just Concentrate	June 2	10
Lulu McConnell		
No. 18—Those Were the Days	May 5	10
No. 19—Radio Reel No. 1	May 19	10
Jessel-Van		
No. 20—Penny a Peep	June 30	9
No. 21—Hollywood Newsreel	Mar. 24	9
No. 22—Radio Reel No. 2	June 16	10
No. 23—Dad Minds the Baby	July 14	9
No. 24—Bergen in at the Races	July 21	10
No. 25—The Stolen Melody	July 28	10
No. 26—Camera Speaks	Aug. 11	9

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles	July 1	2 rls. (each)
Boy Scouts		
MASCOT		
Burn 'Em Up Barnes		
Jack Mulhall-Lola Lane-Frankie Darro		
Lost Jungle, The	Apr. 1	20 (each)
Clyde Beatty		
Mystery Squadron, The	Dec. 23,'33	20 (each)
Bob Steele		
Wolf Dog, The	Sept. 30,'33	2 rls. (each)
Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory		
PRINCIPAL		
Chandu (8 episodes)	Sept.	2 rls. (each)
Tarzan, the Fearless	Aug. 11,'33	20 (each)
Buster Crabbe		
UNIVERSAL		
Gordon of Ghost City	Aug. 14,'33	20 (each)
Buck Jones-Madge Bellamy		
Perils of Pauline	Nov. 6,'33	20 (each)
Evalyn Knapp-Robt. Allen		
Pirate Treasure	Jan. 29	20 (each)
Richard Talmadge-Lucille Lund		
Red Rider, The	July 16	20 (each)
Buck Jones (15 episodes)		
Vanishing Shadow, The	Apr. 23	20 (each)
Onslow Stevens-Ada Ince		

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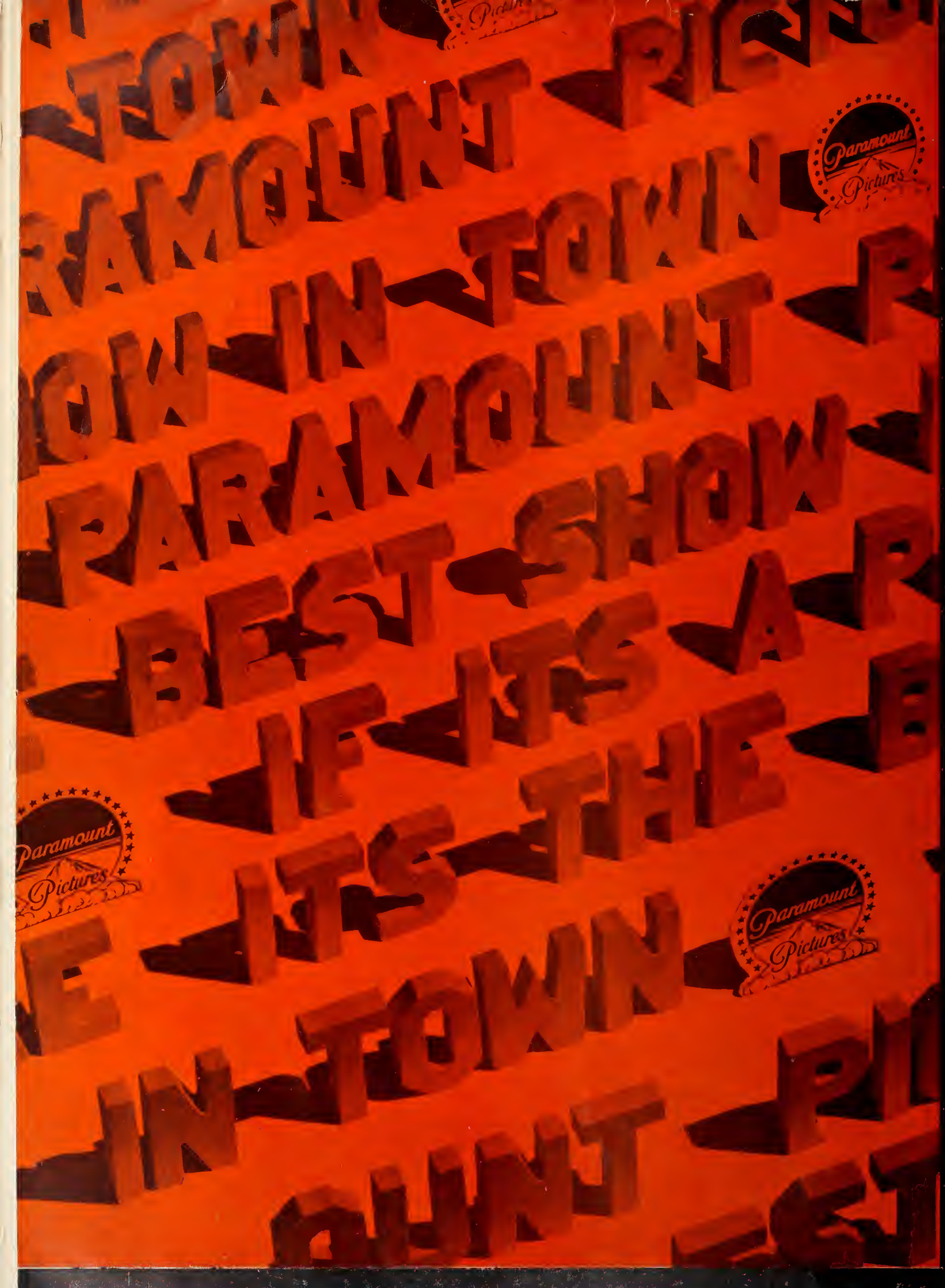
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JUL 13 1934

MOTION PICTURE HERALD

Vol. 116, No. 3 July 14, 1934

THE ART OF BEDOODLE

AFTER much looking upon the screen and the exhaustion of the patience of many years, it becomes necessary to rise and remark that any time now it would be appropriate for the makers of motion pictures to discover that there is an art of typography.

The bric-a-brac horrors of the Victorian era and the jig saw atrocities of the Jersey mansions of the '90's are as nothing compared with the typographical carbuncles which pass for titles on the motion picture screen.

Million dollar productions, presenting the quintessence of the talent in authorship, acting and direction to be gleaned from two worlds, are being presented on the screen under maintitles that can be compared only with the concrete tombstones bedecked with pearl shell inlays rising from graves edged with inverted bottles found in Ozark cemeteries.

Motion picture titles appear dominated by a taste and super-wisdom which finds the experience of a thousand years and more of the lettered and printed page inadequate to the stupendous purposes of the screen. Titles are anything and everything except words presented in clean letters on a readable surface. Screen titles are made mostly by a Hollywood guild of putty punchers who achieve mudpie marvels in both bas relief and intaglio, only they never heard of either process. The results have all the charm of the pickle sign on "Hill 57."

Perfect examples of the world's best attainments in typography and the use of words in type or hand letter to say things have been available to all persons brave enough to look in a book since the middle of the sixteenth century. Hollywood may get around to it some time. Motion picture typography of today continues under the domination of the laws of the lowly art of bedoodle, the art that gave us the feather flowers under the bell jar on the parlor mantel and the conch shell on the what-not that Aunt Samatha brought home from Bermuda in 1894.

To the type-conscious eye the screen's reflection of the sins of the flesh are as nothing compared with its sins against the sacred and beautiful tradition of good printing.

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SPEAKING OF APPLES

THE FILM DAILY, quoting at length from the Columbia sales convention address of Mr. Jack Cohn, in Atlantic City, credits him with saying:

"It's as unwise to condemn movies as a whole because of these few bad pictures as it is to throw out a whole barrel of apples because it contains a few bad ones."

Mr. Cohn is of course quite a considerable authority on the motion picture, but we know about apples, so may we not remark that any apple grower or packer who deliberately included "a few bad ones" in each season's barrel might be subject to some slight criticism by any good judge of apples. Apples can spoil in transit, but a motion picture, so we are told, usually arrives about the same as it left the studio.

Once upon a time, speaking of apples, the packers could can up any kind of spoiled and mis-grown fruit and label it applesauce and sell it. They did it and kept it up for a while and then came Dr. Wiley and the pure food laws. The packers forced it, speaking of apples, just because, speaking of apples, the public really didn't want that kind of apples, speaking of applesauce, of which we are speaking.

△ △ △

MISS HARDING SPEAKS

Writing in the syndicated Hollywood column of the Universal "Hearst Service," Mr. Jerry Hoffman recorded for issues of July 3, as follows:

> **Imagine the fury of Ann Harding on returning from location to see the sexy billboards advertising her in "The Life of Vergie Winters!" Ann, who never has been associated with anything censorable or objectionable, found it more than she could bear. "Vergie Winters" is a clean movie of costume period. The billboards showed her in a low cut gown, reclining in a man's lap, a pose which had nothing to do with the picture. Eyes blazing, Ann stalked into the executive offices of the RKO studios and issued an ultimatum: "Unless everyone of those billboards is torn down wherever they are, I'm through with this company. Right now, too!" The next morning all the posters in Hollywood were down.**

△ △ △

WHAT PRICE PUBLICITY?

SPEAKING of publicity, an advertiesment for the Des Moines *Sunday Register* rotogravure section, published in *Time* for July 9, says:

> FLAWS OF VENUS. Soon to be released by the *Register and Tribune Syndicate*, the four hundred best shots unveil amazing skeletons in Hollywood's closet, long hidden by unsung cinatomists of the studio with gauze, make-up, shadows and angle shots. Harlow's nose is sharp; Chatterton's has a bump on its tip; Lupe's is short; Jeanette MacDonald's long; Colbert's broad. One movie queen is flat chested, another too chesty. Anatomy runs riot, merely prefaces the exposé.

One may wonder, in view of the motion picture's considerable investment of money, skill and constant endeavor aimed toward the creation of glamour, just what committee of publicity geniuses made available the photographic material with which this newspaper promises to shatter the idols before the eyes of the fan public?

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

TALKING RIGHTS

That motion picture rights to material include dialogue, hence talking film rights, was decided by Superior Court Judge Leon Yankwich in Hollywood this week in a suit brought by Sol Lesser and Michael Rosenberg against Harold Bell Wright, in connection with his "When a Man's a Man." The plaintiffs had acquired the film rights to several Wright stories prior to the advent of talking pictures. . . .

GIVEAWAYS BANNED

Definitely on the black list are giveaways, theatre lotteries in Chicago, according to an order in which Harry M. Costello, in charge of crime prevention, declared such practices violate the city code. The action has come following complaints by merchants. . . .

LUNCH, FILMS

One more step toward victory has gone Charles Mensing, Memphis exhibitor, in his battle for legalization of his paid-for food and drink, plus free films evasion of local blue laws, as the grand jury refused to indict him for the offense for which he has been thrice arrested, fined. Other theatres will probably open Sundays following the jury's failure to act. . . .

"NIE" RETIRES

Planning retirement to a Hollywood home is Harry Neimeyer, 60-year-old veteran critic and dramatic editor of the St. Louis Post-Dispatch, whose large following is the result of fair, unbiased reviews, long written under the name of "Nie." . . .

NEWSPAPER SPACE

Reacting to the benefit of all Kansas City theatres is the competitive battle for theatre advertising waged by the local Star and Journal-Post. Neighborhood houses especially are gaining valuable space in the Journal-Post, following their agreement to run in an amusement directory section at $3.50 per week. Cooperative tieups are moving from the first runs to the neighborhoods. . . .

FILM COURSES

To save millions yearly spent by theatrically minded people in film, radio schools, the department of education of New York state has inaugurated a series of free evening courses for adults in the two subjects, to carry through the summer. Anyone over 17 is eligible for the course, which will be conducted with the cooperation of major film, radio companies. . . .

DAYS OF OLD

New Jersey's "land of lakes," about West Milford, will pay tribute, during eight days from August 5, to the motion picture industry, since in its 150 square miles of mountains and lakes were set many a "thriller" of the early days of the screen, when its hub was at Fort Lee, N. J. Some of the most suspenseful scenes of the great open spaces featured in Pearl White's "The Perils of Pauline" were filmed there. . . .

CANDIDATES

Fighting for provincial legislative posts in Ontario, Canada, two local motion picture notables met defeat last week. Ernie Marks, owner of the New Martin, Oshawa, lost to W. E. N. Sinclair; Ray Lewis, editor of "Motion Picture Digest," seeking to represent Toronto, was defeated by Arthur Roebuck, attorney recently prominent in film cases. . . .

U. A. IN LONDON

For first run British and American films United Artists has taken over the Pavilion theatre, former legitimate house in London, to be opened in September after extensive alterations. The theatre, declared U. A. president Joseph M. Schenck in London, is part of the company's interchanging star and film policy. . . .

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CAREER ENDED

Alec Francis, one-time lawyer, English army man, British stage player and screen performer of noted ability in character roles since 1910, passed suddenly in Hollywood late last week at the age of 65. Early years of diversified activity, then the call of the stage and the budding motion picture brought him to America and the Fort Lee, N. J., studios. His success was immediate—and lasting. He had important roles in films too numerous to mention.

HOLLYWOOD STYLES

Hollywood style-conscious is Australia, reports Arthur W. Kelly, a vice-president of United Artists, writing from a survey trip on that continent. The art of screen makeup, cosmetics, perfumes fill the eye and ear, via press and radio, of the Australian women, writes Mr. Kelly. . . .

"LOOKING FOR WORK"

"I'm just looking for work. I'm not trying to stage a comeback," last week in Hollywood declared once-famed, wealthy film actor Charles Ray, following his bankruptcy action. He sees his chance coming in the swing of the film cycle away from the smart and sophisticated, back to the homespun manner "before the picture grew up." . . .

MEXICAN PRODUCER

The list of Mexican film producers has reached a total of 17 with the establishment in Mexico City of Compañía Impulsora Cinematográfica, backed by American-Mexican capital, and headed by Paul Bush, automobile distributor. Sound films for the Mexican market is the object, with Robert Quigley of Hollywood as combined director-scenarist. . . .

CONDITIONS

"Things look good in Europe," last week, back in New York, declared Walter Wanger, arranging plans for independent production here. "There's plenty of activity there," he continued. "Every Hollywood producer should make the trip, there's no question about that." . . .

C.O.D. EQUIPMENT

Following the bankruptcy of Manhattan Playhouses, local circuit, and large losses sustained, New York theatre equipment supply dealers are planning to place all accounts on a C. O. D. basis. Indicative of the damage done was the reported loss to one firm of $11,000 on the account. . . .

TEN DISTRIBUTORS GRANT RIGHT TO CANCEL FILMS ON MORAL GROUNDS

All Releases Prior To July 15 Included

Organized motion picture production and distribution this week made its response to the movements represented in the Legion of Decency campaign by giving to the communities of the United States home rule in motion picture censorship—or selection—for all product released prior to July 15. After that date the recently established Production Code Administration takes responsibility for the screen.

From the Motion Picture Producers and Distributors of America, Inc., issued, for Thursday publication, announcement that any exhibitor anywhere could cancel any picture, of the period, against which a bona fide public protest had been made.

From the offices of the ten member corporations issued letters of instructions to sales managers, division and branch managers, the same announcement with detailed instructions for application of this remarkable and revolutionary new policy.

In substance the motion picture industry through the Hays office says to America that no exhibitor, regardless of block booking—the great big bad bugaboo of recent propaganda by the Motion Picture Research Council and muchly cited by other exponents of reform movements—is required to play a picture, released before July 15, that his community does not want. The distributing corporations, in telling their field forces about it, set up the conditions under which the exhibitor may apply this "home rule" practice in his commercial relations.

Other developments of the week in connection with the Legion of Decency and the motion picture are summarized on the next page:

THE HOME RULE proclamation by which the motion picture industry seeks to meet the moral issues of the day is a product of many exhaustive conferences held at the offices of the Motion Picture Producers and Distributors of America, Inc., in New York. Through the offices of the distributors communicating with their branches in the key cities a somewhat more complete and technical presentation to district and exchange managers is in transit, and is presented in this issue of MOTION PICTURE HERALD *on a subsequent page. Herewith is the release issued by the Hays office in New York for publication today:*

Amplifying Will H. Hays' statement of two weeks ago, which concerned the action taken to amend and strengthen the system of industry self-regulation established by the Motion Picture Producers & Distributors of America, the following companies, members of that Association, announced yesterday that each would grant to exhibitors the right to omit the exhibition of any of their motion pictures released prior to July 15, 1934, against which there is a genuine protest on moral grounds:

Columbia Pictures Corporation
Educational Film Exchanges, Inc.
First National Pictures, Inc.
Fox Film Corporation
Metro-Goldwyn-Mayer Distributing Corporation
Paramount Pictures Distributing Corporation
RKO Distributing Corporation
United Artists Corporation
Universal Pictures Corporation
Warner Bros. Pictures, Inc.

This means that in any community in which there is genuine concerted objection to the showing of a particular picture on moral grounds an exhibitor who has contracted to exhibit that picture will be given the right to omit its exhibition without obligation for its rental.

The reason for the limitation of this cancellation privilege to pictures generally released prior to July 15 is because that is the date upon which the new regulatory provisions go into effect. After that date the Association's Production Code Administration will function with increased authority and the Board of Directors of the Association will assume final responsibility for all future motion pictures distributed by members of the Association.

To identify all films bearing the approval of the Association's Production Code Administration, a distinctive seal has been adopted and will be shown on the screen directly after the main title of all pictures. This seal, which every picture released after July 15 by members of the Association will bear, will be evidence of the industry's pledge that every precaution has been taken to insure compliance with the Production Code of the Motion Picture Producers & Distributors of America.

RULES SET FOR CANCELING FILM

Following is a literal translation of the rules and regulations for effecting the distributors' new policy permitting exhibitors to cancel a picture on the grounds of a publicly announced moral protest. These rules were dispatched on Wednesday by the sales managers in New York to their branch managers in the field.

The exchange manager is empowered by the home office to grant the cancellation of a picture distributed by his company if he is convinced that there exists a bona fide public protest upon moral grounds made in good faith.

Pictures eligible for cancellation on those grounds must have been generally released before July 15, 1934, and if the elimination is granted, the exhibitor need not exhibit or pay for such picture. However, the exchange manager shall reserve the right in each instance of cancellation to substitute another picture for the picture cancelled. If the exhibitor had purchased all of the distributor's pictures, then, obviously, the distributor would not have a picture to substitute. But, if the exhibitor purchased only a part of the distributor's program, then the exhibitor must accept an additional picture to replace the cancelled production.

Immediately upon receiving notification from the exhibitor that the exhibitor requests a cancellation because of a general protest upon moral grounds, the exchange manager shall investigate and determine whether or not there actually exists such a publicly announced protest.

If the investigation does not convince the exchange manager that a bona fide protest exists, and if he is unable to convince the exhibitor that he has no grounds for cancelling, then the matter shall be referred to the Local Grievance Board. Even though the Grievance Board shall be called upon to determine the facts, the new "morality" cancellations are in no way governed by the code.

However, the new cancellation policy voluntarily adopted by the distributors provides that if, under the code, an exhibitor has the privilege to exclude 10 per cent of the number of features he has contracted for, he must first apply against such 10 per cent any picture that is cancelled on the grounds of a moral protest.

If the number of pictures so objected to on moral grounds exceeds the 10 per cent elimination privilege under the code, the cancellation of such additional pictures will be permitted, regardless. Also, if an exhibitor does not have a 10 per cent cancellation privilege under the code, he shall be entitled anyway to cancel such pictures as are objected to upon moral grounds.

This means that all exhibitor clients shall have the privilege of cancelling when there exists a publicly announced protest, regardless of whether or not they are entitled to cancel under the code. But, when an exhibitor has not used up his code cancellation privileges, then he must apply the "morality" cancellation to such unused code cancellation privilege.

The exchange manager, in case of a dispute with an exhibitor over the legitimacy of the protest, shall suggest and consent to referring the dispute to the Local Grievance Board, but such Board shall only determine the following facts, and shall not rule on the question of the morality of the production: (1) Whether the picture was generally released by the distributor before July 15th; (2) Whether there exists a publicly announcd general protest upon moral grounds; (3) Whether such protest is genuine and was made in good faith.

In addition to confining its findings to the three facts described above, and refraining from rendering any opinion concerning the moral questions which may be involved, the Grievance Board shall not order the distributor to cancel any pictures so involved. The Grievance Board is merely invited to determine the facts.

All objections must be based upon a publicly announced protest of a general nature made in good faith and actually existing in the place in which the exhibitor's theatre is located. The protests must be made by residents of the community. An exhibitor in one town would not be entitled to apply for a cancellation on the grounds of a public protest made in another town, even though the town is a neighboring one.

Exhibitors Given Right to Cancel

(*Continued from preceding page*)

Producers were preparing to launch new self-regulatory machinery of the Production Code Administration at midnight on Sunday, with Joseph I. Breen acting as "umpire" and with Will H. Hays on the ground in Hollywood until the system was actually started.

Radio and advertising "space sellers" attempted to sell a countrywide "good will" advertising campaign to the industry.

Darryl Zanuck, in Rome, cabled for appointment as an industry spokesman to explain why "clean" pictures should not be included in any church boycott.

Legions of Decency were being formed in England and South Wales.

Exhibitors in some quarters continued to discuss a shutdown as a result of church boycott.

William Randolph Hearst, writing to his newspapers, declared that "the era of cheap indecency is over—on the screen."

Protestants started formulating a plan to show motion pictures in churches on Sunday evenings in retaliation against theatres showing "unclean" films.

Several Catholic dioceses start publication of "black" and "white" lists.

National Legion of Decency organization talked of to replace localized independent efforts.

Estimated that 8,000,000 Legion pledges have been signed, with 12,000,000 predicted by September 1st.

Federal Council of Churches—representing 25 Protestant faiths—ready to actively participate in the movement.

Proposals made to extend campaign to literature and the stage.

Campaign in the field extended in Albany; Augusta, Ga.; Baltimore; Berkeley, Cal.; Bridgeport, Conn.; Buffalo; Chicago; Cincinnati; Columbus, Ohio; Concordia, Kan.; Detroit; East St. Louis, Ill.; Englewood, N. J.; Fall River, Mass.; Hershey, Pa.; Houston, Texas; Kansas City; Lima, Ohio; Los Angeles; Louisville; Milwaukee; New Philadelphia, Ohio; New York City; Niagara Falls; Oxford, Ohio; Providence; San Francisco; St. Louis; Seattle; Washington, and Wilmington.

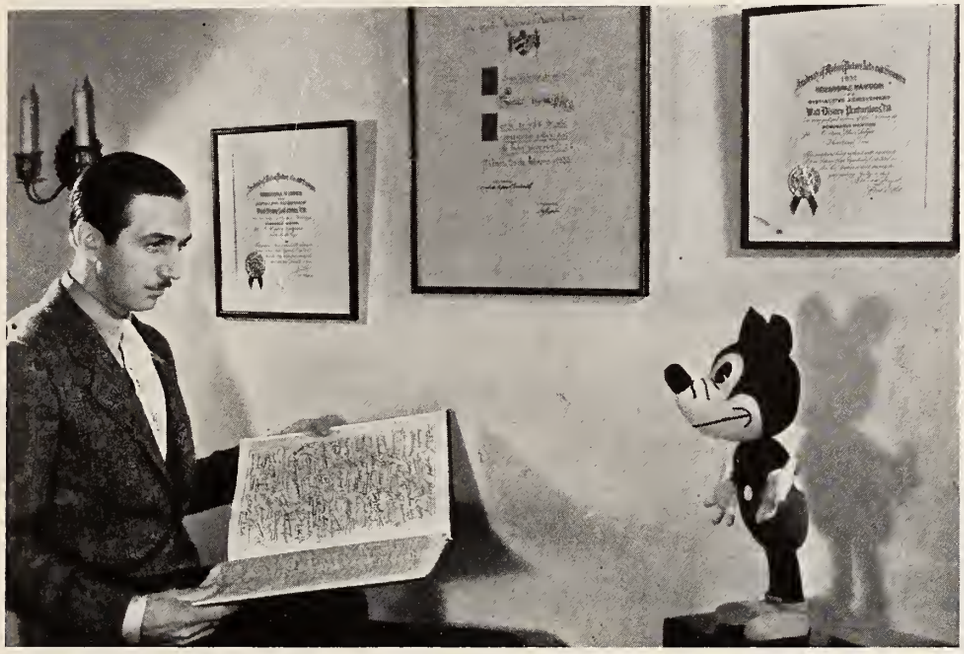
Wide publicity in the public press will be sought by the Hays organization for the new cancellation policy. Every daily newspaper in the country will be asked immediately to tell their readers that no exhibitor hereafter need show a production released prior to July 15th when there exists in the community a bona fide protest on grounds of morality.

The Hays campaign will be conducted to acquaint the public with the exhibitor's new responsibility, the producers pointing out that in addition to giving theatres the opportunity to cancel productions already released, they have themselves assumed the responsibility for production standards after July 15 under the new Hollywood self-regulatory system of certification of script and negative.

The cancellation privilege on pictures re-

(*Continued on page 20*)

THE CAMERA REPORTS



HOW'S THAT? Asks Master Michael Mouse of his brain-father, Walt Disney, shown surrounded by merit awards on his cartoons, two from the Academy in Hollywood, one from Havana, one from Buenos Aires. United Artists releases the Disney shorts.

CONGRATULATIONS. (Below). From Al Lichtman, United Artists distribution vice-president, to Herbert Wilcox, production chief and director of British & Dominion's "Nell Gwyn," which United Artists will release.





FROM EUROPE. (Left) To Hollywood has come Mady Christians, who, well known on the Continental stage and screen, has been signed to an MGM contract. Her initial role is undetermined as yet.



A MAN AND A DUCK. Which would mean nothing except for the fact that the man happens to be Joe Penner of the radio. They are bound for the Paramount studio and that company's "College Rhythm."



LAUGH-CREATORS. And for some reason or other not looking particularly happy. From the left they are Irvin S. Cobb, famous humorist, whose "Judge Priest" stories are being filmed by Fox; Ned Sparks, melancholy comedian, and James Gleason, both under Fox contract, lunching at the Fox studio.



IN CONVENTION ASSEMBLED, Are the home office executives, the various branch managers, production representatives and much of the field sales staff of Columbia Pictures, pictured in an off moment at the Eastern convention at Atlantic City last week. This week the company is holding its Midwestern sales meeting at Chicago, to be followed by a third on the Coast. Home office executives who addressed the meeting included Jack Cohn, Abe Montague, Abe Schneider, and William Jaffe. More than 150 were in attendance.



VACATIONISTS. All set for reading and resting are Leslie Howard and William Gargan, RKO Radio players en route to Europe. Mr. Howard recently completed "Of Human Bondage," and will return to the Coast studio in the fall.

SPANNING THE YEARS. (Right). Via a handclasp are Roy Mack (right), Vitaphone director, and Gus Edwards, famous song writer, at the Brooklyn studio where Mack directed an Edwards short. It was 25 years ago when young Roy appeared in an Edwards kid revue.



GAVELS AND GOLF CLUBS. Kept the minds and hands of these Northwestern exhibitors busy at the Southern Oregon Exhibitors' Convention and golf tournament at Medford, Ore., recently. Apparently it was lots of fun.





A GLANCE. Over the shoulder, resulting in an attractive picture of Warner's Ann Dvorak, in "Midnight Alibi."

27 MUNDUS RELEASES ESTABLISH INTERCHANGE WITH BRITISH STUDIOS

Physical Service by UA; May Add Domestic Product; Announcement Parallels Wilcox Visit; Schenck to London

The first important step of the current era addressed at an adequate inter-relation between motion picture production in Great Britain and the United States comes in the announcement of the Mundus Distributing Corporation, with a schedule of twenty-seven pictures for the new season, beginning releases July 23.

The present schedule consists entirely of British pictures, although it is said to be possible that the Mundus machinery of sales and distribution, operating with its physical service out of United Artists exchanges, may later include some domestic pictures.

Wilcox Visiting America

The announcement comes concurrently with a visit to New York of Herbert Wilcox of British and Dominions, London, and an excursion to London by Joseph M. Schenck, both figures in the negotiations and construction of the new organization.

The project may be taken to represent the American industry's first adjustment to the rising importance of the British market as a consumer of Hollywood wares, with also a new attitude of acceptance toward screening worthy production from British studios.

British grosses on American pictures of the last year have in poker parlance given the British industry both cards and chips with which to declare themselves into a share in the whole of the great international English speaking world market.

The Mundus corporation offices at 729 Seventh avenue in New York and its affairs are being administered by Earl W. Kramer, general manager, who has just announced his schedule of 27 pictures.

Titles and Stars

First to be distributed is "Cash," starring Robert Donat, seen in "The Private Life of Henry VIII." For release two weeks later is "Blue Danube" with Joseph Schildkraut, and third is "Men of Tomorrow," with Robert Donat and Merle Oberon. Release will follow each fortnight.

The Mundus releases will include the work of such producers and directors as Alexander Korda, Herbert Wilcox, Rowland V. Lee, Jack Buchanan.

Others of the 27 films are "Night of the Garter," Sydney Howard and Winifred Shotter; "Over-Night," Robert Donat; "Venetian Night," Joseph Schildkraut and Brigette Helm; "That's a Good Girl," Jack Buchanan; "Wolves," Charles Laughton and Dorothy Gish; "Girl From Maxim's," Frances Day; "Chance of a Night Time," Ralph Lynn and Winifred Shotter; "Almost a Divorce," Sydney Howard and Nelson Keys; "Counsel's Opinion," Binnie Barnes and Cyril Maude; "Plunder," Tom Walls and Ralph Lynn; "General John Regan," Henry Edwards; "Wedding Rehearsal," Roland Young and Merle Aberon and "The Love Contract," Owen Nares and Winifred Shotter.

Also, "A Night Like This," Tom Walls and Ralph Lynn; "It's a King," Sydney Howard; "The King's Cup," Dorothy Bouchier and Harry Milton; "Mischief," Ralph Lynn and Winifred Shotter; "Betty in Mayfair," Anthony Bushell and Winifred Shotter; "Say It With Music," Percy Marmont and Jack Payne and Band; "Leap Year," Tom Walls; "The Ghost Walkers," Tom Walls and Ralph Lynn; "The Trouble Cruise," Sydney Howard; "Girls Please," Sydney Howard and Jane Baxter, and "The Blarney Stone," Tom Walls.

Complete press books, accessories and exploitation campaigns for each production will be available.

"New Cinema World"

"We have come to the discovery of a new world—or maybe it is a re-discovery—the English speaking world as a unified motion picture domain. The industry is now in the initial steps of the process of adjustment to and occupation of this new cinema world." In this Herbert Wilcox of London, having completed distribution arrangements for a line of British production in America, summarized the findings of his current New York sojourn.

"At last," observed Mr. Wilcox, "there has come a recognition on both sides of the Atlantic that our common language and other ties create for us no less a community of interest in the expressions and concerns of the motion picture than they have for many decades in the kindred arts of literature and the stage.

"It is curious that this has had to come so slowly for the motion picture, but it has come. It is obviously one of the many consequences of the invasion of the spoken word.

"Commercial consequences follow the technological evolution. Now it has come to be discovered that an American picture may do quite as handsome a gross in Great Britain as at home in America, and in turn that a competent British picture can earn for American theatres in terms that make it important as a contribution."

"The point is that it has now so come to pass that by force of the importance of the British market, British production has at last been put into a trading position of importance."

Mr. Wilcox on Tuesday night presented in preview his "Nell Gwyn" at the Astor theatre to a large audience of motion picture personages and the reviewers of the industry and lay press. The showing was followed by a supper party for the whole invited audience held at the Astor Hotel, with a menu quite as heartily British with its firkins of sack and old foaming ale, as the picture itself. Within the week Mr. Wilcox is sailing for home, for a period of some six weeks, after which he is to return to New York to organize his American activities.

"Nell Gwyn" is to be released by United Artists as a United Artists picture, in no wise connected with the Mundus project in which he is also interested.

"British production to succeed and take its place in this new world market, which for us means a place in American programs, especially, must go forward on an entirely new concept," remarks Mr. Wilcox. "We must make our own British contribution but we must avail ourselves of all that is best in the technology of Hollywood. Personally, I shall be content with a decidedly limited output, say six or eight pictures a season, made to new standards, world standards."

Among Mr. Wilcox's production projects is Dickens' "The Old Curiosity Shop" which will be directed in England by D. W. Griffith.

Takes Chicago Theatre

The Lexington theatre, Chicago, has been taken over by the Lexington Theatre Corp., of which I. Schwager is president, from Saperstein Brothers. The lease was negotiated through Albert Goldman, Chicago.

London Films Building New Studios at Elstree

London Films plans to build a studio of four stages at Elstree, England's film capital. The producing company, whose product is released through United Artists, has acquired a 40-acre tract of land in the heart of the British motion picture colony.

Construction is to start immediately and it is expected that the entire plant will be completed in six months. London Films' next production, "The Private Life of Don Juan," starring Douglas Fairbanks, is soon to be released in this country through United Artists.

Take Warner House

Rapf & Ruden have taken over the Royal theatre, Bloomfield, N. J., from Warner.

MGM HAS 3,000 HOUSES LINED UP FOR TRAILERS

New Service Begins January 1 When National Screen Deal Terminates; Has New Trailer Department at Coast Studio

Metro - Goldwyn - Mayer's distribution forces in the field have returned to the home office in New York some 3,000 contracts signed by exhibitors for the new Metro trailer service which will begin on January 1st upon the expiration of the company's contractual trailer arrangements with National Screen.

National has in recent months distributed some trailers produced by MGM on its outstanding productions. At the beginning of the year MGM will undertake the production of its own trailers entirely. Warner Brothers have been so engaged since last year.

Plans Individual Treatment

Believing that the present system of mass trailer construction by one manufacturer for virtually all of the large companies has resulted in a flood of trailers which are so standardized as to invade their appeal to theatre patrons, the Metro-Goldwyn-Mayer management decided to withdraw from the group arrangement in which the large distributors participate with National, and to install in the studio at Culver City a separate short subject organization for the production of its own trailers on the basis of individual treatment and construction.

The few trailers which Metro has produced itself as a test, and which were distributed by National Screen under an existing exclusive franchise, were said by Metro officials to have proven quite successful in the field, and, according to the company, served to verify the management's opinion that the sales effect of the present day trailer will be strengthened considerably if individual treatment is substituted so that the trailers are as varied in theme and construction as the productions they advertise.

Will Make Them as Shorts

Under the present system, the producers in Hollywood forward to the trailer-maker in New York some assorted negative bits from which the trailer manufacturer selects various sequences which are then interspersed through advertising matter about the attraction and the play date.

Most of these scenes being used in the standard trailer do not actually appear in the completed feature production, this because the studios forward to the trailer-maker negative bits taken from material deleted before the production is completed. The reason for this procedure is to make the trailer available for the exhibitor sufficiently ahead of the actual showing of the feature in theatres.

Metro plans to construct its trailers right on the lot in California much in the same manner as a regular short subject, with special scenarists and film editors collaborating in rounding out a regular short "plot," instead of a piece of advertising ballyhoo in celluloid. "Trumpet blowing of adjectives will give way to a trailer which in itself will have sufficient entertainment to create a desire to witness the feature performance which it represents," according to Metro.

New Organization for Shea Buffalo Holdings

The reorganization of the Shea theatre properties in Buffalo, owned by the late Michael Shea, has been completed, with Buffalo Theatres, Inc., superseding the Shea Theatre Corporation and other subsidiaries except Erie Operating Company.

Stock in Buffalo Theatres, Inc., is held by the McNaughton Realty Company, Paramount and MGM and by Vincent R. McFaul, who was Mr. Shea's vice-president and general manager. Mr. McFaul becomes president and general manager of the new company. Erie Operating will continue, at least for the present, to manage the Shea community and suburban theatres.

Harry Pollard, Director, Dies Suddenly on Coast

Harry Pollard, well known actor and director, died in Hollywood on Saturday of a heart attack. He was 55 years of age and had been ill for six weeks.

Mr. Pollard appeared in several silent films with his wife, Margarita Fisher. Among the pictures which he directed were "The Prodigal," "The Leather Pushers," "Show Boat," "Uncle Tom's Cabin," "Shipmates," and several of the "Cohens and Kellys" series for Universal.

Reports Cleveland Gain In 1934 in Admissions

The paid admissions at approximately 80 first run and neighborhood theatres in the Cleveland territory increased to a total of $3,523,025 in the first five months of 1934, compared with $2,147,876 in the same period of 1933, it was noted by the Cleveland Trust Company in an advertisement in the *Cleveland Press*.

NIRA N. Y. Case Deferred

The court of appeals at Albany adjourned last week until October without decision on the case of Sherman vs. Ables, which involves the Independent Theatre Owners' Association, and projectionists Local 306, New York, and the NIRA and the state enabling act.

Actors Group Expanding

The American Federation of Actors plans the organization of two more branches in the Midwest, according to Ralph Whitehead, executive secretary. The new groups will be located in Chicago and Milwaukee. Walter Ryan has been named Detroit representative.

Detroit Buying Group Realigned

A new company, Cooperative Theatres of Michigan, Inc., has been formed in Detroit following the dropping of Mid-States Theatres, Inc., the local booking combine project which has been subject to considerable argument and speculation among local exhibitors. It is understood all question of the legality of the organization has been removed.

The new organization is capitalized at $50,000 and incorporated under a law passed in 1931. Indicating the present status of the organization, Ray Moon, general manager, said:

"In the past, certain factions have raised a question concerning our right to exist. Formation of the new company removes all possible doubt, as the law . . . completely protects us."

Former officers of Mid-States have been elected to head the new organization as follows: James Robertson, president; Fred De Lodder, vice-president; Barney Kilbride, secretary; Frank Westman, treasurer, and Mr. Moon. All former members of Mid-States retain their membership in the new combine. The new group, according to Mr. Moon, will have complete control of buying and booking for its members, Mid-States merely having booked film after its exhibitor-members had contracted for it. The company will be responsible for payment of film bills as well.

Walsh Takes Theatres In Paramount Arrangement

George Walsh, under a new arrangement, has become a Paramount operating associate with a percentage of the net and a guaranteed salary, with approximately 14 upstate New York theatres under his supervision. Mr. Walsh had for a long period been connected with the Comerford circuit, with headquarters in Scranton, Pa.

In taking over the group of houses, he will buy his own film, arrange his own bookings and operate from headquarters in Poughkeepsie. The houses are located in Newburgh, Poughkeepsie, Peekskill, Middletown, Syracuse and Glens Falls.

Take Peerless Process

Demetre Duponte of Cinecolor Ltd., has purchased the rights to use of the Peerless film process for England, France, Italy, Belgium and possessions. The new apparatus is said to process negative as well as positive film without unreeling.

Addison Promoted by Loew's

H. M. Addison, Loew's zone manager with headquarters in Cleveland, has received a promotion bringing him to Boston, where he will exercise supervision over Loew houses in Providence, Montreal, Toronto, London, Ont., Syracuse and Rochester.

Pola Negri Gets Tax Rebate

Pola Negri has been granted a tax rebate of $28,853 by the internal revenue bureau at Washington, resulting from an overassessment on her 1926 tax return.

Right in the middle of New York's blazing heat wave...

3rd WEEK FOR SHIRLEY TEMPLE at 6200-seat ROXY (N. Y.)

FIRST 3-week run at the world's largest theatre in nearly 3 years . . . . and that was with "Bad Girl" (also FOX). Typical of the business this phenomenal FOX star is doing the country over. Watch for her next FOX picture.



"BABY TAKE A BOW"

with

SHIRLEY TEMPLE

JAMES DUNN
CLAIRE TREVOR

ALAN DINEHART

Produced by John Stone

Screen play by Philip Klein and E. E. Paramore, Jr.

Based on a play by James P. Judge

Directed by Harry Lachman

A FOX PICTURE

and now # THE COAST JOINS

While $2.00 Criterion audiences applaud every show . . . "Variety Daily" adds to the parade of raves . . .

as follows

"Its wallop, sincerity, lavish production may be counted on to register solidly at the box office. Excellent performances . . . courageously honest screen play . . . effective direction . . . stirring music . . . superb camera work."

(Variety Daily)

THE CHORUS OF PRAISE!



Grand



STAR!!!!!
DRAMA!!!!
ROMANCE!!!
ADVENTURE!!
ENTERTAINMENT!

An eminent doctor ... branded "murderer" by a hasty world. A beautiful woman ... enmeshed in a hateful marriage. Both seek escape on a strange journey ... that leads to stranger adventures.

From the best-selling novel that thrilled America

Warner BAXTER in GRAND CANARY

with

MADGE EVANS

Marjorie Rambeau • Zita Johann
Roger Imhof • H. B. Warner

Directed by IRVING CUMMINGS

From the novel by A. J. Cronin Screen play by Ernest Pascal

A FOX PICTURE

A JESSE L. LASKY PRODUCTION

EACH PICTURE MUST BE LICENSED

(*Continued from page* 10)

leased prior to July 15 will remain in effect throughout the life of the picture, which is usually two years.

Small town exhibitors and neighborhood theatres will benefit more than the large operations which have already shown most of the current releases. However, the same right to eliminate is given every theatre, regardless.

Although the Local Grievance Boards will be used to determine the legitimacy of the local public protest upon which the exhibitor seeks cancellation, the new cancellation policy is in no way governed by or related to the motion picture code. Nor will the Grievance Boards be asked for a decision until it has been determined that the exhibitor and the exchange manager cannot agree.

Prior to adoption of the NRA code by the motion picture industry, last December, there existed no uniformity in cancellation arrangements between distributors and exhibitors under individual sales contracts. In many instances contracts did not contain any cancellation clause. In others, the elimination privilege varied numerically. The exhibitors had been fighting for years for a standardized cancellation clause giving greater elimination.

Attacks by local religious, civic or municipal groups against the showing of a picture of questionable moral fiber were defended by the exhibitor with the remark that "iron clad" block booking contracts would not enable him to withdraw the production complained of. The agitation conducted by groups outside of the industry against the block booking "evil," so-called, grew to tremendous proportions as a result—even though the defense of the exhibitor was not always a true explanation.

Privileges Under the Code

Then came the code which, beginning with pictures released after December 7, 1933, gave to exhibitors a 10 per cent elimination privilege under the following conditions: (1) The exhibitor must purchase all the pictures offered him by the distributor at one time; (2) The rental of the pictures must average no more than $250 each; (3) The exhibitor must not be in default under the contract.

The only other clause in the code under which an exhibitor can get relief from showing a picture against which a protest had been made on moral grounds is the clause wherein the rental to be paid is determined on a percentage basis and a day is specified in the contract for the showing of that picture, and the exhibitor seeks to be relieved from the obligation of showing the picture on such designated date for the reason only that the subject and character of the picture are unsuitable for exhibition on the specified date. The Local Grievance Board would determine the justification of the exhibitor's complaint, but the distributor would not lose that date, and the exhibitor would be compelled to show the picture later.

Basically, this clause was intended to relieve the exhibitor from showing an improper picture on Sundays or on socalled "family nights," when a family audience predominates.

It appears, then, that this week's decision of the distributors to grant exhibitors the privilege of eliminating a picture on grounds of morality might serve the dual purpose of alleviating both the church agitation against unclean productions and the agitation of the social reform groups against the block booking "evil," socalled.

—

On Sunday at midnight the industry in Hollywood will actually set in motion the new machinery for making pictures to conform with the morality pattern devised by the churches. Joseph I. Breen, assistant to Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., becomes production code administrator under a plan of strict censorship of scripts and negatives of member companies and a system of licensing, for exhibition, only productions of the proper moral standard.

At the same time the distributors in New York will make effective their decision to accept cancellations from exhibitors on pictures which local opinion decrees unclean, as explained on page 10.

Under the new production setup of self-regulation, which was announced several weeks ago following a conference in Cincinnati between leading Catholic churchmen, Mr. Breen and Martin Quigley, publisher of *Quigley Publications*, members of the MPPDA promise not to exhibit a picture unless passed by Mr. Breen in Hollywood, nor unless there is affixed thereto a subtitle following the main title declaring that the production has met all the requirements of the producers' own code of ethics (adopted in 1930).

In addition, each producer will receive a certificate of approval, a tentative draft of which follows:

Certificate No. .....

THIS IS TO CERTIFY THAT .....
(Name of Producer)

In the Production of .....
(Title of Picture)

Has complied with the self-imposed regulations of the industry as administered by the Production Code Administration of the Motion Picture Producers and Distributors of America, Inc., to maintain right standards in the production of motion pictures as a form of entertainment; and said picture is hereby approved.

IN WITNESS WHEREOF, I, JOSEPH I. BREEN, Director of the Production Code Administration of the Motion Picture Producers and Distributors of America, Inc., have hereunto set my hand and caused the seal of the Production Code Administration to be hereunto affixed this ..... day of 193 ....

Director, Production Code Administration.

.....

SEAL (MPPDA).

These certificates probably will be printed in bound volumes, with stubs to be retained by Mr. Breen's office. California certificates will begin with Number 1, eastern certificates with Number 01, the stub to include the title, distributor's and producer's names and a notation as to whether the picture is a feature or a short subject.

The subtitle seals to be attached to the film will probably read as follows:

This Picture Approved By the Production Code Administration of the Motion Picture Producers and Distributors of America Certificate No. . . . . .

On the foregoing caption there will be superimposed the seal of the MPPDA.

Will Hays arrived in Hollywood Monday night to be on hand for inauguration of the new system, which is generally accepted as the industry's most important move toward self-regulation and follows a decision made by the member companies not to exhibit any picture which violates the tenets of the production code.

Should Mr. Breen's division in Hollywood fail to give a certificate of approval to a picture, the producer may submit his film on appeal to the board of directors of the MPPDA in New York, which alone has the power of veto. Should the board sustain Mr. Breen's verdict of rejection, the picture cannot be released until the objectionable matter is removed.

While there have been reports that any member company releasing a picture without removing disapproved material and without receiving a certificate of approval would be fined $25,000, no official verification has been forthcoming.

The new service under Mr. Breen will be made available to non-members of the MPPDA, but it cannot be made compulsory for such companies as in the case of MPPDA affiliates.

Previously, there existed in Hollywood a local rotating committee of three heads of studios belonging to the Hays organization. They had the power to sustain or reject any decision on a picture made by the Coast division of the MPPDA. Such vetoing power is now transferred to the board of directors in New York, composed of the corporate heads of the large companies.

Meanwhile both Mr. Hays and Mr. Breen were meeting daily with studio chiefs to explain to them the machinery of the new plan. A final general meeting will be called over the week-end.

Production Slows Down

Studio heads themselves refused to discuss the church situation, but the extent of the readjustment behind the scenes was becoming more apparent daily, with production activity continuing on the decline, due for the most part to slower and more careful preparation of scripts and pictures to conform with the new demands. There were but 33 features and seven shorts in process of filming during the week throughout Hollywood, with historical subjects, adventure stories and outdoor dramas finding a new high place in schedules, replacing the type of stories which had caused the church protests.

The Hollywood production code committee of the Hays organization came forth this week with facts and figures to prove that some 260 original stories, novels and plays considered for filming in 1933 were rejected under self-regulatory measures.

In the process of adapting dramatic material to the requirements of the production code, it was said that about 160 story proposals were rejected by the producers last year on the advice of the MPPDA's Coast personnel, while another 100 proposed stories were eliminated in the East.

The average number of basic changes made in scripts or story treatments as a result of conferences between the studios and the MPPDA was estimated at 1,200 yearly, besides some 3,000 less important changes.

Even after filming is started, it was said, 600 important changes are made in order to make certain of compliance with the production code's requirements. The estimate includes only the results of formal conferences with the Association's office. Innumerable changes are claimed to have been made by scenario writers during adaptation. The Hollywood branch of the MPPDA this week submitted the following table of production code operations for 1933:

	FEATURES	SHORTS	TOTAL
Scripts, Books and Synopses Read...	565	293	857
Conferences on Scripts, Books, etc.	629	490	1,119
Pictures Reviewed..	380	168	548
Written Opinions Sent	1,073	478	1,551

A project which would encourage the addition of motion picture programs to Sunday

FEDERAL COUNCIL PLANS OWN PLEDGE

night services in churches of all Protestant faiths is included in a plan by which the Federal Council of Churches of Christ in America hopes to promote the production of better films.

Reverend Worth M. Tippy, head of the Council's department of church and social service, who has been cooperating in the nation-wide drive against objectionable pictures, announced the plan in New York Tuesday in explaining the proposed creation of a film service bureau to operate under the council.

The bureau would select suitable pictures for presentation in churches desiring them.

Council to Select Pledge

Full support of American Protestantism will be given the Catholic movement on Friday when the Federal Council, meeting in New York, will decide on the type of pledge to be used by some 25 Protestant faiths affiliated with the Council. One pledge would require an unconditional boycott of objectionable pictures, another would permit the signer to use his own judgment. Millions of recruits to the drive are predicted.

"Protestant churches can reach at least 60,000,000 people in this fight," warned Dr. Tippy, who is directing the Protestant forces in the campaign. Four million Protestants can be enrolled immediately, he said.

Dr. Tippy said that 75 per cent of the membership of the Hays organization favor cleaner films. "The bad pictures come from the remaining 25 per cent," he added, warning that between 5,000 and 10,000 Protestant churches are equipped to show clean pictures in opposition to theatres showing objectionable films.

Attending Friday's meeting will be representatives of the National Conference of Jews and Christians, headed by Newton D. Baker, and other denominational divisions, besides delegates from the YMCA and YWCA. Sessions will be held at the Federal headquarters, 105 East 22nd Street, New York.

Hearst Calls Industry Faithless

William Randolph Hearst, publisher of many American newspapers and indirectly engaged in motion pictures through his Hearst Cosmopolitan Productions, which releases the Marion Davies pictures through MGM, caused to be inserted in all of his publications, last weekend, a full three-column display editorial about "the fight for clean pictures," in which he charged the industry with being "faithless to its responsibility, indifferent to its obligation." As a result of such faithlessness and indifference, he added, the motion picture "is incurring today the penalty of its negligence."

Mr. Hearst said in his editorial that he was the anonymous "American Father" who had signed a letter appearing in his Los Angeles *Examiner* on October 5, 1933, foretelling "with accuracy the events which are now taking place in the industry." In his anonymous letter, Mr. Hearst had predicted that "There will surely soon be a revolution against the degeneracy, the immorality, the indecency of the stage and screen."

Says Box Office Will Decide

Now, said the publisher, that prophecy proves to have been "a sufficiently pointed warning. But warnings were of no avail," he added this week, "nor will anything avail in the way of improving the character of film productions except the course which the churches and the moral American masses are pursuing."

Mr. Hearst held that "nothing will reform the screen except the box office," although he did not believe it wise for the churches to condemn all pictures. "The most effective course," he said, "is to approve the good and condemn the bad."

"The era of cheap indecency is over—on the screen. Let us now have a period of merit and morality."

Press Quotes Commendations

All the Hearst newspapers reported later that the church heads approved of his stand, quoting commendations from Cardinal Mundelein, of Chicago; Reverend Timothy Rowland, editor of *The New World;* Reverend Dr. George Craig Stewart, Episcopal Bishop; Reverend George W. Dixon, vice-president of the Chicago Federation of Churches; Reverend Charles Meade, Methodist Bishop of Kansas City; Uldine Utley, girl evangelist; Reverend Walter Howlett, of the Federation of Churches; Reverend Wilfred Parsons, S.J., editor of *America,* a Catholic review; Right Reverend W. Bertrand Stevens, Episcopal Bishop of Los Angeles; Right Reverend Hugh Walker, Los Angeles, and others.

The New York *Times* assigned a special correspondent to report on the effects in Hollywood's studios of the church agitation. They found the cinema colony "still groggy from the shock it has received from the 'clean up' ultimatum."

"The present crisis is admittedly the most serious confronting Hollywood since the talking picture, requiring an overnight adjustment of financial and artistic values," reported the conservative *Times,* which added that "the edict of better pictures from the standpoint of morals is already accepted on the coast."

The newspaper predicted possibilities of independent companies "operating outside of the Hays roost" stepping in "and perhaps even running away with the show." Even before the results of the reform are known, it was said, "bootleggers propose to go on turning out a brand of pictures not countenanced by the 'New Deal.'"

Cite Seasonal Decline

Motion Picture Herald's tabulation of one week ago, showing a regular seasonal 12 per cent drop in theatre attendance in large cities, was quickly seized by newspapers as evidence of the effect of the church movement on the box office.

Theatre men along Broadway, who are familiar with the daily box office records reaching home offices from the field, denied that any appreciable decline had been felt in admissions from the church campaign.

Advertising space sellers for publications and radio have attempted to interest the industry in countrywide advertising campaigns to create goodwill on forthcoming outstanding productions.

National Broadcasting Company is understood to have proposed to the large distributors and circuits a national radio buildup for the motion picture.

One of the leading advertising agencies saw visions of the industry spending a half million in publications, while another enterprising advertising medium proposed a nationwide billboard campaign in which all the companies would participate supposedly to offset the effects of the church agitation.

Too, there were reports that the stars of Hollywood would take to the road visiting theatres to explain the producers' position. All these reputed proposals, and possibly many more, were heard, digested and filed away.

Analyzing the economic phases of the church campaign, the Wall Street *Journal* of Dow, Jones reported Tuesday that motion picture executives do not believe the movement will have any permanent effect on earnings. "This is not because they do not think the campaign will be effective, but because they are entirely willing to meet the demands of church leaders in their productions," said the financial publication.

"Many responsible executives in the larger companies have for some time been openly against the growing trend toward more liberal treatment of sex in films," the publication continued, and "in removing this element from films, the amusement companies will not be destroying an essential of box office appeal."

While Darryl Zanuck was in Rome cabling the Hays office in New York for authorization to seek an audience with Pope Pius to discuss the Legion of Decency, Dennis Cardinal Dougherty, of Philadelphia, was receiving in the private Papal chambers a second blessing for the campaign.

Mr. Zanuck told newspaper correspondents upon his arrival in Rome that he hoped to convince the Pope that not all motion pictures made in the United States are objectionable. In this

(Continued on following page)

TEACH "AMERICAN," CECIL DE MILLE ASKS

In a move ostensibly to avert a shortage of competent acting talent, Cecil B. DeMille has dispatched a plea to leading educators of America for improved methods in teaching what the Paramount home office publicity department is pleased to describe as the "American language."

The letters, which were sent by the Paramount director to the heads of 16 leading universities and colleges, emphasized his contention that Hollywood "is sadly lacking in competent, available talent." The main difficulty, he found, was in diction, a fault which he said the public schools fail to correct.

Said the Paramount publicity department:

"It was for the purpose of protecting the future supply of talent that the plea was issued, and for the purpose of insuring the use of pure and correct American where the actor first learns it—in the public schools."

Perhaps Mr. DeMille envisions the day when the Barrymores, the Dresslers, the Howards and the Colmans will be, in good, pure American, "deseeing, dewing and dosing" all over the lot.

Among those who have been asked to teach better "American" are Dr. James Bryant Conant, Harvard; Dr. James Rowland Angell, Yale; Dr. Nicholas Murray Butler, Columbia; Dr. Ray Lyman Wilbur, Stanford, and Dr. Robert M. Hutchins, University of Chicago.

NATIONAL LEGION SEEN AS NEXT STEP

(*Continued from preceding page*)

manner Mr. Zanuck expected to have the Legion urged not to blacklist good pictures. However, Mr. Zanuck was not expected to receive the approval of the Hays organization for his proposed Papal visit.

From London came word of the formation of Councils of Action to engage in the crusade.

In South Wales, where there are 90,000 Catholics, the movement has been joined by the Nonconformists.

National Legion Seen Next

Father George F. Dineen, rector of St. Ignatius Church at Chicago, who is a member of the national committee of priests overseeing the Legion of Decency, was reported to have asserted that organization of a national Legion, in place of the present individual local setups, is the next step to be taken by the Catholic Church.

Efforts of the Legion will be redoubled, he said, and a course in motion picture appreciation will be introduced as a study in parochial schools.

An estimate made last week places the number of Legion of Decency pledges signed to date as high as 8,000,000, with the prediction that by September 1 some 12,000,000 parishioners of all faiths will have executed the pledge. The estimate of pledges signed was later confirmed by *America,* Catholic weekly, which said that Bishops in 42 dioceses throughout the country have asked their parishioners to join the movement. In addition, many Catholics in the remaining 61 dioceses are cooperating.

Father Wilfrid Parsons, S. J., editor of *America,* declared that the drive against indecent pictures is not for the purpose of obtaining censorship. "Quite the contrary," he said. "The responsibility does not belong to the state, and we are throwing it back to the producers, where it belongs."

Indications that "salacious" literature and indecent burlesque shows and stage performances are next in line for a "housecleaning" came this week from numerous church sources.

In New York, prominent Catholic, Protestant and Jewish clergymen and laymen banded together to bring books and plays of an objectionable nature under the ban.

Despite indications late Tuesday that the plan of Warner Bros. and the Motion Picture Theatre Owners of Eastern Pennsylvania to close all theatres in the Philadelphia sector might be summarily dropped pending further developments in the Legion of Decency campaign, Joseph Bernhard, Warner theatre executive, said that the two-weeks closing notice, posted last Thursday, for the 75 Warner-Stanley theatres in Philadelphia "still stands."

Most Favor Conciliation

The two rival independent theatremen's groups in Philadelphia—the MPTO and Independent Exhibitors' Protective Association—on Monday appointed committees to confer with Warners on the proposed move to close local houses until the local church boycott is modified. Exhibitors in the sector had been divided on the question of shutting down, with the majority in favor of a conciliation.

"We are innocent," asserted Charles Segall, newly elected president of the MPTO, "but we must bear the burden of the boycott. The churches have not condemned pictures in this territory but have condemned us."

A meeting of the MPTO heard M. E. Comerford, pioneer theatre man, express the opinion that the matter would right itself. He definitely opposed the idea of closing.

In the field, the church campaign was being extended along all fronts, with renewed activity in Albany, Augusta, Ga., Baltimore, Berkeley, Cal., Bridgeport, Conn., Buffalo, Chicago, Cincinnati, Columbus, Ohio, Concordia, Kan., Detroit, East St. Louis, Englewood, N. J., Fall River, Mass., Hershey, Pa., Houston, Kansas City, Lima, Ohio, Los Angeles, Louisville, Milwaukee, New Philadelphia, Ohio, New York, Niagara Falls, Oxford, Ohio, Providence, San Francisco, St. Louis, Seattle, Washington and Wilmington.

Demands for resignation of Mr. Hays as president of the MPPDA were heard from some radical churchmen. A spokesman in Hollywood told an Associated Press reporter that the suggestions that Mr. Hays resign were "absurd."

Called "Last Resort"

In Albany, Father James Kelly, chairman of the country's first Legion of Decency, continued his fight to "boycott the box-office." He called the boycott the "last resort" as he completed organization of Legions in cities and parishes throughout Bishop Gibbons' diocese.

From Atlanta and Augusta, 20,000 Legion pledges were mailed to Catholics throughout Georgia as the drive opened in that state.

Catholics in Bridgeport, Conn., joined the movement this week at the urgence of Bishop Maurice McAuliffe, of Hartford, who told parishioners to "stay away from the movies until the box office tells the story." He warned parents that they were responsible for their children's moral welfare.

Baltimore's Archbishop, Right Reverend Michael J. Curley, made an appeal for Jewish participation in the movement. "I want to say very frankly that there is a board of control of ten men who dominate the output of motion and talkie pictures, and six of these are Jews. I want to appeal to the Jewish race, to the Jewish producers to help in this cause and clean up what's a mighty evil condition," said the Archbishop as he left for a holiday in Ireland. He added that the churches cannot act as censors, but that the responsibility for screen product rests with the producers. The church anti-film movement is growing to a considerable extent in the Baltimore territory, Archbishop Curley advised.

Interfaith action was launched in Berkeley, Cal., where Jews joined with Protestants and Catholics in the fight.

Buffalo's 232 Catholic parishes and 36 missions were pledged to the Legion by Bishop William Turner, while Dean S. Whitney, of St. Paul's Episcopal Cathedral, declared that it may not be necessary much longer to keep children away from pictures, inferring that theatres may be compelled to close as a result of the campaign. In the same city, Father Alfred Barrett, S.J., moderator of the Student Sodality, told churchgoers that elimination of double features, "so prominent in neighborhood houses," is a major objective of the Legion of Decency. Father Barrett's uncle is Amedee Van Beuren, RKO short subject producer.

The church situation in Chicago became acute during the week. The local Legion's new "board of censors," created to "furnish necessary information to those signing the movie pledge," issued a list in which it approved of 52 current features, listed 41 as being "offensive in spots," and 31 as being "immoral and indecent." The list is intended only for that diocese.

The Chicago campaign planned by the Catholics actually started in 410 churches. Some 100,000 members of the Holy Name Society are being enrolled in the Legion as active workers for pledges. In the fall the campaign will be carried into schools, while 500,000 students represented at the convention of the Student Spiritual Leadership promised support.

The student convention urged a National Catholic Review Board in Hollywood to pass upon every film. The campaign to be conducted by the students will be extended to "salacious" literature.

Cardinal Mundelein, of the Chicago diocese, expects 1,250,000 parishioners to enroll. To these will be added 1,000,000 Methodists, Bishop Ernest Lynn Waldorf pledging support of his church to Cardinal Mundelein.

Chicago radio listeners this week heard Mrs. Franklin D. Roosevelt, broadcasting at the World's Fair, hail as a distinct advantage in the church campaign what she termed voluntary censorship on the part of the industry.

In Cincinnati, Reverend Charles Olson, pastor, speaking to the congregation of the First Universalist Church, voiced approval of the Legion, which, he said, should go further.

Columbus activities included an attack on Will Hays by the Reverend Henry Hoesman, of the Hope Lutheran Church. He said that Mr. Hays should be "ousted." A pessimistic prediction of the future of the Legion was voiced by Reverend Otto Ebert, pastor of Christ Lutheran Church. Dr. Beverley Skinner, Ohio censor director, received 25,000 signatures on petitions asking for complete rejection of undesirable pictures by the censor board, rather than passage after "pruning."

Called "Diabolical Destroyer"

Concordia, Kansas, became headquarters of a Legion drive launched this week throughout northern Kansas by Bishop Francis J. Tief, who urged parish priests immediately to enlist the support of all Catholic church organizations in the diocese and to study the reactions of exhibitors to their campaign of "protest against this diabolical destroyer of Christian virtue."

Davenport, Iowa and the diocese thereabouts joined the Legion.

In Detroit, A. J. Norris, non-theatrical authority, expressed the opinion that the church campaign would be a boon to the non-theatrical business.

The East St. Louis, Ill., Better Films Council, headed by Elsie Clanahan, started a drive to enlist local churches in its work.

At Englewood, N. J., 3,200 persons signed the Legion pledge.

From Fall River, Mass., came a vigorous denunciation of Will Hays. Bishop James J. Cassidy, Catholic, demanded his resignation, declaring he had been "false to the trust imposed on him" as a champion of clean films and is a "co-betrayer with the movie industry of the sacred rights of parents to protection of the morals of their children."

Meeting at Hershey, Pa., the Pennsylvania Christian Endeavor Union heard Dr. Ross Stover, of Philadelphia, place the blame on the producers.

Protestants of Houston, joined the Catholics' Legion drive. The Methodist and Baptist pastors' conference, meeting separately, each ordered 15,000 pledge cards. In the same territory, the Catholics already have distributed 20,000 pledges.

Kansas City, Mo., became active in the Legion campaign, with exhibitor members of the Kansas-Missouri Theatres Association expressing the opinion that the crusade is the most serious

(*Continued on page 28*)

COLUMBIA MARCHES ON

with

48

FEATURE PRODUCTIONS

through

1934 ·· 1935

Your needs and desires and our aims and hopes are one and the same: GOOD PICTURES ... *We ask for your continued faith and confidence in Columbia. With it* WE MUST SUCCEED—TOGETHER

Join the parade to greater

2 FRANK CAPRA PRODUCTIONS

The great director who gave you "Lady For A Day" and "It Happened One Night" will direct two productions in the coming season

The first of these will be

BROADWAY BILL

featuring

WARNER BAXTER and MYRNA LOY

with a brilliant cast including

Lynn Overman
Clarence Muse

☆

Raymond Walburn
Douglas Dumbrille

By Robert Riskin

Based on "Strictly Confidential," by Mark Hellinger

8 Extended Run Specials!

GRACE MOORE in ONE NIGHT of LOVE

Season's first big smash hit, with Tullio Carminati, Lyle Talbot, Mona Barrie. Story by Dorothy Speare and Charles Beahan. Screen play by S. K. Lauren, James Gow and Edmund North. Directed by Victor Schertzinger. Acclaimed by all critics.

A FEATHER IN HER HAT

Critics from Coast to Coast have hailed this best-selling novel of I. A. R. Wylie as one of the most delightful heart-warming stories of the year! It promises to be a knock-out as a picture!

An EDWARD G. ROBINSON Production

Directed by Howard Hawks

A great box-office star! A great box-office director! Their combination will result in one of the ten best pictures of the year! You can look forward to something extraordinary in motion picture triumphs!

PARTY WIRE

Now a best-selling novel—soon a big money picture! It captured the hearts of thousands and the unstinted praise of reviewers everywhere! By Bruce Manning.

A CLAUDETTE COLBERT Production

"It Happened One Night" lifted this brilliant popular star to new heights! Now Columbia presents her in a great production that will give her exceptional talents even greater scope!

MAID OF HONOR

One of America's most popular authors, KATHARINE BRUSH, author of "Red-Headed Woman," now gives you this great story—read by nearly two million readers of Cosmopolitan Magazine and published by popular demand in book form. One of this year's BIG ones.

CARNIVAL

Beautiful, kaleidoscopic, colorful—this dramatic romance is set against ever-fascinating backgrounds. A tense story of tangled lives by Robert Riskin, scenarist of "Lady For A Day" and "It Happened One Night."

THE GIRL FRIEND

A musical extravaganza featuring JACK HALEY and LUPE VELEZ by America's musical comedy kings! Book, music and lyrics by Herbert Fields, Richard Rodgers, Lorenz Hart—authors and composers of "The Connecticut Yankee," and "Hit The Deck."

box-office earnings!

COLUMBIA'S A-1 GROUP

An Edmund LOWE—Jack HOLT Production

Two swash-buckling he-men in a rollicking, riotous story of two pals who loved to fight—with each other, and fought to love—each other's sweethearts!

LADY BEWARE!

A drama of dangerous romance in a dangerous age, with a brilliant cast that is destined to head this picture straight to unusual box-office returns!

BORIS KARLOFF in THE BLACK ROOM MYSTERY

The Man They Love To Hate—brilliant star of "Frankenstein" who made a new type of thrill picture big box-office—in a powerful mystery romance.

SURE FIRE

GENE RAYMOND and ANN SOTHERN in a swiftly-paced romance that will add greater laurels to their enormous popularity. From the play by Ralph Murphy.

THE MILLS OF THE GODS

A vivid, powerful, unforgettable drama of strange destinies and stranger loves. From the story by Melville Baker and Jack Kirkland.

JACK HOLT in THE DEPTHS BELOW and two other starring vehicles

A powerful, dramatic vehicle for this popular star. He will co-star with EDMUND LOWE in another production.

BREAKFAST FOR TWO

A breezy, exhilarating honeymoon farce which speeds its way from Riviera villas to Park Avenue boudoirs and knows no speed limit!

EIGHT BELLS

The celebrated international stage success which ran for one year in London at the Globe Theatre and at the Hudson Theatre in New York. From the play by Percy G. Mandley.

ONCE A GENTLEMAN

It will forever capture audiences with its scenes of mounting surprises—blending laughter and tears in a tense, touching drama. From the story by Bradley King.

THAT'S GRATITUDE

The play that delighted millions of Americans when it played all over the country after its sensational run at the John Golden Theatre, N. Y. By Frank Craven author of "The First Year."

SPRING 3100

From the Broadway play by Argyll Campbell, produced with great success at the Little Theatre, N. Y. On the screen, its swift action and tense drama will find wider popular appeal.

MAN PROOF

Love-proof, thrill-proof, kiss-proof! Many men tried to break down the wall of her resistance to love—but failed! Then one man imprisoned her heart forever!

MURDER ISLAND

A thrilling, swiftly-paced adventure of a young aviatrix whose plane, forced down on an uncharted island, is captured by bandits. From the story by Leland Jamieson.

MISTAKEN IDENTITY

The all-engrossing story of a girl who lived another woman's life, endured many heartaches and sought passionately to win the romance which was hers alone!

WHITE LIES

You know her! You've seen her in the tabloids! You've heard her name whispered! Fast, modern, "aero-dynamic" romance with a dangerous tug at your emotions!

LADY OF NEW YORK

Beautiful, smart, sophisticated—she matched wits and crossed hearts in the world's greatest love mart—New York—where the men love to play and pay!

PRIVATE PROPERTY

Pointed at! Whispered about! Captive in a cage of luxury! The world knew her story but none dared tell the truth! A breath-taker that will be talked about wherever played!

UNKNOWN WOMAN

Suspense and surprising situations follow each other with reckless rapidity in this exotic creature's amazing career! The climax strikes a new note of high-pitched drama aimed at every woman's heart!

$25 AN HOUR

From the outstanding Broadway success which played to exceptional business at the Masque Theatre, N. Y. A gay, saucy, delightful romance by Gladys Unger and Leyla Georgi.

I CONFESS

The fascinating story of a woman who bared her heart to the world! Every page is torn from her very soul and out of it emerges a story that will pierce the heart of every man and woman!

8 PICTURES TO BE DESIGNATED

Columbia will produce 8 other feature pictures not identified on these pages. This will permit the company from time to time to select such subjects and materials of a timely nature as may become available.

Tim McCoy Rides Again in 8 OUTDOOR FEATURES

The gallant, romantic, thrilling ace of the saddle in a series of exciting, whirlwind dramas that spell box-office success and make him the undeniable King of the Outdoors.

COLUMBIA'S SHORT ATTRACTIONS

— ONE REEL EACH —

COLOR RHAPSODIES

A riot of startling color that is topped only by the riotous blend of comedy and music. Will add a delightful dash to your program! Produced by Charles Mintz.

The SPICE of LIFE

Over one million weekly readers of the Literary Digest are ready-made fans for this new, delightful and hilarious reel of the world's humor. Produced by Mentone Productions, Inc.

SCRAPPY

More theatres than ever before are booking these lively, hilarious and joyous short feature hits. Gilt-edged proof of their popularity. Produced by Charles Mintz.

KRAZY KAT

More than ten million people enjoy "Krazy Kat" daily in newspapers all over the country. George Herriman's famous cartoon strip whets their appetites for "Krazy's" screen antics! Produced by Charles Mintz.

LIFE'S LAST LAUGHS

Every epitaph a sign for roars! Will delight audiences and prove talk of your show. Received overwhelming fan reception when first shown at Radio City Music Hall! Produced by C. S. Clancy.

WORLD of SPORTS

Up-to-the-minute sport thrills for all screen fans! Daring, breath-taking, keyed to the nth degree of heart-pounding excitement!

LAUGHING with MEDBURY

Medbury laughs at the world and the world laughs with him! There's a laugh in every landscape of this cock-eyed world with this famous commentator! Produced by Walter Futter.

SCREEN SNAPSHOTS

Hollywood through a keyhole! The fan magazine of the screen! Harriet Parsons, roving reporter, sees all and tells all about how the stars act when not acting.

26 STAR STUDDED 2 REEL COMEDIES

HARRY LANGDON — ANDY CLYDE — LEON ERROL — WALTER CATLETT
and the 3 STOOGES

The finest two-reel comedies you've ever played — featuring an aggregation of outstanding comedians! They're not merely an addition to your program — they're a whole show in themselves!

COLUMBIA PICTURES

COLUMBIA PICTURES

Columbia Marches On Through 1934-1935!

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

A DRAMA, ludicrous despite its deadly seriousness, currently is being enacted in Hollywood. It is typical of the thousand threads which cross the boulevards of the cinema city.

Some five years ago, Frederick Stephani, a German baron, former revolution-maker and at present a Paramount scenarist, was running guns into Central America and fomenting revolutions for the benefit of American capitalists. He earned the enmity of a mustachioed, dark-browned Nicaraguan general (who now works as a bus boy in a small Hollywood hotel) by supplying guns which ruined the general's chances to become president. Stephani razed the Nicaraguan's favorite town with American dynamite, killed most of his army and forced him to flee the country. The general swore to square accounts some day.

Both drifted to Hollywood, meeting on Hollywood Boulevard the other day for the first time since they exchanged bullets. Stephani said he's willing to forget. The general said he has already forgotten. But somehow they don't seem to believe each other.

▽

Harrison Carroll in Los Angeles passes along Jerry Geraghty's first hand report about the new Douglas Fairbanks "cottage" in England. Seems as Doug's new rented castle over there has no less than 82 bedrooms, seven large drawing rooms and a ballroom, a small one, accommodating only 500 people. With only two-thirds of the place open, Doug's household staff consists of 48 servants. They say the place is larger than the King's Windsor Castle.

▽

RKO publicity note: "June Knight left the hospital yesterday. It was the second time in the year that she had enjoyed the experience. She emerged with chestnut hair instead of taffy top."

▽

Irving Shrewsbury Cobb, author, humorist and now starting on a motion picture career in Hollywood on the eve of his sixtieth year, visited the office of his new boss, Hal Roach, the other day, seeking some advice about engaging a personal manager. Seated in Mr. Roach's office was a well groomed gentleman who reflected the conservative business type. Hal introduced him to Cobb as an experienced bookkeeper looking for a job and the noted humorist lost no time in questioning the hopeful applicant. A deal was struck, Cobb asking his new employee if he needed a few dollars to tide him over until payday. Cobb understood the reason for the hearty laughter which followed when he was told that the bookkeeper was Edward F. Hutton, chairman of the board of the multi-million dollar General Foods Corporation and prominent in the affairs of the Zonite and Chrysler corporations.

▽

One of Jimmy Durante's ardent admirers from Calcutta sent him a little gift in the form of a Hindu flute which is played by the nostrils. Schnozzola is trying to figure out whether it is a compliment to his histrionic capabilities or a razzberry for his proboscis.

▽

James Van De Mark passes along from Berkeley, California, the suggestion that, in view of the church agitation, Paramount should change the title of the Mae West picture from "It Ain't No Sin" to "It IS A Sin."

Eli Sugarman, *Billboard* columnist, admitting that his circus readers lack the proper appreciation of humor, forwards to this department the following letter, which is authentic—says Mr. Sugarman:

Adjiten General of the Army
Washington, D. C.

Dear Agiten General, Sir:

My husband was induced into the surfact 18 months ago and I ain't received no pay since he was gone. Please send my elopement as I have a four months' old baby and he is my only support and I kneed every day to buy food and keep us in clothes. I am a poor woman and all I have is gone. Both sides of my parents are very old and I can expect anything from them. Do I get any more than I am going to get? Please send me a letter and tell me if my husband made application for a wife and child and please send me a wife's form to fill out. I have all ready written to the President and got no answer and if I don't here from you I will write Uncle Sam about you and him.

Yours very truly,

——— ———.

P.S.: I am told that my husband sets in the Y. M. C. A. every night with the piano playing in his uniform.

▽

Alarmist newspapers are trying to worry the nation over the possible effect that some motion pictures may have on President Roosvelt during his stay on the briny deep. Their "scare heads" told how there were included in the motion picture library of 40 pictures being screened on the U. S. S. Houston for Presidential enjoyment, some half dozen productions which were branded by the Catholic Legion of Decency as being either "immoral and indecent" or else "offensive in spots because they are suggestive, vulgar, sophisticated or lacking in decency." One good Democrat commented that the "condemned" films were probably intended for the sailors.

▽

A stranger galloped over the picturesque hills of British Columbia some few months ago to the stout ranch house of Alastir Forbes, wealthy bronzed British rancher of Canada. Introducing himself as "Joseph Lamonte," he told Mr. Forbes he was commissioned by "Mr. Goldwyn of Metro-Goldwyn-Mayer" to locate a ranch for purchase—price no object. "Mr. Goldwyn" later materialized on the telephone and lured the rancher from the quiet of his Canadian woods to a noisy Seattle hotel and thence to Portland and Reno. Their discussions about paying Mr. Forbes $100,000 for his property were eventually interspersed with promises of enormous returns to him through "inside" racing tips.

It was the old story. The smooth conspirators took Forbes for $30,000. He complained to the federal government and arrests followed. The story was told this week in federal court in New York.

If Mr. Forbes' knowledge of things cinematic had not been so sadly neglected he would have known that Mr. Goldwyn is not associated with Metro-Goldwyn-Mayer, that he is a United Artists producer, and, even more important, that Mr. Goldwyn would hardly be expected to invite the rigors of the rough outdoors, preferring the softness and luxuriousness of his rich drawing room to the rancher's stock and stable.

One of the colorful incidents in the business life of Joseph Patrick Kennedy, former motion picture general, financier and now at the head of the country's securities exchanges as chairman of the Securities and Exchange Commission, was an independent venture which was his first move after leaving Harvard. Stalwart red-headed Joe and a friend bought a sight-seeing bus with $600 and for three years Kennedy was a "barker" on the bus on the famous Paul Revere route running from Boston to Lexington. That netted him $5,000, which started him on his career as a capitalist.

Mr. Kennedy averted a serious tieup on battleship construction during World War days when he was director of operations at the Fore River plant of Bethlehem Steel. Destroyers were being built, the time element being most important. The influenza epidemic of 1918 threatened to paralyze the job and Mr. Kennedy installed a system of dormitories for the 50,000 workers to keep them on the grounds away from quarantine.

▽

Many years ago six pals graduated from Harvard. Five of them immediately made good in the literary and dramatic world. The sixth, who had gone in for designing and color, became a window dresser in a Boston department store. His salary was $11 a week.

One day the five friends decided that the sixth was being held back by the lack of experience that he could not afford to get. Accordingly they pooled their resources and sent him to Europe, where he studied drama under Max Reinhardt and perfected a unique plan to apply the psychology of color and sets to the enhancing of dramatic action.

The sixth man is Robert Edmond Jones, of the Radio Studios in Hollywood, a conservative New Englander in his late forties. He is regarded as one of the greatest set designers in the world and a keen psychologist of color and drama.

▽

The United States is one of the few important countries without a national theatre system. Soviet Russia has made the greatest advance, having 26 state theatres of the drama operating at once in Moscow. Seen coming out of the Washington residence of the Soviet Ambassador last week was smiling Eddie Dowling, a close friend of Mr. Roosevelt's. Mr. Dowling is interested in obtaining federal funds with which to develop a national theatre system in the United States. His visit to the Soviet Ambassador was for knowledge. Something is on the fire.

▽

According to the Pathe News Commentator, the Astor-French bridal couple departed on their honeymoon, "facing the future with confidence." The confidence which comes with a $14,000,000 bankroll.

▽

Anyone who heard some of the "pep" messages delivered to film salesmen at any of the seven sales conventions held this month by the large companies and who doesn't believe that the depression is over is just an unconvertible pessimist.

▽

Will Rogers concluded his broadcasting for the season last Sunday night with the announcement that he will shortly leave California's movie colony on an "ill will" tour to sever friendly relations between nations of the world.

▽

Gracie Allen told the Paramount people in Hollywood that she is going to raise moths as pets. "They're practically no expense," gurgled Gracie, "because they don't eat anything but holes."

CLUBS ATTACK PRIZES

(Continued from page 22)

problem currently confronting theatres. On the other hand, Miss Hazel Myers, board chairman, said that the Kansas censors have been so "efficient" that such a drastic religious campaign does not appear to be necessary. Signing of Legion pledges got underway in the Kansas City diocese following the reading of a pastoral letter from Bishop Thomas Lillis. Thousands of pledges were distributed at church doors.

Kansas City ministers of the Methodist Episcopal church joined the campaign, although a Jewish leader in that city voiced disapproval.

Leavenworth (Kansas) Catholics started a Legion drive.

Candidate Attacks Censors

Speaking at Lima, Ohio, John Elden, seeking the Republican nomination for governor, told the Citizens' Non-Partisan League that the state censors had "pitifully failed to clean up the movies."

At Los Angeles, the California Motion Picture Council of the General Federation of Women's Clubs and the Parents and Teachers Association served notice on exhibitors that unless they desist from their efforts to bring children into the theatre by offering special prizes and premiums, legislation would be urged to keep children out of the theatres altogether.

The Milwaukee Holy Name Society started a campaign against unclean films, while local clubwomen charged the city censor board with failure to prevent the showing of unwholesome pictures.

The Ohio Christian Endeavor Union, meeting at New Philadelphia, Ohio, voted support of the Catholics' movement.

New York City—probably the largest Catholic diocese in the country—is about to become actively engaged in the Legion of Decency campaign, according to reports which indicated that Patrick Cardinal Hayes will address a pastoral letter to all parishes before the weekend explaining the motion picture situation and urging the signing of pledges. There are 1,273,000 Catholics in the New York diocese and 1,500 priests.

Inter-faith Organization

An inter-faith organization to further the church movement was formed at a meeting at Holy Cross rectory in New York. Two Catholic, two Protestant and two Jewish clergymen were selected to formulate plans for extending the crusade to the stage, burlesque and literature. Immediately after the meeting, Father Joseph McCaffrey, pastor of Holy Cross, called for a meeting with Hollywood producers, having decided to "go over Will Hays' head because he has shown no desire to cooperate." Father McCaffrey told the press that he believed Mr. Hays "should resign his office."

Additional support for the movement in New York came from Reverend Samuel Henry Prince, of King's University, Halifax, who said the motion picture situation is "an American scandal," and from Dr. S. Parkes Cadman, Protestant leader, and Dr. S. Goldstein, of the Central Conference of American Rabbis. Dr. Goldstein said: "As Jews, we are more interested than others in the endeavor to make sure that only wholesome pictures are shown in American theatres, since, as is generally known, so large a part of the persons in the motion picture industry are Jewish."

At Buffalo, the Federation of Bar Associations heard condemnation from speakers. "Evil motion pictures are a crime cause," it was said.

The United Presbyterian Church, in conference at Oxford, Ohio, endorsed the movement and voted approval of the Legion.

Two Theatres Closed

In Providence, at least two theatres were closed because of a boycott.

The Rochester, N. Y., Catholic diocese joined the Legion.

From St. Louis came word that Protestants and Jews had joined 500,000 Catholics in the crusade. Reverend Theodore Graebner, of Concordia (Mo.) Seminary, urged the stationing of a church censor at every Hollywood studio.

Dr. Mark Matthews informed the national conclave of Knights Templar at San Francisco that "moral, intelligent Christians will change the screen if the producers do not."

The Seattle censor board was increased for more diligent investigation of films.

The Catholic diocese of Tucson, Arizona, joined the Legion campaign.

"Unclean" pictures were condemned at Washington, D. C., by the National Education Association of teachers, meeting in annual convention.

Washington Protestants joined the Catholic crusade.

At Wilmington, Del., Reverend Francis Tucker, of St. Anthony's Catholic Church, warned his parishioners that they should refrain from attending theatres "until such time as Hollywood cleans house."

Not Related to Code

The National Recovery Administration at Washington Monday explained in an official statement that the producers' self-imposed censorship, to be inaugurated July 15 by Joseph I. Breen, was in no way related to the industry's NRA code or to the Administration of the code.

Sol A. Rosenblatt, Division Administrator of the NRA in charge of amusement codes, said that newspaper stories appearing in Hollywood over the weekend which implied that Mr. Breen was an NRA "code administrator," and that the NRA was involved in a proposed censorship plan, were "absolutely incorrect."

"Mr. Breen has no connection whatever with the NRA," declared Mr. Rosenblatt. "Any references in this or other dispatches to a 'producers' code' are not to the code of fair competition for the motion picture industry, but are to the production code of ethics formulated by and for members of the Motion Picture Producers and Distributors of America, which has no connection with the NRA."

In any event, and while Mr. Breen is not a code officer, nor a member of the National Recovery Administration, Mr. Rosenblatt evidently forgot to explain that the producers' code of ethics is binding under the film code by the provisions of Part 1, Article VII, which says that the industry shall pledge itself to and shall adhere to the regulations promulgated by and within the industry to attain "right moral standards" in production.

Carolina MPTO to Convene

The MPTO of North and South Carolina will hold its annual two-day mid-winter convention in Charlotte the first week in December, Charles W. Picquet, president, said this week.

Vergesslich to Majestic

J. J. Vergesslich, former branch manager in New York for Warner, has joined Majestic Pictures Corp. to manage both the Majestic and Capitol New York branches.

Regional Sessions For Ross Federal

Ross Federal Service will hold two more regional conventions under a new three-district plan worked out prior to the New York meeting last week.

The next session is scheduled to be held July 25 in Chicago, with the following district and branch managers attending: Walter I. Brown, Chicago; Ralph W. Thayer, Cincinnati; Bert Jolley, Indianapolis; Howard Donaldson, Detroit; Charles Wagner, Milwaukee; Harry Schiffrin, Des Moines; Henry Gleis, Omaha; Paul A. La Roche, Kansas City, and Dwight Mills, St. Louis.

Following the Chicago meeting Harry A. Ross, president, and D. A. Ross, vice-president in charge of branch operations, will go to the Coast to arrange for another session at a later date.

Johnson May Drop NRA Executive Job

General Hugh S. Johnson, National Administrator of the National Recovery Act, indicated Tuesday to *Universal Service* that he had asked President Roosevelt to relieve him as NRA Administrator and to appoint a commission to administer the Recovery Act.

General Johnson said, however, that his proposed departure would not be immediate. The President has not answered his request, he said.

"It may be a month or two before the emergency phase of the NRA is past," the Administrator is quoted as saying, thus allowing its activities to be turned over to a commission.

"If I could avoid being a member of the commission, I should like to do it," he said. "Probably I shall stay until Congress meets in January, although I should like to avoid that."

Kansas City Price Stabilizing Fails

The latest attempt to stabilize price and policy among Kansas City independent suburbans has met with failure, due to refusal of five exhibitors to sign an agreement eliminating 10-cent admissions and restricting duals to once weekly.

Jay Means, Independent Theatre Owners president, heading a committee of independents attempting to put the agreement through, said this week he has "shelved" the plan temporarily.

In the absence of a voluntary agreement, it is felt in the Kansas City territory that the new clearance schedule and contract stipulations for the 1934-35 season will bring about the trade reforms sought.

Collier with Agency

Robert Collier, former advertising and publicity director for Fox West Coast, has joined the Biow Company, Hollywood, as account and radio executive.

PRESENT IT WITH PRIDE!

ADVERTISE IT WITH CONFIDENCE!

For here is true dramatic greatness! Here is the screen fulfilling its great destiny! Here is once more a story of life, so true, so tender, so infinitely moving that audiences of a whole nation are united in acclaiming it one of the truly notable films.

•

Once more does the screen and RKO-Radio offer

GREATNESS

TWO WEEKS AT RADIO CITY TO RECORD BUSINESS OF TWO SUMMERS . . . *Tremendous*

Openings Over Week End In Boston, Washington, Rochester, Syracuse, Lowell, Detroit, . . . Unanimous Press Praise In Every City!

A FOUR STAR ★★★★ PICTURE

RKO-RADIO is justifiably proud of the unanimously fine reception accorded "OF HUMAN BONDAGE." This, greatest of the novels of our century . . . already a world accepted classic . . . one of the deeply sincere and moving books in the whole range of literature has been brought in Glory to the Screen!

PRESENT IT WITH PRIDE!
ADVERTISE IT WITH CONFIDENCE!

LESLIE HOWARD

'OF HUMAN

Directed by John Cromwell . . **RKO RADIO PICTURE** . . *Pandro S. Berman, Executive Producer*

MUSIC HALL



NATIONAL ADVERTISING CAMPAIGN FOR THE DAILY NEWSPAPERS OF YOUR CITY NOW READY! . . . .

See your RKO Branch Manager about our cooperation in running these half page ads in your city.

BONDAGE"

with **BETTE DAVIS** . . . *Frances Dee, Kay Johnson, Reginald Denny*

BRITISH QUOTA ACT REVISION LOOMS AS ACTION ON "QUICKIE" COMPLAINTS

One Suggestion Would Require That Any Hollywood Producer with $5,000,000 Budget Expend $875,000 on British Production

By BRUCE ALLAN
London Correspondent

Semi-official indications came this week from the Board of Trade that exhibitor complaints about "quickies" were being noted. Revision of the Films Act, in the form of a more stringent definition of Quota films, begins to look more and more like an impending event. The "shadows before" are looming heavily over exhibitor meetings. They are probably causing a certain amount of gloom in Wardour Street. It is all to the good if they are; the evil of inferior Quota pictures has its root there and not in the studios.

Ready for Action

It is old news that exhibitors resent the cheap Quota film. The Blackpool conference, which passed a resolution on the point, may have seemed merely to underline a standing grievance. To think so is to misinterpret a situation here which has now definitely changed its character. It is no longer a question of what to do about the quota quickies but *how* to do it.

At Leeds the other day exhibitors seriously discussed whether it might not be good policy to default on their program quota of British films. Their idea was to go to court and pay any fines imposed, rather than show the inferior films available and incur much bigger cash loss at the box office. Such action is probably unlikely; if in fact it were taken on any scale, there would be a public exposure of the defects of the present Act which would force action by the Government.

Quality Clause Proposed

Suggested revisions of the Act are a "Quality" clause, under which any film made just for footage would be disqualified from registration; a provision that Quota film costs must exceed a certain minimum; and a proposal that film importers should be compelled to allocate to British production a percentage of their total production expenditure corresponding to the prevailing Quota percentage here.

Under this proposal a Hollywood producing concern with a $5,000,000 budget would be compelled to spend $875,000 on British production if it brought all its American films to London. When the quota went to 20 per cent, the obligation would be $1,000,000. Scarcely practical politics, but the suggestion shows how the wind is blowing.

A Board of Trade official has intimated that the situation is being "watched closely." He also hinted that the discovery of an effective test of Quota film quality would probably be followed by official endorsement. This plain warning to importers will be emphasized in the near future by a discussion in the House of Commons, where a number of awkward questions are to be asked. These undoubtedly will further advertise the fact that the spirit of the Films Act is being evaded by many foreign producers. All this publicity helps to create the atmosphere necessary to further legislation.

American executives thus are given yet another warning about their policy of buying British films for quota at the price of $5 a negative foot. The danger sign has been obvious for a long time and now it simply cannot be disregarded. All that the policy of "joking" the Films Act has achieved has been to stimulate an agitation, which probably will succeed, for the renewal of the Act, which expires in 1938, in a more stringent form.

U. S. Policy Called Shortsighted

American policy towards the Quota, with the exception of one or two producers, has been short-sighted from the beginning. It has led to an absurdity. Independently made British films take bigger money at the box-office than any but outstanding imported films, yet American companies here are losing heavily on British films. They could have been so made as to have been a valuable additional source of revenue to them. It looks as if importers will shortly be up against a definite alternative. Either they must make British films for profit or find themselves without the Quota cover necessary for their output.

▽

In British Studios

"Virginia's Husband" goes on the floor at the Walton-on-Thames studio Monday as the next British production for Fox. Maclean Rogers directs, for George Smith, and Enid Stamp-Taylor is featured. Fox also has commissioned Anthony Kimmins to make "Lucky Star" at Sound City. A third Fox production due on the floor, at Ealing studio on July 23, is "The Shakespeare Murders." Albert Parker will direct. Later T. Hayes Hunter will start his Fox contract by directing Ernie Lotinga in a comedy vehicle.

* * *

At Lime Grove, for Gaumont-British, Alfred Hitchcock has been shooting gangster scenes for "The Man Who Knew Too Much." Peter Lorre, starred, leaves for his Hollywood engagement immediately on completion. "Evensong," with Evelyn Laye, is ready for cutting. Tom Walls started work on "Save the Queen," a Ben Travers story which he directs as well as playing lead. Yvonne Arnaud is the leading woman.

At Islington (Gainsborough) studio, lighthouse interiors are being completed for "The Phantom Light" with Donald Calthrop and Gordon Harker. Jack Hulbert and Anna Lee have made scenes for "The Camels Are Coming," Tim Whelan directing.

* * *

T. Hayes Hunter has started direction at Beaconsfield on "The Green Pack," a British Lion version of the last play written by Edgar Wallace. Locale, London and West Africa. Leslie Hiscott has completed "Gay Love" with Florence Desmond and Sophie Tucker.

* * *

At Elstree Frederick Zelnck has begun shooting on "Mr. Cinders" for B. I. P. "Girls Will Be Boys" with Dolly Haas, Marcel Varnel direction, is being completed. Norman Lee is half-way through Leslie Fuller's comedy vehicle, "The Medicine Man." At Welwyn, Walter Summers has started shooting on "What Happened Then" with Richard Bird.

* * *

Warner-First National has changed the title of Betty Compton's vehicle from "The Richest Girl in the World" to "Too Many Millions." Harold M. Young directs.

* * *

Cicely Courtneidge is to play the part of "Kit" Ross, the famous woman-soldier of the Duke of Marlborough's army, in a Gaumont-British adaptation of Defoe's "Mother Ross."

▽

Americans Reported About to Pay for Shortsighted Policy of "Joking" Quota with Inferior Product; Default Proposed

55-Hour Week Suggested

A working week of 55 hours (instead of 60) and 48 for women is suggested by the National Association of Theatrical Employees as amendment to the recent wages and hours recommendations of the Joint Conciliation Board of the trade. 48-hour week is asked by the electrical unions.

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The British Board of Film Censors, it is believed, will shortly make a declaration of policy regarding films in which cruelty to animals is indicated. The Board already is demanding cuts in such films, but there is a possibility that it may even ban such films.

A national campaign recently has been conducted, by societies having animal welfare as their object, and direct approaches have been made to local authorities to have "cruel" films barred from exhibition.

British producers won't suffer; their record in this particular is cleaner than that of any other country.

▽

Warner Studio Enlarged

Warner Bros.-First National Pictures Ltd. has drafted a scheme of ambitious extension at the Teddington studio, which it recently purchased outright. New mills, scene docks, projection, cutting and dubbing rooms, wardrobe, theatres, offices and restaurant are planned for immediate erection.

Later, Warner will add another production stage.

NRA COMMENDS INDUSTRY FOR HARMONIZING UNION RELATIONS

General Johnson's Office Says There Has Not Been One Instance of Failure to Arbitrate Differences in Exhibition

The National Recovery Administration credits the motion picture industry with having effected a complete harmonizing of industrial relations under the labor provisions of the code between some 14,000 theatres and at least 50,000 theatre employees.

The motion picture code is the only NRA document in which every employer and every union organization of workers in an industry are committed to arbitrate before resorting to lockouts or to strikes, and, as a result, code labor differences between exhibitors and their employees, usually involving wage or hour disputes, have been peacefully adjusted in 20 large cities where the differences threatened serious results.

General Hugh Johnson's NRA headquarters at Washington claims that since the motion picture codes became effective on December 7th, 1933, there has not been a single failure to arbitrate successfully worker-employer differences in exhibition. In most of the arbitration settlements increased wages or increased employment resulted.

Arbitration of exhibitor labor disputes with workers has been effected in Pittsburgh, Philadelphia, New York, Centralia, Ill.; Cedar Rapids, Ia.; Mason City, Ia.; Houston, San Antonio and Tyler, Tex. In Pittsburgh alone labor unions filed complaints with the NRA against 78 theatres charging that wages being paid were below the code's scale. The workers received a ten per cent increase, which was said to be typical.

Other complaints were adjusted in Boston and Brockton, Mass., St. Louis and elsewhere.

Although the number of disputes between exhibitors and unions were proportionately fewer under the code than in other codified industries—and this because ironclad contracts between the unions and theatres have for years provided high wage scales and low working schedules—nevertheless the percentage of complaints filed against theatres by unions for alleged violation of code labor provisions has been high. Fifty per cent of all of the questions sent by readers to MOTION PICTURE HERALD's "Code Question Box" department pertain to problems affecting theatre labor under the code.

Meanwhile, the NRA was preparing to launch a study of wage scales and hours for projectionists, especially in the East.

Variety Club Holds Luncheon

The first of the weekly luncheons of the Washington Variety Club was held last week at the Willard Hotel. Guy Wonders and William K. Saxton were in charge.

Bookers Move Offices

M. Gale, Inc., and Max Richard, theatrical and radio bookers, have leased space on the eighth floor of the RKO Building in Radio City, N. Y.

Young Carolinians Protest Theatre Making Them "Adults"

Emil Bernstecker, manager of the Carolina theatre, Greensboro, N. C., recently received a delegation of about 100 boys and girls who protested this business of being aged at the box office.

It seemed the theatre management had done a sleight-of-hand manipulation which had made synthetic adults of the approximately 2,000 13-to-15-year-olds in the city. Formerly, all up to 15 had been admitted as children for 10 cents, but under the new arrangement the age limit for children was moved back to 13. It was suspected that the box office had something to do with it, so Billy Stern, young-man-about-town, circulated a petition and got signatures of 300 contemporaries who protested being made "adults" three years before they expected.

The delegation got together, met at the theatre and demanded of Mr. Bernstecker, "How come?" Mr. Bernstecker started explaining deeply into the economics of theatre operation, but made little impression. Meanwhile Billy Stern was doing a little lobbying. He was passing out chewing gum to his fellow-protesters and it was good politics.

The group kept asking questions, Mr. Bernstecker kept answering and delving deeper into theatre economics, and Billy kept on passing out gum to keep up his delegates' spirits. Finally, when both sides had about run out of questions and answers, the delegates put out the main question, "Well, are you going to let us in for a dime?"

"No, I can't let you in for a dime," Mr. Bernstecker replied.

"I still don't think the show is worth a quarter," a prominent delegate remarked, and the meeting adjourned.

Columbia Rebuilds Hollywood Studios

A building program designed to bring the present studio facilities in the front line with the world's most modern studios has been started by Columbia Pictures Corporation in Hollywood.

Virtual rebuilding of the company's Hollywood plant on earthquake-proof lines is involved and it is this phase of the reconstruction that has been underway for several weeks.

With one small unit completed and in use—a two-story writers' building within the patio of the administration building—Columbia's program continues with work already started on the second unit, a building designed to accommodate the electrical, special effects, inserts and trailer departments.

The third unit will constitute a seven-story building which will house the casting, production and art departments; the research library, still-photo, wardrobe, make-up and property departments of the Columbia organization.

An eleven-story administration tower makes up the fourth unit of the project, with a three-story office building and two new double stages, all on the Gower Street property included in the present studio limits.

In addition, a two-story addition to the film laboratory is being rushed to completion. This will house a complete negative developing and drying plant, adding 50 per cent to the film developing capacity.

National Labor Board Issues Ruling in Consolidated Case

The National Labor Board rendered a decision last week in the case of Consolidated Film Industries, New York, in which it ruled that the company shall establish a preferential reinstatement list for striking employees and that both the company and the employees shall submit to the industrial arbitrator all differences found impossible of agreement.

A strike in the company's Fort Lee, N. J., plant recently involved 46 employees, and resulted from the company's rejection of the employees' demand for either an increase in wages or arbitration of matters in dispute.

Royalties Held Taxable By Albany Appellate

Income taxes on copyright royalties must be paid to the state by authors and playwrights, according to a decision of the appellate court in Albany, New York, last week in a test case involving Elmer Rise. The court held unanimously that such taxes may be retroactive on copyright royalties.

SHORT FAILS TO WIN TEACHERS TO COUNCIL

Little Attention Paid Motion Pictures at NEA Convention Except as to Classroom and General Clean Film Pledge

The enlistment drive of Dr. William Harrison Short in behalf of his Motion Picture Research Council, addressed at the school teachers of the nation through the convention of the National Education Association, evaporated without results in sultry Washington last week.

Meanwhile it transpired that endeavors to interest Dr. Alanson Bigelow Houghton, former ambassador to the Court of St. James', in succession to the prickly crown of the presidency of the Research Council, had also failed.

Wondering Who'll Be Next

This week Dr. Short and his cabinet spent mostly in New York wondering who might next be cast in the role so recently abandoned by Mrs. August Belmont, who went a-summering up in Maine and resigned the presidency just as the Motion Picture Research Council's publicity went into the deep eclipse shadows cast by the rise of the Legion of Decency. It was the hope of the cabinet of the council strategists that they might be able to announce the casting of a new president with effulgent name by Monday next.

Meanwhile the Research Council's current publicity problems are tied up with the concurrent problem of new financing and a program for the future.

Little Attention Paid Films

Except from the standpoint of the classroom and a pledge of support to other organizations engaged in the clean films movement, little or no attention was paid to motion pictures by the Education Association at the convention. The only important motion picture feature was an address on moral standards by Robert P. Wray, of Pennsylvania State College, Mr. Wray declaring that while girls are more aggressive in lovemaking on the motion picture screen than in real life, the morals of the pictures are about equal to reality in respect to kissing and considerably above average in respect to democracy and parents' treatment of children.

A lengthy address before the teacher delegates by Dr. Charters, of Ohio State University, who had presided over Research Council pre-convention sessions, failed to arouse much enthusiasm among the teachers.

Teachers "Condemn" Block Booking

Anxious to get away from Washington's record-breaking sizzling temperatures, the convention finally adopted a resolution condemning "without reservations" block booking, although it appeared doubtful if any of the educators had any clear conception of just what was meant by the trade term.

The resolution first found that motion pictures are one of the most important means of education and then pledged the Education Association's support to other organizations "demanding a high type of motion picture for the boys and girls of America." The resolution further recorded the educators' sympathy with the movement to bring about reform in the industry and encourage clean pictures. Block booking was blamed for the "unsavory character of contemporary moving picture programs."

Meanwhile in New York the Motion Picture Research Council postponed indefinitely the election of a president to succeed Mrs. Belmont.

Czechoslovakia Removes Quota

by JOACHIM K. RUTENBERG
Berlin Correspondent

American companies are expected to return to Czechoslovakia after a two-year absence as a result of the removal of the 20,000-crown import license and quota restrictions.

The 20,000-crown tax—about $600—was levied against every American importation and the quota law required that one in every seven pictures distributed by American companies should be of Czechoslovakian origin. The law was passed after considerable agitation by local producers.

During the two-year absence of American distributors, agitation for loosening the restrictions has been growing among exhibitors who found their revenue reduced.

Kansas Exhibitors Will Discuss Policies at Meet

The Kansas-Missouri Theatre Association will seek action against guarantee and percentage demands of distributors when it meets in convention in Kansas City, July 17, at the Muehlbach Hotel, at the call of A. F. Baker, president. The board of directors has already gone on record against existing percentages, and plans a complete review of the situation.

Other topics to be discussed include competitive policies, admissions, double bills, price reducing practices and film rentals. Code operations will also be scrutinized. A campaign to oppose adverse legislation, which appears in the offing in the form of a sales tax, will be organized as well. Officers for the coming year will be elected. Mr. Baker has declared he is not a candidate.

Ike Katz President of Southern Exhibitors

Ike Katz of Montgomery, Ala., has been named president of the newly-formed Georgia-Tennessee-Florida-Alabama Theatre Association.

Other officers are: W. L. Coart, Atlanta, treasurer; A. J. Benedict, Atlanta, secretary; Mrs. C. B. Ellis, Atlanta, Sam Borinsky of Chattanooga and H. H. Waters of Birmingham, state vice-presidents.

Three Trustees Made Permanent

The three trustees in bankruptcy of Paramount Publix Corporation—Charles D. Hilles, Eugene W. Leake and Charles E. Richardson—on Tuesday were named, under the new federal bankruptcy laws, as permanent trustees of the company by Judge Alfred C. Coxe in U. S. district court, New York.

Mr. Richardson had indicated some weeks ago that were he continued in the post the pressure of his own business affairs would require that he resign. At the opening of the Tuesday session, however, Arthur A. Ballantine, of the law firm of Root, Clark, Buckner & Ballantine, said Mr. Richardson was willing to serve.

The three have been temporary trustees since the recent application of Paramount for permission to reorganize under the new bankruptcy laws. Their continuance in office is regarded as hastening the company's reorganization. All developments under former bankruptcy statutes had been held in abeyance pending appointment of permanent trustees.

Foremost among deals thus held up has been reorganization of the Saenger theatres, scheduled for court approval several weeks ago. Another delay has been occasioned in Detroit. George W. Trendle's offer for a permanent operating agreement, submitted some time ago, presumably will be among the first considerations of the trustees.

Other matters still unsettled include claims contested by Paramount trustees, in this group being one of $229,842 of the Indemnity Insurance Co.; $58,749 of the Citizens' Trust and Savings Bank of Los Angeles, and the First National Bank of Boston for $225,000. All the claims had been postponed until after July 10.

"Jim" Beecroft Takes Own Life

A. A. Beecroft, known to the film industry as "Jim," committed suicide in New York Sunday afternoon while in a rowboat off Harbor Island Park. He was 56 years of age.

Mr. Beecroft, who had been engaged in various phases of the industry for many years, retired from the service of Exhibitors Herald four and one-half years ago. He also had represented other of the *Quigley Publications.*

Surviving are his wife and two children, as well as two brothers, Chester Beecroft, of the Beecroft Florida studios, and John E. Beecroft, corporation counsel, of Pelham Manor, N. Y.

Barron Promoted

Carter Barron, city manager for Loew's at Washington, has been given the post of district manager.

Ohio Exhibitors To Meet

The Ohio Valley Independent Exhibitor League has scheduled a meeting for July 17 at Cincinnati. Willis Vance is president.




Wallace BEERY
Jackie COOPER
in
TREASURE ISLAND
WITH Lionel BARRYMORE
OTTO KRUGER LEWIS STONE
"CHIC" SALE
Two million copies of Robert Louis Stevenson's beloved classic have quickened the heart-beat of men, women and children through the years. A vast audience awaits Wallace Beery, Jackie Cooper invoking again the tear-dimmed sentiment of their previous triumph in "The Champ." Clear the decks for a mighty entertainment!
From the immortal adventure romance by
ROBERT LOUIS STEVENSON
Whose "Dr. Jekyll and Mr. Hyde" is long remembered by film audiences
Directed by
VICTOR FLEMING
Produced by
HUNT STROMBERG
A Metro-Goldwyn-Mayer Picture

FRENCH QUESTION U. S. PROTESTS ON NEW QUOTA AND TAX DECREE

Point Out That 24 More Dubbings Are Permitted and Expected; Three-Months Embargo Was Not Invoked; Product Plentiful

By PIERRE AUTRÉ
Paris Correspondent

Cinema circles of France are surprised by the vehement attacks made by the American producers against the new French quota decree. By the French the decree is considered as almost a victory for American and other foreign companies.

The Parisian office of the Motion Picture Producers and Distributors of America termed the decree "the worst blow ever delivered against the American industry."

Americans Conferring

Will American motion pictures be seen at all in France six months from now? That is the question which representatives of American companies ostensibly are studying, with conferences as to whether to stay in business, says a Parisian American newspaper.

But here is why the French themselves are surprised at the Americans' vigorous complaints. It is pointed out:

In 1933 only 70 dubbings were allowed for each six months. This number is now increased to 94.

A three-months embargo on all foreign pictures was expected, also a tax of 100 francs a meter on negative. There is no embargo on foreign pictures and the import taxes on negative are only 6 francs a meter.

Import taxes on foreign printed negatives are doubled. For an 8 reel negative importers will have to pay 15,000 francs instead of 7,500. This increase, however, will concern only dubbed pictures, because for the original versions positive prints are imported, the French say.

The average cost of a dubbed version is about $10,000, so that the importers will have to pay 10 per cent of the dubbing cost as taxes instead of 5 per cent.

Dubbing Cost Up 4.76 Per Cent

With the new taxes a dubbing will cost $11,000 instead of $10,500, which means really an increase of 4.76 per cent on the cost of dubbing. That is all the real effect of this new tax.

It is true that the fact that the decree is limited to six months is a real problem for foreign firms which do not know what will happen after December 31. But it was the only way for the Government to act.

It is entirely false that cinemas may lack pictures. Most of the cinemas have booked their programs in advance for at least six and eight months. All these pictures are now ready to be released.

A total of 73 dubbed pictures, among them 49 American, were released during the first six months of 1934, while in the first half of 1933 there were 48 released, among them 27 American, which means an increase of nearly 50 per cent. Ninety dubbed pictures are allowed for the second six months of 1934 so that there will be at least 163 dubbed foreign pictures for the year 1934. To these figures must be added a minimum of 100 French pictures and 25 French versions made in foreign countries, especially in Germany, making a total of nearly 300 pictures for 1934, and it is certain that this number will be exceeded because the figures for the first six months of 1934 concern only released pictures, and many of the new pictures—dubbed or native ones—have already passed censorship but will not be shown before next October.

Moreover, it is not true that it is necessary to take five months to dub a picture. Six weeks is a maximum.

$1,800,000 To Dub 180 Films

Foreign firms for dubbing 180 pictures a year spend about $10,000 a picture, or $1,800,000 for 180. French companies, to produce 100 pictures in a year spend about $66,666 a picture, or $6,666,666 for 100 pictures.

Of the $1,800,000 spent yearly for dubbing foreign pictures, most is to pay the American or German negative and positive film for prints, to pay the foreign recording apparatus and royalties, to pay foreign technicians who work in the special dubbing studios. Not more than 20 or 25 per cent of this money goes to French artists and French writers.

So when foreign firms spend $1,800,000 for dubbings in France, not more than $45,000 stays in France for French people.

A "bad" French picture on the Champs Elysées in Paris is often a very good one in Marseilles. It is certain that, except in the 30 Paris cinemas where patrons will accept foreign talkers, there are very few houses which can show them in the Provinces.

The foregoing is the opinion expressed in French circles. Nobody thinks that American firms intend really to close their offices here. American firms will use all possible ways to obtain a free market without taxation and that is their privilege. But French producers want to fight for their business and that is also their right.

Raymond Lussiez, president of the French Syndicate of Theatre Directors, is on the side of the American firms in this fight.

France Bans Imports Of Raw Film from U. S.

France this week imposed a temporary but absolute ban on all importation of American raw sensitized film, according to cable dispatches.

The embargo was said to be designed to force American companies to manufacture in France all film for sale in that country, instead of having it imported.

Harry Arthur To Take Over St. Louis Houses

Harry C. Arthur will personally supervise operation of the Ambassador, Missouri and Grand Central theatres in St. Louis when Fanchon & Marco takes over the houses, following approval of the sale to the bondholders' committee. Dissolution of the receivership is expected this week, when acquisition becomes effective.

The Ambassador and St. Louis will show F. & M. stage shows with pictures and the Fox and Missouri will be put on a single feature policy. Double bills will be continued at the Grand Central. It is planned to increase prices if other owners cooperate.

INCORPORATED

The following corporations filed charters in Dover, Del., recently:

United Artists Corporation of Japan, to deal in motion pictures and motion picture films, listing capital of 1,000 shares, no par value. The incorporators are C. S. Peabbles, L. H. Herman and Walter Lenz of Wilmington.

United Artists Corporation de Venezuela to deal in motion pictures and motion picture films, listing capital of 1,000 shares, no par value. The incorporators are C. S. Peabbles, L. H. Herman and Walter Lenz of Wilmington.

William Goldman Theatres, Inc., to operate theatres and places of amusement, listing capital of 100 shares, no par value. The incorporators are J. Vernon Pimm and Albert G. Bauer of Philadelphia and R. L. Spurgeon of Wilmington.

Cavalcade Film Corporation to conduct plays, dramas, etc., listing capital of $100,000. The incorporators are M. S. Cook, A. L. Raughley and E. V. Hall of Dover.

Midhio Theatres Corporation to conduct and carry on business of theatrical proprietors, etc., listing capital of $10,000. The incorporators are C. S. Peabbles, L. H. Herman and Walter Lenz of Wilmington.

Eastern Amusement Company to conduct and carry on business of theatrical proprietors, etc., listing capital of 1,000 shares, no par value. The incorporators are Y. F. Freeman, M. F. Gowthrope and W. B. Cokell of New York City.

Palmer Broadcasting Syndicate, Inc., listing capital of 100 shares, no par value. The incorporators are C. S. Peabbles, L. H. Herman and Walter Lenz of Wilmington.

Voco Radio Manufacturing Co., Inc., to deal in radio tubes, etc., listing 1,000 shares, no par value. The incorporators are C. S. Peabbles, L. H. Herman and Walter Lenz of Wilmington.

Technicians to Resume Regular Academy Sessions

The executive committee of the technicians' branch of the Academy of Motion Picture Arts and Sciences on the Coast met early this week to approve plans for a resumption of the technical meeting program which was suspended some time ago. Major Nathan Levinson, chairman of the executive committee, indicated it had been decided that the economic situation in Hollywood warranted the planned resumption. S. J. Twining is chairman of the papers and programs committee.

Lifton Joins Liberty

Louis S. Lifton has been named advertising and publicity director for Liberty Pictures. Until recently he was associated with Educational-World Wide, as assistant to Gordon S. White, advertising department head.

DuWorld, Universal in Deal

Universal has acquired from DuWorld Pictures the foreign distribution rights to the Jimmy Savo picture, "The Girl in the Case."

DARROW COUNSEL FOR INDEPENDENTS IS SEEN

Lowell Mason Says So but Veteran Lawyer Denies It; ITOA Loses Round in Court Fight Against Film Code

Declaring that it "had substantially completed the work for which it was established" in March, President Roosevelt on June 30 ordered immediate dissolution of the Clarence Darrow National Recovery Review Board. Overlooked, however, in the rush incident to the President's departure from Washington for Hawaii, it was explained that the order was not made public by the White House until July 5, and the three surviving members of the board—W. W. Neal of North Carolina, Samuel P. Henry of Philadelphia and Fred P. Mann of North Dakota,—were without knowledge of their impeding discharge when they announced July 1 that they would recess for 10 days to give the President an opportunity to decide whether he wished them to continue with the investigation of more than 100 codes against which complaints had ben filed.

Jobs Seen for Darrow and Mason

The net result of four months' work by the board appears to have been three reports with recommendations, including one for dismissal of Division Administrator Sol A. Rosenblatt, which have not been followed, and jobs for Chairman Darrow and his former assistant Lowell Mason, who served as chief counsel to the board, as counsel for the Independent Theatre Owners' Association of New York and other groups dissatisfied with the motion picture code.

The ITOA was preparing to launch "the fight of its life" against the code, Mr. Rosenblatt and the "Big Eight." Already the organization, according to its attorney, Milton Weisman, has spent upwards of $15,000 in its battle against what it alleges are the unfair provisions of the code, and the "fight is only just beginning."

At an ITOA luncheon last week it was stated definitely that Mr. Darrow had consented to lend the exhibitors the benefit of his legal advice and that he personally would conduct the proceedings.

A few hours after the luncheon, however. Mr. Darrow, who had not been present, denied that he would act on behalf of the exhibitors.

"The independent exhibitors have, and will continue to have, my moral support in their fight against the motion picture code," the veteran lawyer said. "Anything I can do to help them as a friendly advisor I will do gladly, but I have given up the practice of law and I will not take any active or official part in their opposition to the code."

Mr. Mason had told the exhibitors that Mr. Darrow had consented to act as their mentor, without remuneration.

ITOA Motion Denied

The ITOA's motion to remand its action against the Code Authority back to New York state supreme court was denied last week in New York by Federal Judge Goddard. In the event ITOA now does not proceed to argue its original motion for an injunction to restrain the Code Authority from refusing to permit non-assentors to the code to file complaints with code boards, the Authority may move within 30 days to have the case withdrawn for failure to state a cause of action. Judge Goddard Tuesday reserved decision on the ITOA request for a temporary injunction.

This week ITOA was to file two other suits against the Code Authority, one seeking to restrain operation of the code on the grounds of fraud and coercion preliminary to revision of the document and the other asking the removal of Mr. Rosenblatt as division administrator, for alleged bias. Both actions were to be filed in U. S. district court, New York.

In Washington, General Hugh S. Johnson approved an application of the Code Authority for permission, from time to time, to incur expenses not to exceed $5,000, "to cover the cost of engaging counsel to defend litigation against members of local clearance and zoning boards, local grievance boards and the Code Authority, and executive secretary." The appropriation is not to be in addition to the original budget.

The Administration also announced officially the reopening of the code for assents until August 15. Twenty-one Cleveland independent theatres immediately filed application for assent.

Salary Report Near

The long-awaited salary report—said to be a 50-page document—is to be submitted to General Johnson this week by Mr. Rosenblatt, and general conclusions will be made public as soon as the report can be run through the Government Printing Office, possibly early next week.

No public hearings on code amendments are contemplated, Mr. Rosenblatt said, in commenting upon reports that a hearing had been tentatively set for the latter part of July. It was explained by the Division Administrator that "while some recommendations for amendment are pending, they are purely *pro forma*, relating to budgetary matters, and will not require public discussion."

Tardiness of local code boards in getting through new clearance and zoning schedules this week was reported holding up deals.

The Chicago zoning system was scheduled for a hearing this Thursday following complaints against the present setup launched by Balaban & Katz.

A flood of complaints, charging that the new clearance and zoning schedules being set up by the Cleveland clearance board are opposed to the schedules arrived at as a result of the settlement of a law suit brought against first runs in the Ohio city two years ago, is being forwarded to the Code Authority in appeals.

Kansas City likewise was protesting the provisions of the new clearance schedule that subsequents must maintain a fixed price or be set back five cents in the price scale, and independents have drafted an appeal.

Milwaukee County's proposed clearance and zoning schedule was in the pruning process with another meeting of the local board scheduled for early this week.

Goldman Forms New Pennsylvania Circuit

Formal announcement of William S. Goldman Theatres, Inc., a new independent circuit, to operate in Pennsylvania, New Jersey and Maryland, was made Wednesday by William Goldman, former Stanley-Warner executive, in Philadelphia.

The new circuit may start operations with approximately 25 houses. Mr. Goldman is touring the territory to line up situations, which will include theatres already established, and building locations.

TRAVELERS . . .

RICHARD BARTHELMESS and MRS. BARTHELMESS return to Hollywood from New York soon.

NEIL AGNEW and CHARLES REAGAN, Paramount executives, arrived in New York from the Coast.

IRVING LESSER is vacationing by automobile.

ISABEL JEWELL, MGM player, is in New York.

MR. and MRS. RICHARD DIX are honeymooning en route to the Coast by ship. They were married in New York ten days ago.

W. RAY JOHNSTON, Monogram president, and C. KING CHARNEY, president of C. King Charney, Inc., distributors of Agfa Film, will leave New York July 15th on a motor trip to the Coast.

ROY BURNS, production business manager for CECIL B. DEMILLE, is en route to China from Hollywood on a vacation.

JOHN CECIL GRAHAM, managing director for Paramount in Great Britain, and CARL P. YORK, who occupies a similar post in Scandinavia, arrived in England from New York, after attending recent Paramount sales meetings.

SIGMUND ROMBERG, noted composer, has arrived at the MGM studios in Hollywood to collaborate with OSCAR HAMMERSTEIN II, librettist, on "Tiptoes," based on an original by VICKI BAUM.

WILL H. HAYS is in Hollywood.

LILLIAN BOND, actress; JOSEPH C. BERNARD, French producer; BERNARD NATAN, head of Pathe-Natan; DANIELE PAROLA, French star; RUFUS LEMAIRE, ALPHONSE NEHUM and I. WOOLFSON, and DAVE A. EPSTEIN were among film folk sailing for Europe from New York last week.

JOHN E. OTTERSON, president of Erpi, is in London.

FRANK BRUNER, Rivoli Theatre publicist in New York, visited the Chicago World's Fair last week.

LEON LEONIDOFF, producer of the Radio City Music Hall shows, returned to New York from Europe.

FAY WRAY and RALPH BELLAMY, who have been playing in "Woman in the Dark" at the Biograph Studio in New York, returned to Hollywood.

P. D. COCHRANE returned to his Universal home office headquarters this week after a two-week vacation.

SOL G. NEWMAN, managing director for Radio Pictures in London, returned to that city following the company's Chicago sales convention.

WESLEY TROUT, field representative for *Quigley Publications*, is travelling through western Kansas and Colorado.

CLAIRE JULIANNE, costume designer for Mascot, arrived in Hollywood by plane from New York.

HARRY RATHNER, representing Principal Distributing Corp., has concluded a month's trip through the Middle West.

DIANA WYNYARD was a fellow passenger with DR. ERNST F. S. HANFSTAENGL, official Nazi Foreign Press chief, when the *Europa* sailed for Europe last yeek.

G. MARTINEZ SIERRA, noted Spanish playwright under contract to Fox, and CATALENA BARCENA, also under contract to Fox, arrived in New York last week en route to the Coast.

ALEXANDER SZEKLER, Universal's general manager in Brazil, is in New York.

LOU METZGER is on the Coast.

SIDNEY R. KENT returned to New York from Chicago.

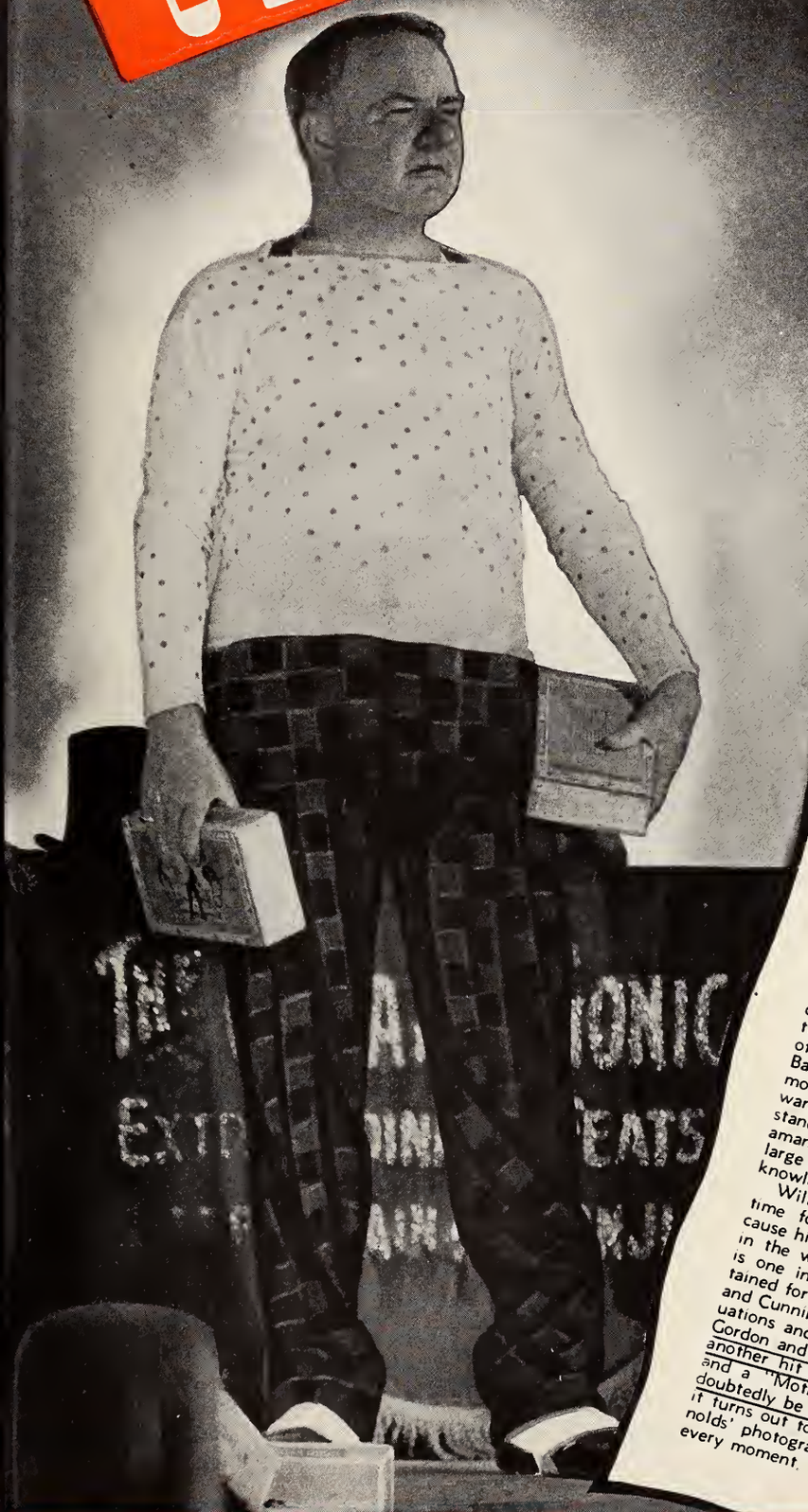
HAL SUGARMAN, United Artists' manager in Panama, is vacationing in New York.

LYNN SHORES, president of West Coast Service Studios, is shooting sequences for an industrial feature for the Niagara Hudson Power Co.

MIRIAM HOPKINS arrived in New York for a vacation.

WILLIAM SCULLY went to New England last week on MGM business.

"THE OLD-FASHIONED WAY"



Hollywood REPORTER

"OLD-FASHIONED WAY" . . . A RIOT; Fields-Morrison Steal The Picture

"THE OLD-FASHIONED WAY"
(Paramount)

Not only is this picture to be rated as a W. C. Fields laugh special, but it introduces a brand new screen personality in the form and voice of Joe Morrison, who will give the fans something to look forward to in a big way. Get behind this one with everything you've got, because it's entertainment from start to finish and there are laughs in it for every member of the family.

Come to think of it, there is no story—just names and a situation that serve as an excuse for having W. C. Fields amuse you for seven reels, and the less excuse there is for him, the funnier he is. As the Great McGonigle, Fields is quite priceless, and is given an opportunity to go through his old juggling act, just as good as new. The really great thing that the picture accomplishes is to bring Joe Morrison to the screen. This will prove to be a boon to Paramount, the exhibitor and the public. Morrison is the lad who started the vogue for the "Last Round-Up," but all is forgiven with his performance here. His voice registers beautifully and stops the show. Besides which, his personality is grand and he photographs like a million dollars. He should be a big help to his company in the future.

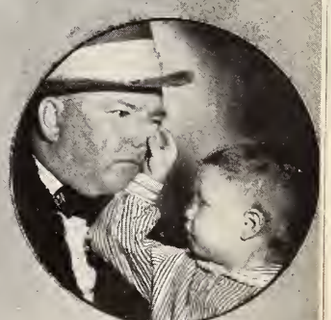
According to the list of credits, "Cleopatra Pepperday" is played by Jan Duggan. We hope the name is correct, because we want to give credit to the right person for a particularly funny sequence, the rendition of that old ditty, "Gather Sea-shells." Baby LeRoy is a riot for a few short moments—just enough to make you want more. Tammany Young gives a stand-out performance as McGonigle's amaneunsis. In fact, the entire cast, large as it is, deserve individual acknowledgment for their good work.

William Beaudine must have had a time for himself directing this, because his own good humor is reflected in the way the gags go over. There is one in which the laughs are sustained for a full ten minutes. Weston and Cunningham have devised the situations and they are plenty amusing. Gordon and Revel have given out with another hit song, "Rolling in Love," and a "Mother" song that will undoubtedly be taken "serious" because it turns out to be so good. The Reynolds' photography is right up to par every moment.



Introducing JOE MORRISON

"The really great thing that the picture accomplishes is to bring JOE MORRISON to the screen . . . this should prove a boon to the exhibitor and public."
—*Hollywood Reporter*



YOU DASTARD!

Get thee hence, lest I smite thee on thy puss! Baby LeRoy and W. C. Fields engage in mortal combat.

A Paramount Picture with W. C. FIELDS and BABY LeROY

JOE MORRISON • JUDITH ALLEN • JACK MULHALL • directed by William Beaudine

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Nell Gwyn

(British and Dominion-United Artists)

Drama

With the lightsome touch of a merry Englishman in a good humor telling a summer's tale of so long ago that poignancy is gone and naught but the entertainment remains, Mr. Herbert Wilcox has brought to America a new version of that earthy jewel of British history, Mistress Nell Gwyn—that "sweet Nell of old Drury," one-time orange girl and latterly the favorite of King Charles II.

It appears, as you will remember, that King Charles had at least two well established and recognized mistresses and that Nell, broadcasting her wiles from the stage, drew the attentions of His Royal Highness against the somewhat obviously bitter opposition of the Duchess of Portsmouth, who was the while not only the king's playmate but also an agent of France. Of this and its not too tightly knit complications Mr. Wilcox has fashioned his screen tale.

The producer appears to have had America and the Hollywood spice-it-up pattern very much on his mind through the sequences of "Nell Gwyn," and between this week's New York preview and the August release by United Artists it may be fancied that there will be applied here and there some slight retouching more closely to attune some portions of he dialogue to the production mood of the current period and its problems.

The story of course comes mostly out of that treasure document, the diary of Samuel Pepys, who is given a part in the screen drama—and, if we may say so, far less of a part than any Pepys enthusiast would desire. Audiences, however, may most reasonably be expected to greet with interest Anna Neagle's interpretation of Mistress Nell Gwyn, and more than likely to anticipate with interest her further appearances on the American screen. Miss Neagle has that something, and not too subtly evidenced, which in the opinion of many professional previewers makes for box office stardom of a competent order.

A special interest attaches to the interpretation of the role of Charles II by Sir Cedric Hardwicke, eminent on the British stage. Sir Cedric is exceedingly kingly in the role, the role of a naughty king, but so much more king than playboy monarch. Sir Cedric's Charles II performed most capably in bed, even to the death bed, but in both with dignity. One may wonder, in passing, if it was Mr. Wilcox, with that glint of Irish humor that lurks behind innocent blue eyes, or just historic authenticity which brought the king to his death on a bed carved with "Honi soit qui mal y pense"?

—T. R.

A British & Dominion Production. Released through United Artists. Produced and directed by Herbert Wilcox. Dialogue by King Charles II, Samuel Pepys, Nell Gwyn and Miles Malleson. Music and lyrics by Edward German and Phillip Braham. Photographed by Fred Young. Art director, L. P. Williams. Release date not set. Running time, 75 minutes.

CAST

King Charles II	Sir Cedric Hardwicke
Nell Gwynn	Anna Neagle
Duchess of Portsmouh	Jeanne DeCasalis
Duke of York	Lawrence Anderson
Chissinch	Miles Malleson
Mrs. Pepys	Helena Pickard
Samuel Pepys	Esme Percy

Stamboul Quest

(MGM)

Drama

While there is nothing new or novel about the woman World War spy entertainment idea, the manner in which "Stamboul Quest" tells its story is so fresh and interesting that to consider it as merely another woman spy yarn would be a serious error.

While it is a wartime story—the time being 1915, the locales Berlin and Stamboul (Constantinople)—war is merely a symbolic background. There are no battle scenes, no roaring guns or trench slaughter horror. Actually the story is the human drama of a woman spy, her danger, despair and fear when love conflicted with duty. As such it has plenty of the appeal that creates and holds both male and feminine interest. Additionally the basic premise has been given effective contrast. There's a lot of comedy in dialogue and action. Sometimes it is of the hokum variety. The melodrama is tense and gripping. The manner in which suspense is continually used to hold attention and conceal the climax gives the picture its great difference-making punch. As natural in this type of picture, there is a sex suggestion but it has been handled in an intelligent manner.

By use of prelude and epilogue, the story is told in semi-retrospect. Annemarie is an ace German spy who believes she is doing her duty as much as the men in the trenches. Early in the picture, the different entertainment premise is established. She reports to Von Strum that Mata Hari is mixing romance with duty. He permits Mata's identity to become known to the French. Everybody knows the result. As exotic Annemarie treads a similar pathway, many interesting and amusing things occur to make her career just as dangerous as but vividly different from that of the famous Mata Hari.

Burlesque comedy and spy-trapping thrill introduce Beall, an American, and romance as he falls head over heels in love with Annemarie. Despite a lot of kissing and "I love you's" in their evening rendezvous, the Mata Hari allusion takes on added significance. Von Strum, suspicious of Ali Bey, Turkish commander in Stamboul, orders Marie there to find out. She thinks she has given Beall the slip, but has not counted on American resourcefulness and perseverance, and he's on the Stamboul-bound train. There Annemarie sets out to get the goods on Ali, and naturally has to deceive Beall a bit. He thinks she's just doing a little cheating with Ali. To preserve her dangerous love, the girl has to reveal who and what she is. Immediately Beall wants to get her out of this terrible danger.

But the menace of Mata Hari's fate looms in Annemarie's mind. She knows all about this Prussian ruthlessness. As Von Strum, tipped off by Karl, arrives on the spot, Annemarie tells him that Beall is also a spy and has him thrown into jail. However, she arranges that a Frenchman will be shot that night instead of Beall. Then Ali falls for the lure of Annemarie's promise of gold, a date when the war is over, and reveals that he's in league with the British. He thinks that he has had revenge on his betrayer in letting Beall be shot, but he forgets that the Turkish and German general staffs worked pretty much hand in hand. Then the epilogue picks up the prologue. The war is over. Beall comes to the convent that has sheltered the nerve-shattered Annemarie and of course it's to be love and happiness in America.

Ingenious showmen will find many commercially exploitable angles in this picture. The growing popularity of Miss Loy is definite box office value. George Brent is surprising in a comedy character. C. Henry Gordon is effective as the heavy menace. There is an intriguing and mystery-hinting sound to the title. It suggests the brand of applicable showmanship. Make it a point to arouse the interest of women in the picture by playing up the thrill and lure of dangerous romance.—McCarthy, Hollywood.

Distributed by Metro-Goldwyn-Mayer. A Sam Wood production. Produced by Bernard H. Hyman. Directed by Sam Wood. Screen play by Herman J. Mankiewicz. From the original story by Leo Birinsky. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Stanley Rogers and Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by James Wong Howe. Film editor, Hugh Wynn. Running time, 90 minutes. Release date, July 6, 1934.

CAST

Annemarie	Myrna Loy
Beall	George Brent
Von Strum	Lionel Atwill
Ali Bey	C. Henry Gordon
Karl	Rudolph Amendt
Ameel	Mischa Auer

The Scarlet Letter

(Majestic - Larry Darmour)

Drama

Produced in an atmosphere that faithfully reflects the tone of Nathaniel Hawthorne's story of early New England and Puritanic customs, lives, religions, morals and laws, this picture has showmanship values for intelligent handling.

It is both a periodic historical picture, an occasion that is the basis of many extant blue laws, but it is also a gripping character portrayal of a woman who loved, sinned and suffered. Yet it is not grim or depressing. Because of the manner in which modern comedy technique has been applied there is a continual contrasting lightness, which in burlesquing some of the manners and customs gives the show a peculiar interest-holding quality.

The picture is well acted. This fact should have more than ordinary consideration in publicizing the show, inasmuch as the people and conditions with which it deals are of 300 years ago. It is of that era when the torture of public shame, the pillory and ducking stool was the method of making the populace respect the edicts of the elders. As it unfolds, the clock is simply turned back three centuries.

Hawthorne's story is generally well known. Hester Prynne, young wife of old and fanatically righteous Roger Chillingworth, is left alone. Lonely, she finds comfort in the words of the minister Dimmesdale. Their friendship becomes intimate and she bears a child. Unwilling to condemn the child's father, knowing that to accuse the supposedly holy man would be fatal, and still because she loves him, she suffers all the diabolic Puritanic tortures and is compelled to wear a scarlet "A" on her bosom, the symbol of an adultress. With meekness and humility, and being of great service to the community, she endures her shame for years. Eventually Chillingworth returns. Inspired both by a desire for revenge as well as love for the girl and her child, he investigates every possibility as to who is responsible for his wife's ignominy. Finally, he is convinced that the minister is guilty and by mental suggestion and

"THE OLD-FASHIONED WAY"



THE FACE ON THE BARROOM FLOOR!

"Egad, don't step on it—it's mine!"



MOTION PICTURE DAILY'S HOLLYWOOD PREVIEW

"Old Fashioned Way"

(*Paramount*)

HOLLYWOOD, June 29.—Hilarious comedy throughout. It never let the preview audience fully recover from the first laugh explosion until the fadeout. Shades of Sennett and Christie slapstick, with W. C. Fields' label predominating.

Fields characterizes the great McGonigle, head of a band of traveling troupers who collect offerings of over-ripe fruit and leave behind a string of unpaid bills. Fields' daughter, Judith Allen, and Joe Morrison, wealthy college youth with histrionic hopes, both are in the show and romantically inclined.

Morrison's father tries to break up the romance and send him back to college. Fields has his hands full keeping the sheriff away from the door, but by playing ball with the wealthiest old gal in town who wishes to become an actress and is engaged to the sheriff, Fields browbeats the sheriff into letting the show go on.

Riotous fun occurs at the dinner table when Baby LeRoy dips Fields' gold watch in molasses and plasters him with whipped cream.

Morrison brought spontaneous applause for a vocal number with a voice and presence something to rave over. Jane Duggan is outstanding as the rich widow.

William Beaudine's direction is smooth and vigorous. Gordon's and Revel's music is tuneful and catchy. The cast is excellent. Customers should like this one plenty. Running time, 72 minutes.

Paramount Pictures

A Paramount Picture with W. C. FIELDS and BABY LeROY

JOE MORRISON • JUDITH ALLEN • JACK MULHALL • directed by William Beaudine

open accusation drives the distraught divine to public confession and self-effacement. Then old Boston remembers the good that is the girl's, all the sacrifice, service and fortitude that was hers, and receives her again with honor.

It is suggested that a little study of early New England history be indulged in, as an aid in publicizing and exploiting this picture. It certainly is a showman's show, in which the material in the story justifies special contact with historical societies, libraries, museums, and so on, in bringing to the attention of present day audiences the conditions under which its characters had to live. Intelligent support should seek to remove any impression that "The Scarlet Letter" is a drab costumed tragic drama.—McCARTHY, Hollywood.

Distributed by Majestic. Produced by Larry Darmour. Directed by Robert G. Vignola. Screen play by Leonard Fields and David Silverstein. Photographed by James S. Brown, Jr. Assistant director, J. A. Duffy. Settings by Frank Dexter. Film editor, Charles Harris. Costumes by Western Costume Corp. Sound recording by Thomas J. Lambert. Running time, 70 minutes as seen on Coast. Release date, to be determined.

CAST

Hester Prynne ..... Colleen Moore
Arthur Dimmesdale ..... Hardie Albright
Roger Chillingworth ..... Henry B. Walthall
Pearl ..... Cora Sue Collins
Bartholomew Hockings ..... Alan Hale
Abigail Crackstone ..... Virginia Howell
Sampson Goodfellow ..... William T. Kent
Governor Bellingham ..... William Farnum
Innkeeper ..... Betty Blythe
Master Wilson ..... Al C. Henderson
Beadle ..... Jules Cowles
Digerie Crackstone ..... Mickey Rentchler
Humility Crackstone ..... Shirley Jean Rickert
Gossip ..... Flora Finch
Mistress Allerton ..... Dorothy Wolbert

Ladies Should Listen

(Paramount)

Comedy

Lively, fast moving farce comedy, with a title of more than ordinary commercial exploitation value, this picture is both smart and gay enough to be worthy of any exhibitor's attention. For quick understanding, it's a series of situations, intimate without being unduly risque; vivid enough to stimulate the imagination but clever and clean enough to keep it on the *right* side of the line. It moves speedily. Dialogue is brisk and there is plenty of rapid-fire action.

Modernly timed, located in Paris, the yarn presents deLussac as a South American nitrate concession option peddler, who, through no fault of his own, suddenly has three women and a pair of male menaces on his neck. Primpish Susie, an exotic old maid, throws herself at him. DeLussac is her ideal of a regular lover. Her antics first result in bringing telephone operator Anna into the show, as a self-constituted protector of deLussac, and later arouse complications between Julian and her enduring fiance, Paul. Bedazzled by all the attention, but not entirely adverse to accepting it, Julian's life becomes more hectic as vampish Marguerite makes her appearance. His apartment is the rendezvous for all three; Susie and Marguerite arduously affectionate and Anna striving her utmost to keep Julian unscathed. In the climax, it's revealed that Marguerite and the villainous Ramon are just a pair of wouldbe blackmailers, interested solely in the nitrate potentialities; that Paul is never going to let Susie get away from him, and that in Anna, Julian has an efficient protector.

There are quite a few easily adaptable exploitation ideas in this picture. One is a thunder-making machine which Grant uses to frighten his fair visitors into his arms. It's good for an outside lobby stunt, running ad lines over a loudspeaker system. The title is unique for both a teaser and telephone campaign. More than the ordinary amount of attention should be paid to the cast. Horton and Nydia Westman are established comedy characters. Cary Grant, however, aided by Miss Drake's straight work, keeps a step or two ahead of them. Worthy of note in the cast is the name of Charles Ray. His appearance brought forth applause from the preview audience.

Play it up as a giddy farce, with a real appeal for both men and women adults; get some of the picture's lively color and thrill in the advance notices.—McCARTHY, Hollywood.

Distributed by Paramount. Producer, Douglas MacLean. Director, Frank Tuttle. Original, Alfred Savoir and Guy Bolton. Screen play, Claude Binyon and Frank Butler. Adaptation, Guy Bolton. Sound, Earl Hayman. Art directors, Hans Dreier and Ernst Fegte. Photographer, Henry Sharp, A.S.C. Running time, 62 minutes as seen on Coast. Release date, August 10, 1934.

CAST

Julian de Lussac ..... Cary Grant
Anna Mirelle ..... Frances Drake
Paul Vernet ..... Edward Everett Horton
Marguerite Cintos ..... Rosita Moreno
Joseph Flamberg ..... George Barbier
Susie Flamberg ..... Nydia Westman
Henri (Porter) ..... Charles Ray
Albert (Manservant) ..... Charles E. Arnt
Ramon Cintos ..... Rafael Corio
Blanche (Operator) ..... Clara Lou Sheridan
Operator ..... Henrietta Burnside
Butler ..... Joe North

The Hell Cat

(Columbia)

Drama

With a touch of melodrama and sufficient action to keep things moving at a lively pace throughout, this film has the entertainment ingredients for run-of-the-mill audiences. Comedy and romance blend in a yarn of the boastful and energetic newspaper star reporter, who arouses the ire of a spoiled young girl of wealth, and is the object of her lively efforts to get even for supposed impertinence.

The title has an intriguing ring; the individual exhibitor will be best able to judge whether the actual wording of it should be emphasized in his community. The two leaders are Robert Armstrong and Ann Sothern. Miss Sothern (Harriet Lake of the stage and first seen on the screen in "Let's Fall in Love") is reasonably effective in her role of the spoiled young woman of wealth, and can stand the exhibitor buildup for future appearances. Benny Baker supplies the comedy for the most part, and several other familiar names are among the support.

The selling should be built about the story and its complications with the idea that the smart lad, who thought he knew all there was to know about women, actually falls for the girl he detested, as she, in disguise, plays him for a fool, offers some opportunity for copy lines which may be made amusingly attractive.

Armstrong, star reporter, is working on a major exposé of a gambling racket when he is assigned to cover the latest flareup of Miss Sothern, daughter of wealth, who seems to have little to do but annoy people and attract unfavorable newspaper publicity. When Armstrong and Baker, his photographer, go to Miss Sothern's house to interview her, she kicks the camera and slaps Armstrong. He administers a good shaking, and prints the picture of the girl kicking the camera. She vows vengeance when she is made the laughing stock of her fast country club set.

Disguising herself with a blonde wig and a deep southern accent, she enlists the aid of Minna Gombell, who dislikes Armstrong's egotistical manner, and obtains a job on the newspaper, where she sets her plans to take full revenge for the insult and the shaking. Armstrong, not recognizing his recent antagonist, finds himself falling in love with the blonde girl from the south, posing as Miss Gombell's cousin. Twice Miss Sothern frames with her wealthy friends a party at which Armstrong is to be made ridiculous, but twice assignments make him call off the appointment. He is held up by the strong-arm representatives of the head of the gambling syndicate, but manages to get in the clear. On the last of a series of raids, on a gambling ship, which is to clinch his story and the exposé of the ring, Armstrong takes Miss Sothern along at her urgent request. At the docks, she sees her own large yacht, and boarding it, conspires with captain and crew to ridicule Armstrong. She calls for help, he races to her assistance and is led a merry chase about the ship. Miss Sothern at last changes her clothes, presents herself to him in her real identity, but fails to enjoy the laugh as the crew sweep down on both of them, the ship under the crooked captain carrying a cargo of smuggled Chinese. The two are rescued and the romance is completed.

An adult attraction, it is best played midweek.—AARONSON, New York.

Produced and distributed by Columbia. Directed by Albert Rogell. Story by Adele Buffington. Screen play by Fred Niblo, Jr. Added dialogue by Joel Sayre. Assistant director, C. C. Coleman. Photographed by Benjamin Kline. Sound engineer, Lodge Cunningham. Film editor, John Rawlins. Release date, June 16, 1934. Running time, 69 minutes.

CAST

Dan Collins ..... Robert Armsrong
Geraldine ..... Ann Sothern
Snapper Dugan ..... Benny Baker
Pauline McCoy ..... Minna Gombell
Graham ..... Charles Wilson
Joe Morgan ..... J. Carrol Naish
Regan ..... Irving Bacon
Sloane ..... Henry Kolker
Gillett ..... Guy Usher
Captain Barnett ..... Joseph Crehan
Steve Gill ..... Huey White
Ace ..... Nick Copeland
Ramsey ..... Richard Heming
Captain Manning ..... A. R. Haysel
Butler ..... Purnell Pratt

Jane Eyre

(Monogram-Verschleiser)

Dramatic Romance

Serious and realistic dramatic romance is the keynote of this picture. No attempt has been made to modernize the generations-old Charlotte Brontë novel. In character, action, dialogue and moral, the spirit of the people dealt with, as well as the times in which they lived, have been accurately preserved. From the beginning a sincere attempt has been made, through the character of Jane Eyre, to play upon the finer emotions and stimulate sympathetic reactions. While story atmosphere and motivation are entirely dissimilar, the basic entertainment quality parallels that of "Little Women."

It is a story of a woman. It traces her life from early childhood to maturity. While many of the gayer, happier incidents are depicted, the general tendency is to accentuate her life's bitterness, disappointments, tragedies and final triumph. As such, it is the type of entertainment ordinarily strongly attractive to women, and, under proper presentation, a feature worthy of support of men. Always it is of the standard coming within the requirements of those demanding homier, less sophisticated screen offerings.

The locale is rural England, the time about midway in the past century. First little Jane is an unwanted, cruelly treated stepchild. Then, for several years she is in an orphan asylum as an iron disciplined inmate and later a teacher. Despite the spirit-chilling environment, she seeks to train her charges by love and kindness and when she defends her right to do so is discharged.

As governess in the manor of Charles Rochester, she knows her first real happiness in the kindness of her employer, that of her associates and the appreciation of Bertha. Romance arising between her and Rochester, actually menaced by Blanche Ingram and weirdly by something she does not know or understand, she is about to be married to him when she learns that his insane wife is alive. She flees the house. At the same time, annulment of the marriage is delivered and Rochester goes in search of her. Fire breaks out. In attempting in vain to save his now ex-wife from burning to death, Rochester is seriously burned and blinded. Later, Jane, working in a mission, plans to go to India to forget her disappointment. Learning of Rochester's fate, she returns to him, to marry and care for him for life.

In cast, story and production value, this picture is quality entertainment. It requires an unusual quality of showmanship. There is little on which to base ordinary topical exploitation. It's the kind of attraction that probably best will be sold by unusual, thoughtful, sincere, printed advertising. An idea for such a method may be gleaned by a re-reading of the advertisement written by Stanley Chambers, re-

"THE OLD-FASHIONED WAY"

VARIETY

Old-Fashioned Way

William LeBaron production for Paramount release. Directed by William Beaudine. Screen play by Garnett Weston and Jack Cunningham, from a story by Charles Bogle. Music by Harry Revel. Lyrics by Mack Gordon. Photographed by Benjamin Reynolds. Cast: W. C. Fields, Joe Morrison, Judith Allen, Jan Duggan, Nora Cecil, Tammany Young, Baby LeRoy, Jack Mulhall, Oscar Apfel, Otis Harlan. Previewed at the Alexander, Glendale, June 28. Running time, 67 mins.

Crammed full of hoke and cleverly depicted old-time melodrama, The Old-Fashioned Way, with W. C. Fields in one of his most hilarious parts, ought to be sure-fire at any box office. No bets have been overlooked to provide a succession of guffaws and Fields, with the able direction of William Beaudine, has done a swell job.

As The Great McGonigle, Fields heads his repertoire troupe through the sticks, always managing to keep just one jump ahead of the sheriff, getting into all sorts of misadventures and finally proving himself a greater actor than his cash patrons are willing to admit. Highlight of the McGonigle performance is a reproduction of some of the scenes from the oldtime meller, 'The Drunkard,' and an after-piece by the star in which he resorts to some of the vaudeville legerdemain and conjury of the early days.

Supporting cast is well chosen, with Joe Morrison, a likely juve uncorking a voice that drew appreciative applause from the preview mob. Mack and Revell have supplied a couple of songs that promise to become overnight hits, among them a ballad titled, 'A Little Bit of Heaven, Known as Mother,' and 'Rolling in Luck,' both interpreted by Morrison in expert fashion.

Baby LeRoy has a fat part and helps make Fields miserable in a country boarding house, as does also Jan Duggan, when she forces a singing audition on the Great McGonigle. Judith Allen gives a pleasing performance as Fields' daughter, and Jack Mulhall as a disgruntled member of the cast, and Oscar Apfel, as young Morrison's dad, are satisfactorily cast. Others are oke.

Camera work is up to snuff, and 'The Old-Fashioned Way' should have no difficulty satisfying all types of audiences, particularly where droll comedy and hilarious situations fill the bill.



CAN THOSE TOMATOES, BOYS!

This is a drama, Friends, not a vegetable mart. Just give us a chance and we'll entertain you as you've never been entertained before.



THE VILLAIN STILL PURSUED HER!

. . . followed by a rain of ripe tomatoes from the enraptured audience. A whole-hog drama of the days when great acting was all ham.

W. C. FIELDS and BABY LeROY

JOE MORRISON • JUDITH ALLEN • JACK MULHALL

Paramount Pictures

A Paramount Picture • Directed by William Beaudine

produced on page 69 of the June 23 HERALD.—McCARTHY, Hollywood.

A Monogram Picture. Trem Carr, vice-president in charge of production. Supervised by Ben Verschleiser. Directed by Christy Cabanne. Adapted by Adele Comandini. From the novel by Charlotte Brontë. Photographed by Robert Planck. Edited by Carl Pierson. Recorded by Ralph Shugart. Balsley and Phillips recording system.

CAST

Jane Eyre ..... Virginia Bruce
Rochester ..... Colin Clive
Blanche Ingram ..... Aileen Pringle
Charles Craig ..... Jameson Thomas
Mrs. Fairfax ..... Beryl Mercer
Brockelhurst ..... David Torrence
Lord Ingram ..... Lionel Belmore
Daisy ..... Joan Standing
Adele ..... Adele Fellowes
Dr. Rivers ..... Desmond Roberts
Grace Poole ..... Ethel Griffies
Mrs. Reed ..... Clarice Selwyn
Bessie ..... Hylda Tyson
Miss Temple ..... Gretta Gould
Bertha Rochester ..... Claire duBrey
Lady Ingram ..... Edith Kingdon
Halliburton ..... William Wagner
Jeweler ..... Olaf Hytten
Minister ..... William Burress
Mary Lane ..... Gail Kaye
Jane (child) ..... Jean Darling
John Reed ..... Richard Quine
Georgiana ..... Anne Howard

Treasure Island

(MGM)

Adventure

Selling this picture is merely a matter of utilizing the entertainment and commercial values it offers. First there are Wallace Beery and Jackie Cooper, both box office names. While they, in conjunction with the title, will be given the most consideration, the names of Lionel Barrymore, Otto Kruger, Lewis Stone and Chic Sale cannot be overlooked. Second is the story, Robert Louis Stevenson's great adventure classic. For generations children (both sexes) who are now grown ups and children still children have thrilled to it. They know Long John Silver, Jim Hawkins, Billy Bones, Ben Gunn and all the pirate crew. Almost everyone has envied Jim's adventures. As screen entertainment, retaining that powerful quality, it should be a popular class and mass attraction. Thirdly, incorporating the other two, is the production itself. It's pretentious and authentic; preserving all the imagination-thrilling scope and color of the basic story. As such, it is, in addition to being human interest entertainment, a prestige builder.

The story of "Treasure Island" is well known. An old buccaneer dies. He tells a little boy about a map. Then comes a treasure hunt, pirates and lusty adventure. The boy and the king pin pirate become pals. There's bloody battle, death and danger, and the pirate caught. They're going to take him back to England for a hanging on Execution Dock, but the boy who has the treasure lets the pirate go.

The showmanship of "Treasure Island" is evident. A valuable piece of screen property, it opens up contact advertising and publicity mediums seldom available. On the literary standing of its story alone, it is a potential magnet for many who haven't attended the theatre in years. On its cast, production and entertainment value, it's both a showman's idea of everything to sell and an audience's idea of a clean, stirring picture.—McCARTHY, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Hunt Stromberg. Directed by Victor Fleming. Screen play by John Lee Mahin. Photographed by Ray June and Clyde DeVinna. Musical score by Herbert Stothart. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Merrill Pye and Edwin B. Willis. Film editor, Blanche Sewell. Running time, 95 minutes as seen on Coast. Release date, Aug. 10, 1934.

CAST

Long John Silver ..... Wallace Beery
Jim Hawkins ..... Jackie Cooper
Billy Bones ..... Lionel Barrymore
Doctor Livesey ..... Otto Kruger
Captain Smollett ..... Lewis Stone
Squire Trelawney ..... Nigel Bruce
Ben Gunn ..... Charles "Chic" Sale
Pew ..... William V. Mong
Black Dog ..... Charles McNaughton
Mrs. Hawkins ..... Dorothy Peterson

She Loves Me Not

(Paramount)

Comedy

Fun, in carload lots, most of it nonsensical, some of it satirical, all of it zippy, zestful and gay, is the showmanship and entertainment essence of this colorful, tuneful yarn of collegiate misadventure. It's just plain amusement; smart and novel enough for the class customers—foolish and exciting enough for the masses. Old Princeton University, steeped in dignified pride and prestige, is the locale of the hilarious carryings-on. The youthful crowd responsible for all the happy foolishness, all the modern, up-to-date comedy which carries a wide assortment of romantic, dramatic and serio-tragic accompaniments, are typically collegiate. It's a student life farce, sans athletic thrill and do or die for old Nassau heroism.

There's fun in the story, the action, acting, situations and repercussions which they evolve. True, there's no sense to it. It never could happen. But nevertheless, up on the screen, it's amusing, laugh-laden entertainment. Besides being daringly clever, it's clean, never, despite its continual threat, coming close to the danger line.

The idea is just as funny as what happens. Curly, night club chorine, fleeing a brawl and clad only in her dancing scanties, busts into Paul Lawton's room. A girl in the dormitory, particularly such a thinly clad stranger, threatens all sorts of dire complications. But stay she does; to get the rah-rah boys into pecks of trouble, real and imaginary. She busts up Paul's romance with his snooty society sweetheart; because of her there are three or four catchy musical numbers; she throws the dean into hysterics; makes the dean's daughter sympathize and fall in love with Paul; unloosens all the frenzied hoorah of a great motion picture producing company—a scene which is a graphic lesson in high-powered ballyhoo, and finally rallies the entire Tiger student body to her cause, wins a fabulous film contract and as the romance between Lawton and Midge is sealed, leaves Princeton to the calm, quiet solitude it knew before her appearance.

The publicity campaign should completely reflect all its snap, dash and colorful verve. There are names old and new (Kitty Carlisle and Lynne Overman) to talk about. There's the glamour and excitement of youth to play up strongly. But, best of all, there's a rollicking comedy show.—McCARTHY, Hollywood.

Produced and distributed by Paramount. Producer, Benjamin Glazer. Director, Elliott Nugent. From the novel by Edward Hope and the play by Howard Lindsay. Screen play, Benjamin Glazer. Lyrics and music by Mack Gordon and Harry Revel. Additional song by Ralph Rainger and Leo Robin. Sound, Harold C. Lewis. Art directors, Hans Dreier and Bernard Herzbrun. Photographer, Charles Lang. Running time, 80 minutes. Release date, August 31, 1934.

CAST

Paul Lawton ..... Bing Crosby
Curly Flagg ..... Miriam Hopkins
Midge Mercer ..... Kitty Carlisle
Buzz Jones ..... Edward Nugent
Dean Mercer ..... Henry Stephenson
Mugg Schnitzel ..... Warren Hymer
Gus McNeal ..... Lynne Overman
Frances Arbuthnot ..... Judith Allen
J. Thorval Jones ..... George Barbier
Charles M. Lawton ..... Henry Kolker
Mrs. Arbuthnot ..... Maude Turner Gordon
Martha ..... Margaret Armstrong
J. B. ..... Ralf Harolde
Andy ..... Matt McHugh
Arkle ..... Franklyn Ardell
Baldy O'Mara ..... Vince Barnett

Paris Interlude

(MGM)

Romance

Quite a few handicaps, the most vivid of which is lack of powerful appeal, must be overcome in arousing popular interest for this picture. Essentially a dramatic romance, the yarn telling of two odd loves is given a topical newspaper man character atmosphere, dolling up the basic plot with sequences depicting the Lindbergh landing in Paris, a slow moving ultra-modernistic fashion show and quick glimpses of a gaudy Artists' and Students' Ball. These specialties, more than fundamental story or cast name values, appear to be outstanding assets. Chic appeal is to the modernes.

The locale is Paris, with most of the action taking place in the Brass Monkey Bar, presided over by wise-cracking Jimmy. Sam, ace reporter and his leg man, together with all the other American and most of the natives in Paris, eagerly await Lindbergh's landing. After that, Sam falls in love with Julie, an Iowa tourist, while Cassie vitriolically berates Pat for being such a slave to Sam, who gets the credit for the work which he actually does. Sam is ordered to accompany Lindbergh home, leaving the day he has promised to marry Julie and instructing Pat to tell the girl that their affair was just one of those things. Then Pat, protecting Julie, falls in love with her, and amid a lot of drama the story moves on to the fashion show and finally the Artists' Ball. Sam is reported dead in China. Julie has another romance with Rex, which Pat and Cassie break up by having Pat appear in a serio-compromising situation. Julie decides that as long as Sam is dead she'll marry Pat. But then that worthy appears a battered wreck of a man, to complicate the matter. Pat goes back to his hero-worshipping ways, spending the money he saved for marriage in bringing the man who menaces all his dreams back to life. Here there is real suspense, that cracks sharply as Cassie ironically convinces Sam that he isn't doing right by himself or anyone else and the show winds up with him giving his benediction to Julie and Pat, who, after a hectic career at all kinds of living with the least work has become an eagerly sought short story writer.

The picture needs plenty of support. Much can be done with ballyhoo along the topical lines, but it looks as if the best thing to support it would be a smart fashion show in which contact is made with one or a group of mercantile establishments. Paris, the Lindbergh flight, and the Artists' Ball also offer exploitable angles.—McCARTHY, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Lucien Hubbard. Directed by Edwin L. Marin. Screen play by Wells Root. From a play by S. J. Perelman and Laura Perelman. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Merrill Pye and Edwin B. Willis. Photographed by Milton Krasner, A. S. C. Film editor, Conrad A. Nervig. Fashion Show conceived and executed by Adrian. Running time, 85 minutes as seen on Coast. Release date, July 27, 1934.

CAST

Julie ..... Madge Evans
Sam ..... Otto Kruger
Pat ..... Robert Young
Cassie ..... Una Merkel
Jimmy ..... Ted Healy
Mary Louise ..... Louise Henry
Ham ..... Edward Brophy
Rex ..... George Meeker
Noble ..... Bert Roach
Stevens ..... Richard Tucker

The Old Fashioned Way

(Paramount-LeBaron)

Comedy

This is comedy. Its title is of peculiar significance to showmen. It's old-fashioned, anything for a laugh, comedy. To attain that end, one of its highlights is W. C. Fields giving Baby LeRoy an enthusiastic kick.

There's not much rhyme or reason to it. Actually, it's a hectic conglomeration of old and new gags in dialogue, situation and action. It is just the occasion for one more foolish thing after another to happen. Probably that's the reason that after looking at it for a few minutes more than an hour, the preview audience couldn't have laughed any more.

The occasion for all the merriment is The Great McGonigle and his troupe of thespians playing the sticks in the gas light era. It has the Great One always just a jump ahead of the sheriff but convincing enough so that he can remain that jump ahead. It permits Baby LeRoy to pester Fields, tweak his nose, drop his watch in the syrup, sock him with a cream puff and get the kick. It brings in the surprising would-be soubrette, Cleopatra Pepperday, to make the man's mad life madder. It rigs up some kind of romance between his

(*Continued on following page*)

BOARD OF REVIEW FILM SELECTIONS

The National Board of Review's compilation of selected current motion pictures, which are recommended by the Board to its affiliated local women's organizations and to reviewing groups in the field as being especially suitable for "adult," family and/or juvenile audiences, appear below. It is suggested that exhibitors tie-in with their local reviewing groups to enlist their support for the specially recommended pictures of this group:

ALL MEN ARE ENEMIES (Fox)—Hugh Williams, Helen Twelvetrees, Mona Barrie—An Englishman finds love on the Island of Capri but is called home for the war. Novel by Richard Aldington. Directed by George Fitzmaurice. 8 reels. (Mature.)

FINISHING SCHOOL (Radio)—Frances Dee, Ginger Rogers, Bruce Cabot—Virginia Radcliff is banished for falling in love with a young interne but all ends happily. Story by David Hempstead. Directed by Wanda Tuchock and George Nicholls. 8 reels. (Mature.)

I'LL TELL THE WORLD (Universal)—Lee Tracy, Gloria Stuart—Lee Tracy saves the life of a queen and keeps disgrace from falling on her people. Screen story by Frank Wead. Directed by Edward Sedgwick. 9 reels. (Family.)

VOICE IN THE NIGHT (Columbia)—Tim McCoy, Billie Seward—The son of the president of one telephone company joins the forces of a rival company to help fight their battles. Screen story by Harold Shumatt. Directed by Charles C. Coleman. 6 reels. (Family.)

Foreign Productions

CROWN OF THORN (Kinematrade)—Werner Kraus, Asta Nielsen, Henny Porten—A picture of Christ's life and passion. Silent film with music and off-screen narrative in English. 6 reels. (Family.)

GRANADEROS DEL AMOR (MASQUERADE)—(Fox)—Raul Roulien, Conchita Montenegro—Singing romance in Spanish. Screen story by John Reinhard and William Kernell. Directed by John Reinhard. 8 reels. (Family.)

HALSINGAR (PEOPLE OF HELSINGLAND)—(Scandinavian Talking Picture)—Hulda Caslegren—An old Swedish folk-play filmed in the Helsingland district with all its native customs and costumes. With Swedish dialogue. Directed by Ivan Johansen. 8 reels. (Family.)

MENSCH OHNE NAMEN (MAN WITHOUT A NAME)—Ufa—Werner Kraus, Maria Bard, Hertha Thiele—The story of a man lost in the war who comes back unable to establish his identity. Directed by Gustav Ucicky. 9 reels. (Family.)

TANNENBERG (European Film Exchange)—Karl Koerner, Harry Pless—A re-creation of the battle for which Von Hindenburg was called from retirement to defeat the Russians. German dialogue. Directed by Heinz Paul. 9 reels. (Mature.)

TATRA'S ZAUBER (Protex)—Story of the mountainous region in Czecho-Slovakia. German dialogue. Protex, 7 reels. (Family.)

TOCHTER DES REGIMENTS, DIE (THE DAUGHTER OF THE REGIMENT)—(General Foreign Productions)—Anny Ondra—A German light operetta. Operetta by Kurt Lewinnek. Directed by Karl Lamac. 9 reels. (Family.)

Wagner with Castle Films

Eugene W. Castle, head of Castle Films, producer of business motion pictures, has added Fred F. Wagner to the Chicago office. Mr. Wagner was vice-president of the Dunham-Lesan Company, Chicago advertising agency.

daughter Betty and Wally Livingston that's responsible for whatever little logical continuity there is. For good measure it tosses in "The Drunkard," a tabloid melodrama, done in the Screen Souvenir style. And the whole thing, for no reason at all, is topped off by an exhibition of Fields' comic juggling.

"The Old Fashioned Way" is just an all-laugh show. It's one that you can invite the whole family to. There's fun for everyone. Unusual enough to be an accepted big theatre attraction, it's also down to earth and unsophisticatedly small town.—MCCARTHY, Hollywood.

Distributed by Paramount. Producer, William LeBaron. Director, William Beaudine. From a story by Charles Bogle. Screen play by Garnett Weston and Jack Cunningham. Music by Harry Revel. Lyrics by Mack Gordon. Sound, P. G. Wisdom. Art director, John B. Goodman. Photographer, Benjamin Reynolds. Running time, 65 minutes as seen on Coast. Release date, July 13, 1934.

CAST

The Great McGonigle	W. C. Fields
Wally Livingston	Joe Morrison
Betty McGonigle	Judith Allen
Cleopatra Pepperday	Jan Duggan
Mrs. Wendelschaffer	Nora Cecil
Albert Wendelschaffer	Baby LeRoy
Dick Bronson	Jack Mulhall
Charles Lowell	Joe Mills
Bartley Neuville	Samuel Ethridge
Mother Mack	Emma Ray
Agatha Sprague	Ruth Marion
Manager of Opera House	Dell Henderson
Sheriff from New Philadelphia	Clarence Wilson
Sheriff from Barnesville	Richard Carle
Mr. Wendelschaffer	Otis Harlan
Gump	Tammany Young
Berta	Dorothy Bay
Pullman porter	Oscar Smith
Waitress	Maxine Elliott Hicks
Sheriff Jones	Lew Kelly
Passenger Who Loses Ticket	Davison Clark
Conductor	Edward J. LeSaint

CAST OF "THE DRUNKARD"

Drover Stevens	Larry Grenier
Mary Wilson	Ruth Marion
Landlord (of saloon)	William Blatchford
William Dowton	Joe Morrison
Mr. Arden Rencelaw	Jeffrey Williams
Squire Cribbs	W. C. Fields
Edward Middleton (Drunkard)	Samuel Ethridge
Agnes Dowton	Judith Allen
The minister	Donald Brown
The villager	Tom Miller

Beau Bashful
(Universal)
Fair

Fair comedy is offered in this effort, featuring Herbert Corthell, Grady Sutton and Sylvia Picker, in which Sutton plays the bashful swain, egged on by prospective father-in-law Corthell to propose to daughter Miss Picker. Corthell plays the indignant father, figuring his resentment at the proposal will force Sutton to elope with his daughter, thus saving the cost of a long engagement. It eventually works, but not until the complications in the expected manner.—Running time, 21 minutes.

William Tell
(Universal)
Amusing

An amusing and clever number of the Oswald animated cartoon series, this recasts the famous story of William Tell via the fertile minds of the animators. According to this version, Mrs. William Tell was the means of ridding the people of the brutal governor, for when he was pursuing her husband after the apple episode, it was she who routed him with her trusty rolling pin. An entertaining cartoon.—Running time, 6 minutes.

The Red Rider
(Universal)
Western Action Serial

With a large proportion of fast riding, hard hitting and gun play, and with a lead name which has a considerable popular following, the exhibitor should find in this new serial something to sell to the younger masculine element of his patronage. The first three chapters of the 12-episode serial, titled respectively "Sentenced to Die," "A Leap for Life" and "The Night Attack," gives full promise of a lively and active story to come. Heading the cast as the Red Rider is Buck Jones, one of the most popular of the western players, whose name, tied in with an active western serial, should bring results. In chief support are Grant Withers, Marion Shilling, Walter Miller, and several western standbys. Jones, sheriff, aids the escape of his pal, Withers, who is sentenced to die for a murder he did not commit. Jones quits as sheriff and goes on the trail of the murderer, in order to clear Withers. The complications begin early and the interest is well maintained. It looks at this point to be a serial which the exhibitor definitely can sell to his younger patrons especially. Each episode runs approximately 20 minutes.

BRITISH PICTURES SHOWN IN LONDON

GIVE HER A RING

Produced by British International Pictures and distributed by Pathe. Directed by Arthur Woods. Features Wendy Barrie, Clifford Mollison, Zelma O'Neal, Bertha Belmore and Olive Blakeney.

The London Hippodrome musical comedy success is well adapted. The song numbers are good and cabaret sequences have been skilfully exploited for production and camera values. The plot turns on tangled assignations, made by phone operators with attractive-sounding subscribers, and is put over peppily. Girls, song, dance and wisecracks combine in a bright British effort.—B. A.

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THE GIRL IN THE FLAT

Produced for and distributed by Paramount. Directed by Redd Davis. Features Stewart Rome, Belle Chrystal, Vera Boggetti.

Here is mystery drama. A girl, overcome by drink at a wild party, recovers consciousness to find her host has been murdered. The real criminal, also a girl, plays on the heroine's fear of her lawyer-fiance to cover her own tracks, but the lawyer lover gets busy, clears his own girl and reasons out the identity of the guilty party, who shoots herself. Meant for British consumption, it is usable here as a quota booking.—B. A.

Soup for Nuts
(Universal)
Entertaining

There is diversified entertainment in this subject, featuring Bob Hope, the Saxon Sisters, Vivienne Segal, Al Goodman and His Ensemble. Hope, master of ceremonies at a night club which has no patronage, persuades the proprietors to engage real talent, despite the wife's jealous fear of feminine competition. Vivienne Segal and various other radio names put on a show until the wife's jealous nature again gets the better of her and the club returns to its former state of somnolence.—Running time, 20 minutes.

The Wax Works
(Universal)
Good

An entertaining cartoon in the Oswald series, this subject has Oswald finding a foundling on the doorstep of his museum. After they have gone to sleep, the baby awakens, stirs all the famous waxen figures to life and winds up in trouble in the Chamber of Horrors. Just as they are about to turn the baby to wax, Oswald goes to the rescue—and himself awakens to find he has been dreaming.—Running time, 9 minutes.

The Hollywood Scene

FOUR FILMS POINT TO NEW TRENDS
FIVE PICTURES START, SEVEN FINISH
WOULD LIMIT AGENTS' COMMISSION
ROGELL TO TEST LONDON SERIES

by VICTOR M. SHAPIRO

FOUR productions of the last few weeks, "La Cucaracha," "The World Moves On," "One Night of Love," and "Our Daily Bread" seem destined in some way to affect future picture trends.

Their future, box-office-wise, may be a matter of conjecture, but their influence is bound to leave imprints. All four attempt to break precedent, and along four divergent pathways.

"La Cucaracha," a two-reeler in new Technicolor, reveals not only the most perfect color expression to date but also dovetails expertly with the film's dramatic motivation and emotional impact. "La Cucaracha" may well be the forerunner of the celluloid spectrum for full length films. Here is seen the artistic and technical use of color to heighten drama and romance, with color having real reason for being.

New Application of Color

Color in previous experiments seldom reached even a modicum of perfection. The eye was usually on the method, the technique, the mind distracted by red, yellow or blue flashes. Here in "La Cucaracha" emphasis is on the persons, the plot and the heart interest, with color giving rich, lush values and glowful setting for the drama.

If the pioneering of Jack Whitney, as entrepreneur, and Robert Edmund Jones, as creative artist, is successful in making their new color experiments commercially realizable, then oil paintings in movement on the screen are apt to become part and parcel of screen programs.

For highly imaginative subjects, for dream sequences, for romantic cut-backs, or glimpses into the future, color may yet find its rightful place on the screen without completely superseding the present black and white technique, for which there is ample field on the screen, as pen and ink or etching have in the realm of art.

The second film that marks a departure is "The World Moves On." Here is the striving to implant an idea, to give epic proportion to climactic world events, to reveal a love story and to hold out the gospel of faith as the sustaining force in a troubled world.

Opera and the Masses

"One Night of Love," with Grace Moore singing operatic selections, aided by Erpi's new "hill and dale" method of sound refinement and tone purification, as the third innovation, opens up a new trade route also. While opera, as such, has never been popular with the American film masses, the foreign production of "Be Mine Tonight" with Jan Kiepura startled production and distribution leaders by its box-office responses.

Inspired by the native American appeal of Grace Moore, her beauty and charm, Columbia has produced a dramatic film, different in its conception of opera singers and operas but grafted on to the masses' love of good music.

The fourth production, "Our Daily Bread," without doubt will stir controversy and provoke talk in and out of the industry.

Produced, written and directed by King Vidor, it is a conscious expression of a timely economic problem and a presentation of a solution. No story in the accepted American sense is built and sustained. It is a recording of the present "back to the land" movement, occurring all over the world, told realistically without recourse to extraneous dramatic trickery.

In its unfolding, it gets away from the futility expressed in continental films of the same category. It extols the philosophy of work and hope.

Here is an attempt on a big scale to reveal fundamental strivings for food, shelter, clothing, without sugar coating of romance, kisses and moonlight.

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Five Productions Start

Fourth of July week saw five productions start. Seven were completed. Two of the new ones are Monograms. Paramount, MGM and Warner each have one. Of the finished pictures, Universal has two, the remaining five being equally divided among Fox, MGM, Paramount, Liberty and Warners.

"Girl of the Limberlost," a Gene Stratton Porter story, is the more important of the two Monogram starters. In this picture, the leading players are Marian Marsh, Louise Dresser and Ralph Morgan. The second picture is "King Kelly of the U. S. A.," in which Guy Robertson, Irene Ware, Edgar Kennedy and Franklyn Pangborn head the cast.

At Metro-Goldwyn-Mayer, the Greta Garbo picture, "The Painted Veil," went before the cameras. Herbert Marshall and Beulah Bondi head the supporting cast.

Paramount began active shooting on "Pursuit of Happiness," which features Francis Lederer, Joan Bennett and Charlie Ruggles.

At Warner, "Gentlemen are Born," with Dick Powell, Josephine Hutchinson, Dorothy Dare and John Halliday as the principals, took the stages.

Practically all the finished pictures may be counted in the better than ordinary class. Universal's completed pair are "One More River," featuring Diana Wynyard, Frank Lawton and Colin Clive, and "Romance in the Rain," featuring Roger Pryor, Heather Angel and Victor Moore. The Fox unit is "She was a Lady," in which Helen Twelvetrees, Donald Woods, Walter Connolly and Louise Dresser are the principals.

"Barretts of Wimpole Street" went to the cutting room at MGM. This picture costars Norman Shearer, Fredric March and Charles Laughton.

At Paramount, "Now and Forever," with Gary Cooper, Carole Lombard, Shirley Temple and Sir Guy Standing, was completed.

Warner finished the musical extravaganza "Dames," featuring Dick Powell, Ruby Keeler, Joan Blondell and also Zasu Pitts.

Liberty Pictures wound up shooting on "School for Girls," which features Sidney Fox, Paul Kelly, Lona Andre and Russell Hopton.

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News Flashes

Jed Buell, former executive for Mack Sennett, has formed a producing company to be known as Rainbow Pictures. They will produce a series of feature length comedies with Andy Clyde, Harry Langdon and other comedians featured. Joseph Klein will be associated with Mr. Buell in this new company.

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Paramount has taken up its option for screen rights to Damon Runyon's "Maybe a Queen," making it the seventh story purchased from the author this year.

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Exhibitors who often have accused the Hollywood agents as being partly responsible for boosting artists' salaries, will be interested to learn of a current movement to limit agents' commissions to the first week's salary, instead of having them draw down 10 per cent for the duration of any engagement.

Proponents of this revolutionary action compare the artists' agents to employment agencies in other commercial fields. Agents may have anticipated legislation along the lines outlined as most of them have set up complete managerial service to qualify them for the 10 per cent commissions, by handling the client's personal affairs, finances, income tax, investments, family budget, and in many cases, legal service and publicity.

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Universal's answer to clean pictures is the decision to produce "Robinson Crusoe." Henry Hull is tentatively slated for the title role.

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Harry Cohn is sending Sid Rogell to London within the fortnight to make a survey of the possibilities of producing a series of pictures there for the Columbia banner.

* * *

Jack Fier, formerly with Consolidated Laboratories, has succeeded Maurice Conn as assistant to Nat Levine, president of Mascot Pictures.

Clara Kimball Young Signed

Clara Kimball Young, star in the early days of the motion picture, has been signed to one picture by Sol Lesser, playing the role of Chandu's sister in the serial, "The Return of Chandu," for Principal.

Arthur Schlaifer Dead

Arthur D. Schlaifer, 21, brother of Charles Schlaifer, of the advertising and publicity staff of the Blank Tri-States Theatres in Omaha, died in Omaha last week.

175 NEW YORK THEATRES UNDERGO POOLING, MANAGEMENT CHANGES

Independents Figure in Deals Concerning More Than One-Third of Theatres Involved; New Loew's-Warner Bid Seen

New York's independent and major theatre interests are now engaged in a program which will radically change the outward aspects of the metropolitan theatre map. Nearly 175 motion picture houses are experiencing a change of management, or face that possibility soon, and more than one-third of this number are in various stages of negotiation by independents.

These deals, involving acquisition and rearrangement of theatre properties, point to reawakened theatre development and expansion, which had been retarded by the generally tightened business conditions since 1929.

Fox Metropolitan Deal Largest

Largest of all the deals, although still in the speculative stage, is the much discussed negotiation by Warner Brothers and Loew's, Inc., for acquisition of the 87 theatres which comprise the Fox Metropolitan circuit—a deal which will have to be approved by the courts under the circuit's reorganization plan.

It is to the independents, however, that official observers in New York are looking with the greatest interest, for with the small circuits and operators widening their activities, acquiring more theatres and, in many instances, pooling circuits jointly under single operating machinery, unified organization such as that enjoyed by affiliated circuits is construed as the ultimate result.

Coincidentally, the Independent Theatre Owners Association of New York is launching a fight against many ramifications of the Motion Picture Code, and as the member theatres are brought under more unified control they expect the power of the ITOA to be increased.

The two largest independent theatre deals in the Greater New York area involve realignment of more than 40 theatres under two single operating arrangements. Joseph Seider is president of a new theatre company with a pooling plan including 21 theatres. Prudential, Mr. Seider's company, recently bought an interest in two theatres on Long Island, and completed a pooling arrangement with A. H. Schwartz of the Century circuit in six Long Island towns, with theatres in Queens, Melrose, Huntington Station, Floral Park and Hamilton Station being turned over to Century, while Prudential gets two Century houses in Riverhead.

20 Manhattan Theatres Involved

The other major independent deal is that recently negotiated by Elias Meyer and Louis Schneider, who for some years have operated the M & S Circuit, by which the controlling interest in approximately 20 Manhattan Playhouses has been bought by them and operation of the group conducted under Belle Theatres, Inc., Delpho Theatres, Inc., and Knickerbocker Theatres, Inc. Capital of the first two corporations is listed at $10,000 each, while Knickerbocker has a capital of 150 preferred shares at $100 and 10,000 common no par shares.

Several other deals are pending. Among those completed or shortly to be consummated are those of Leon Rosenblatt, operating 10 houses in northern New Jersey and Staten Island, who is negotiating for four more Jersey houses; Rapf & Ruden, who have acquired their fourth house from Warner in New Jersey, and three more Long Island deals, involving eight theatres, worked out by Skouras Theatres and Century Circuit, under which arrangement Skouras will operate all groups.

Haring & Blumenthal have been reported as disposing of their eight houses in the metropolitan area with deals including one under which Warner is expected to acquire four New Jersey theatres. The four other houses, it is understood, are being sought by other independent interests.

Solidifying New Jersey Holdings

With acquisition practically accepted for eight theatres, Warner intends further to solidify its New Jersey holdings. More negotiations are understood to be well underway with a number of independents for theatres which will give Warner virtual domination in territories where it now operates. Five Bratter & Pollack and the three Rapf & Ruden houses will go under Warner operation within the next few weeks.

Radio-Keith-Orpheum, too, is moving to strengthen its Greater New York theatre holdings, the latest move being negotiations for at least 10 theatres of the Consolidated circuit and possibly all 26 houses.

RKO has assumed operation of four of the Lee Ochs theatres and taken over all contracts outstanding. Deals also are said to be pending for other independent houses.

Indications are that George Skouras is definitely set to continue New York theatre operation in spite of the fact that he may lose about 40 Fox Metropolitan Playhouses if Loew's and Warner are successful in their joint bid for the theatres.

Substitute Bid Awaited

The bid of $4,000,000 of Loew's and Warner for the Fox Metropolitan group may be withdrawn, it was indicated this week at a hearing before Federal Judge Julian W. Mack, and another bid substituted. The possibility that the bid might be raised to $4,500,000 also was being discussed. In any event, it was considered probable that a successful conclusion of the joint bid for the houses may be reached before the end of this week.

One of the chief delays has been the fact that the Fox Metropolitan bondholders' committee has objected to several provisions affecting the "details" of the proposed transaction made by Loew's and Warner. It was the preponderant opinion in New York Wednesday that there would be no change in the price offered for the theatres and that any changes in the offer would revolve solely around these provisions which have been troubling the Fox bondholders.

One version of what may happen is that Loew's and Warner will agree to a purchase of the committee's deposited bonds, about 85 per cent of a $12,500,000 issue, for $4,000,000. Under such an arrangement, Loew's and Warner then would proceed with their own reorganization of the circuit.

Right to Study Grosses Fought

Among the points over which the Loew's and Warner attorneys have been in disagreement with the Fox bondholders' subcommittee has been the question of whether the bidders have the right to examine, as requested by them, a schedule of grosses and operating expenses of the indivdual houses of the Metropolitan circuit. Loew's and Warner have contended that this information was essential to them in order to prepare a schedule of values through which they might arrive at a maximum or final bid. The bondholders' committee refused to supply this information, although other data previously refused the bidders was turned over to them.

Attorneys for Skouras and Randforce, operators of Fox Metropolitan, objected that giving out the earnings statements would place the houses "at the mercy of the companies with which the bidders are associated" in event the sale was not consummated.

The possibility of government intervention in the sale of Fox Metropolitan to the two bidders on the basis that the transaction might set up a monopolistic combine now appears to have vanished, despite the fact that representatives of the Department of Justice have sat in at court hearings on the proposed deal.

Outside of Greater New York, the only theatre interest contemplating expansion appears, again, to be Loew's. The company expects to close shortly for a one-third interest in the operating circuit developed by the late Michael Shea in Buffalo, Niagara Falls and North Tonawanda. Now owned jointly by the Shea estate and Paramount Publix, it is understood both groups will relinquish sufficient stock to aggregate the one-third which Loew's is about to annex. Twelve houses are involved.

Seider Expanding on Long Island and in Pooling and Management Plans; 20 Manhattan Playhouses in Another Deal

Hazza Named Division Head of Famous Players

William Hazza of Calgary, Canada, has been appointed western division manager of Famous Players as successor to Harry Dahn of Winnipeg. Mr. Hazza will establish his headquarters at Winnipeg. Dahn will return to Toronto. Harold Bishop, formerly manager of the Capitol, Calgary, has been named assistant to Mr. Hazza.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

MRS. WIGGS OF THE CABBAGE PATCH

Paramount

As its contribution to the current homey standard literary classic picture vogue, Paramount has selected the Alice Hegan Rice novel. It's a down to earth, human interest yarn of ordinary folk, and, like the other novels now being adapted, has been read by millions and is still considered a good seasonal best seller. The screen adaptation is by William Slavens McNutt and Jane Storm. Miss Storm did the screen play for "Doctor Bull" and "Miss Fane's Baby Is Stolen" and was associated with "Adorable" and "My Lips Betray." Direction is by Norman Taurog, recently credited with "We're Not Dressing."

A newcomer with rich stage background, Pauline Lord, will be seen in the leading role as Mrs. Wiggs. A well known actress, who played in all cities and hamlets in the United States, her greatest success probably was the title role in "Anna Christie." Picture name value, however, is to be found in the principals and supporting cast. Comedy purposes are answered by W. C. Fields and Zasu Pitts. Romance is in the hands of Evelyn Venable and Kent Taylor, who has appeared to good advantage in several Fox pictures. Charles Middleton is the hard-hearted menace to the welfare of the Wiggs Family. The five children, about whom the real human interest of the story revolves, are Jimmy Butler, George Breakston, the hero of "No Greater Glory"; Edyth Fellows, currently in "His Greatest Gamble" (Radio-Richard Dix); Virginia Weidler and Carmencita Johnson.

The story, timed to the gold rush days, is the saga of the Wiggs family. Experiencing all earthly travail while husband and father is chasing the elusive Alaskan nuggets, their drama is the occasion for the Fields-Pitts comedy romance. Also it's the object lesson for the youthful lovers, Miss Venable and Taylor, and the melodrama of the foreclosing mortgage holder, Charles Middleton.

Its showmanship, other than cast names, is that now being generally applied to clean pictures based on standard works and the new deal in picture making, homespun with strong heart appeal.

SERVANTS' ENTRANCE

Fox

This is a different kind of story for Janet Gaynor. It presents her as a comedienne. Essentially a light romance is the yarn of an heiress who becomes a servant in order that she may learn how the folk downstairs live and to fit her to be the wife of the ideal whom she hopes to meet. The picture is based on a novel by Sigrid Boo, originally published in Europe, but widely read in America. The screen play is by Samson Raphaelson, who recently completed "Caravan" and also cooperated on MGM's forthcoming "Merry Widow." Frank Lloyd, responsible for "Cavalcade," and remembered for "Berkeley Square," "East Lynne" and many other successes, is the director.

The cast is of more than usual showmanship importance. Janet Gaynor has the lead. With her is teamed Lew Ayres, who appeared with her in "State Fair." In support will be seen Ned Sparks, in many Warner pictures and a hit in "Lady for a Day"; Walter Connolly, who was with Miss Gaynor in "Paddy, the Next Best Thing" and also seen recently in "20th Century" and "It Happened One Night"; Louise Dresser, who was with the leads in "State Fair," later in "David Harum" and "The World Moves On"; Astryd Allwyn, who has been seen in minor parts in several pictures; G. P. Huntley, recently in "Death Takes a Holiday" and "Little Man, What Now?"; Siegfried Rumann, who made his screen debut in "The World Moves On," and Catherine Doucet, Dorothy Christy, Harold Minjir and Buster Phelps.

Important as the cast is, there is definite showmanship value to the story. It's that of a wealthy young girl who, disillusioned as to her social importance, becomes a servant girl for a few months. There she learns for the first time what real life and love are, bringing an understanding and viewpoint that result in happy romance. Treatment is in a light comedy vein. This naturally suggests that the smash showmanship will be presenting Janet Gaynor's box-office value as a comedienne.

SHE HAD TO CHOOSE

Majestic-Darmour

This is a modern comedy romance story, flavored with an atmosphere of collegiate youthfulness, the action taking place against the background of the nationally known California institution—the "drive in barbecue" restaurant. The original is by Mann Page and Izolla Forrester. The screen play is by Houston Branch, who did "The Match King" and "Silk Express" for Warner. Direction is by Ralph Cedar, co-director of "Roman Scandals."

Principals in the cast are all well known young actors. Buster Crabbe, Isabel Jewell and Sally Blane have the leads with Regis Toomey and Fuzzy Knight in most prominent support. In addition to these players, minor and atmospheric roles are played by scores of college and high school boys and girls. One of the potential showmanship features, that has a peculiar exploitation relation to the story background, is a choral music number, "There's a Tavern in the Town."

The story tells of a jobless Texas girl who wanders into the fast merriment of the collegiate patronized "barbecue" run by the ex-football star, Buster Crabbe. Action gets under way with a holdup in which the girl becomes an unwitting heroine, and then romance develops. Complications result when the football-barbecue king finds himself being madly pursued by a wealthy girl, Sally Blane, while her brother, Toomey, takes it upon himself to captivate the heart of Isabel Jewell. With that for a set-up, the climax works out in a whirlwind of action with a surprise punch.

Novelty of the idea and the youthful atmosphere of the yarn, accentuated by the antics of the crowd headquartering at the drive-in suggests a brand of showmanship to arouse the enthusiasm of the young folk.

THE GIRL OF THE LIMBERLOST

Monogram

The prestige of the author, Gene Stratton Porter, the quality of the story and the strength of cast bespeak the showmanship of the story. The late Gene Stratton Porter was the author of many best-selling stories, whose sales in book form ran into many millions. Of them all, "The Girl of the Limberlost" often has been declared the most popular.

A valuable piece of entertainment material, directly in line with the current vogue for wholesome pictures, its screen adaptation is the work of Adele Comandini, whose "Jane Eyre" has just been completed for release. It is being directed by Christy Cabanne, whose latest pictures are "World Gone Mad," "Midshipman Jack," "When Strangers Meet" and "Money Means Nothing."

The cast is headed by Louise Dresser, currently in "Servants' Entrance" and remembered for her part in "State Fair"; Ralph Morgan, recently in "Strange Interlude," "Rasputin and the Empress," "The Power and the Glory," "Humanity" and several other Fox pictures; Marian Marsh, last seen in "I Like It That Way"; Henry B. Walthall, now in "Viva Villa"; Helen Jerome Eddy, now in "Doctor Monica" and "Riptide," Eddie Nugent, Gigi Parrish, a 1934 Baby Star, Robert Ellis, Barbara Bedford and Betty Blythe.

The story of "The Girl of the Limberlost" is the dramatic, romantic, human interest character portrayal of a girl whose sweetness and charm brought her love and happiness despite the intense hatred of her mother, who always believed that the impending birth of her child prevented her from saving her husband's life. The sincere depth and power of this theme, plus the beauty of the natural setting in which it is told, is a definite clue to the manner in which this entirely new picture should be brought to public attention.

BROADWAY BILL

Columbia

In cast names and theatrical story content this production affords many potential showmanship angles. Contrary to title tone, the yarn is not a story of the Great White Way. Rather, it's a story of a race horse and race track people. The original is by Mark Hellinger, columnist. The screen play is by Robert Riskin, recently scenarist on "Lady for a Day" and "It Happened One Night." The director is Frank Capra, who also made those successes for Columbia.

Because of recent pictures, from a box office and publicity standpoint, the importance attached to the leading players assumes more than ordinary significance. Warner Baxter, currently in "Stand Up and Cheer" and "Grand Canary," is starred. Opposite him is Myrna Loy, whose work in "The Thin Man," "Stamboul Quest" and "Manhattan Melodrama" have given her a new patron-attracting power. Principal supporting roles are occupied by Lynn Overman, now in Paramount's "Ladies Should Listen," Raymond Walburn and Clarence Muse. Others who will be seen are Margaret Hamilton, who played a supporting role in "Another Language"; Douglas Dumbrille, Harry Hohlman, Edmund Breese, George Cooper and Forrester Harvey.

Given an unusual comedy twist, the human story, in which the horse, Broadway Bill, is the center of interest, concerns a young man dissatisfied with family and position. Under the promise that if his idol Broadway Bill flops on the big time tracks, he'll return and settle down to industry, he takes the road. The adventures with which he meets, the things that happen to him and his horse, leading up to the big race, build to a surprise climax, under Capra's handling.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended July 7, 1934, from 101 houses in 19 major cities of the country, reached $949,097, an increase of $18,913 over the total for the preceding calendar week, ended June 30, when 103 theatres in 19 cities reported an aggregate gross of $930,184.

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Theatres			Current Week		Previous Week		High and Low Gross	
Boston			**Picture**	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1933.)**	
Boston	2,900	25c-50c	"Murder on the Blackboard" (Radio) and "Let's Try Again" (Radio)	18,000	"Countess of Monte Cristo" (U.) and "Whirlpool" (Col.)	19,000	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"Fog Over Frisco" (F. N.) and "Springtime for Henry" (Fox)	8,000	"Now I'll Tell" (Fox) and "Smarty" (W. B.)	7,500	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"Life of Vergie Winters" (Radio) (2nd week)	18,000	"Life of Vergie Winters" (Radio) (1st week)	20,000	High 12-2 "Little Women"	28,000
							Low 3-11 "When Strangers Marry"	12,000
Loew's State	3,700	35c-50c	"The Hollywood Party" (MGM)	18,000	"Operator 13" (MGM)	21,000	High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight"	11,000
Metropolitan	4,350	30c-65c	"Here Comes the Groom" (Para.)	31,000	"Shoot the Works" (Para.)	30,000	High 11-4 "I'm No Angel"	44,500
							Low 3-11 "King of the Jungle"	26,500
Paramount	1,800	30c-50c	"Fog Over Frisco" (F. N.) and "Springtime for Henry" (Fox)	9,000	"Now I'll Tell" (Fox) and "Smarty" (W. B.)	8,000	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 6-30-34 "Now I'll Tell" and "Smarty"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"Baby Take a Bow" (Fox)	12,300	"Life of Vergie Winters" (Radio)	12,600	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"The Hollywood Party" (MGM) "The Witching Hour" (Para.) and "The Mad Age" (Hollywood)	5,600	"Ever Since Eve" (Fox) and "Smarty" (W. B.)	5,000	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	8,100
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Hippodrome	2,100	25c-40c	"Fog Over Frisco" (F. N.)	6,000	"Operator 13" (MGM)	6,100	High 5-19-34 "The House of Rothschild"	18,000
							Low 8-26 "Moonlight and Pretzels"	5,100
Lafayette	3,300	25c	"Sisters Under the Skin" (Col.) and "Cross Streets" (Chesterfield)	6,400	"The Black Cat" (U.) and "The Poor Rich" (U.)	7,400	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 12-23 "Myrt and Marge"	4,800
Chicago								
Chicago	4,000	35c-68c	"Shoot the Works" (Para.)	35,000	"Many Happy Returns" (Para.)	35,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
McVicker's	2,284	30c-60c	"The Circus Clown" (F. N.)	9,500	"Fog Over Frisco" (F. N.)	8,500	High 4-14-34 "Wonder Bar"	23,000
							Low 7-1 "The Woman I Stole"	5,000
Oriental	3,940	25c-40c	"The Black Cat" (U.)	15,000	"You're Telling Me" (Para.)	20,000	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	10,000
Palace	2,509	35c-75c	"His Greatest Gamble" (Radio)	24,000	"Strictly Dynamite" (Radio)	26,000	High 9-9 "Morning Glory"	37,000
							Low 4-28-34 "Glamour"	11,500
Roosevelt	1,591	25c-50c	"Many Happy Returns" (Para.)	7,500	"Little Miss Marker" (Para.)	8,000	High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	6,200
State-Lake	2,776	20c-35c	"Sing and Like It" (Radio)	11,000	"All Men Are Enemies" (Fox)	12,000	High 1-13-34 "Goodbye Love"	18,000
							Low 2-18 "Lucky Devils"	4,500
United Artists	1,700	30c-60c	"Operator 13" (MGM) (2nd week)	12,000	"Operator 13" (MGM) (1st week)	17,000	High 5-5-34 "The House of Rothschild"	30,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	20c-40c	"Little Man, What Now?" (U.)	3,100	"Half a Sinner" (U.) (3 days) "The Black Cat" (U.) (4 days)	2,800	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"Merry Wives of Reno" (W. B.)	3,500	"The Circus Clown" (F. N.)	4,100	High 10-21 "East of Fifth Avenue"	30,000
							Low 6-10 "Circus Queen Murder"	2,900
RKO Palace	3,100	30c-44c	"Life of Vergie Winters" (Radio)	14,000	"Cockeyed Cavaliers" (Radio)	7,500	High 3-3-34 "It Happened One Night"	28,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"Many Happy Returns" (Para.)	8,500	"Operator 13" (MGM)	14,000	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	20c-40c	"Thirty Day Princess" (Para.) and "Laughing at Life" (Mascot)	3,000	"Private Scandal" (Para.) and "City Limits" (Monogram)	3,000	High 10-28 "I'm No Angel"	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake	800	30c-40c	"Sisters Under the Skin" (Col.) and "Notorious But Nice" (Chesterfield)	1,500	"The Party's Over" (Col.) and "Crime of Helen Stanley" (Col.)	2,000	High 10-28 "Footlight Parade"	10,000
							Low 7-7-34 "Sisters Under the Skin" and "Notorious But Nice"	1,500
Denver								
Aladdin	1,500	25c-50c	"Where Sinners Meet" (Radio)	2,250	"The Merry Frinks" (F. N.)	2,000	High 2-25 "Cavalcade"	10,000
							Low 6-23-34 "Half a Sinner" (6 days)	1,200
Denham	1,500	15c-40c	"Shoot the Works" (Para.) (25c-40c)	7,000	"The Great Flirtation" (Para.) (4 days)	1,200	High 10-28 "I'm No Angel"	16,000
							Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
Denver	2,500	25c-50c	"Stingaree" (Radio)	5,000	"The Thin Man" (MGM)	7,000	High 1-13-34 "Roman Scandals"	17,500
							Low 12-16 "The World Changes"	3,000
Orpheum	2,600	25c-50c	"Operator 13" (MGM)	5,500	"The Crime Doctor" (Radio)	4,500	High 2-17-34 "Hi, Nellie!"	19,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"Sisters Under the Skin" (Col.) and "Whirlpool" (Col.) (2nd week)	2,000	"Now I'll Tell" (Fox) (3 days)	900	High 4-1 "The Kid From Spain"	7,000
					"Sisters Under the Skin" (Col.) and "Whirlpool" (Col.) (1st week-4 days)	1,100	Low 4-7-34 "Ever Since Eve" and "Son of Kong"	1,500
Detroit								
Fisher	2,700	15c-50c	"Many Happy Returns" (Para.)	3,900	"The Thin Man" (MGM)	6,800	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"Strictly Dynamite" (Radio)	19,500	"Life of Vergie Winters" (Radio)	28,200	High 9-16 "Sing, Sinner, Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	15c-50c	"Operator 13" (MGM)	18,200	"Smarty" (W. B.)	21,800	High 4-7-34 "Mystery of Mr. X"	31,400
							Low 7-1 "College Humor"	7,300
United Artists	2,000	25c-50c	"The Great Flirtation" (Para.)	6,600	"Gambling Lady" (W. B.)	7,300	High 5-12-34 "The House of Rothschild"	17,600
							Low 3-25 "The Sign of the Cross"	4,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Hollywood								
Pantages	3,000	25c-40c	"The Hollywood Party" (MGM).. and "Sisters Under the Skin" (Col.)	3,500	"Little Man, What Now?" (U.).. (2nd week)	3,100	High 1-7 "Handle With Care".....	13,000
							Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	1,500
W.B. Hollywood.	3,000	25c-55c	"Return of the Terror" (F. N.)....	11,000	"A Modern Hero" (W. B.).....	9,500	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"....	7,000
Indianapolis								
Apollo	1,100	20c-40c	"She Learned About Sailors" (Fox)	2,500	"Baby Take a Bow" (Fox)..... (2nd week)	2,000	High 2-18 "State Fair"	7,000
							Low 6-16-34 "Wild Gold".....	2,000
Circle	2,800	20c-40c	"Shoot the Works" (Para.).....	5,500	"Dr. Monica" (W. B.).....	3,500	High 8-19 "She Had to Say Yes".....	12,000
							Low 3-4 "The Sign of the Cross"..... (2nd run)	2,500
Lyric	2,000	20c-40c	"Affairs of a Gentleman" (U.).... (2nd week-4 days)	3,000	"Affairs of a Gentleman" (U.) .... (1st week-8 days)	9,000	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Murder in the Private Car".... (MGM)	3,500	"Operator 13" (MGM).....	4,000	High 2-3-34 "Sons of the Desert"	12,500
							Low 7-7-34 "Murder in the Private Car"	3,500
Kansas City								
Mainstreet	3,049	25c	"Most Precious Thing in Life".... (Col.) and "The Circus Clown" (F.N.) (5 days and Sat. late show)	4,400	"Life of Vergie Winters" (Radio).. (7 days and Sat. late show)	7,000	High 6-23-34 "Glamour"	23,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"Murder in the Private Car" (MGM) (7 days and Sat. midnite show)	9,100	"The Show-Off" (MGM)..... (7 days and Sat. midnite show)	8,000	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding" ...	4,900
Newman	1,800	25c	"He Was Her Man" (W. B.) and "Private Scandal" (Para.) (7 days and Sat. late show)	6,000	"Here Comes the Groom" (Para.) and "The Key" (W.B.) (7 days and Sat. late show)	4,900	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Tower	2,200	25c	"The Hell Cat" (Col.) ..... (7 days and Sat. midnite show)	6,600	"Affairs of a Gentleman" (U.).... (7 days and Sat. midnite show)	5,000	High 7-7-34 "The Hell Cat"	6,600
							Low 5-5-34 "Let's Fall in Love".....	4,000
Uptown	2,000	25c	"Baby Take a Bow" (Fox).....	6,900	"Now I'll Tell" (Fox).....	3,300	High 1-6-34 "Mr. Skitch"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Filmarte	800	40c-50c	"The Virgin Man" (French).....	2,200	"Shame" (Amkino) ..... (3 days)	200	High 4-14-34 "Moon Over Morocco"	7,600
					"Island of Doom" (Amkino)..... (4 days)	160	Low 6-30-34 "Shame" and "Island of Doom"	360
Loew's State	2,416	30c-55c	"Baby Take a Bow" (Fox).....	11,500	"Manhattan Melodrama" (MGM).	14,450	High 4-7-34 "Riptide"	28,500
							Low 2-24-34 "Coming Out Party"	4,870
Paramount	3,596	30c-55c	"Kiss and Make Up" (Para.).....	19,847	"Shoot the Works" (Para.).....	18,641	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Cockeyed Cavaliers" (Radio)....	4,200	"Finishing School" (Radio).....	7,500	High 3-31-34 "Little Women"	15,500
							Low 9-30 "Brief Moment"	1,700
W. B. Downtown	3,400	25c-55c	"Return of the Terror" (F. N.)..	9,000	"A Modern Hero" (W. B.).....	8,200	High 3-25 "42nd Street"	19,000
							Low 6-2-34 "Merry Wives of Reno" and "Harold Teen"	5,000
Minneapolis								
Century	1,650	25c-40c	"Little Miss Marker" (Para.)....	4,500	"Many Happy Returns" (Para.)..	3,500	High 4-22 "Secrets"	5,500
							Low 3-11 "Secret of Madame Blanche"	2,500
Lyric	1,238	20c-25c	"Upper World" (W. B.)	1,200	"The Hollywood Party" (MGM)..	1,500	High 4-1 "20,000 Years in Sing Sing"..	3,000
							Low 11-11 "I Loved a Woman"	1,000
Minnesota	4,000	25c-50c	"Little Man, What Now?" (U.)..	8,250	"Dr. Monica" (W. B.).....	8,000	High 11-11 "I'm No Angel"	10,000
							Low 2-3-34 "Eskimo"	7,000
RKO Orpheum	2,900	25c-50c	"Cockeyed Cavaliers" (Radio)....	5,700	"Life of Vergie Winters" (Radio)	5,500	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"The Thin Man" (MGM).....	6,500	"Little Miss Marker" (Para.)....	6,500	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"Sweden, Land of the Vikings".. (Foreign)	2,000	"Catherine the Great" (U. A.).... (5th week)	2,000	High 5-5-34 "Private Life of Henry VIII" (5th week)	4,300
							Low 11-25 "Vi Som Gar Koksvagen"..	1,000
Montreal								
Capitol	2,547	25c-60c	"Little Man, What Now?" (U.) and "The Merry Frinks" (F. N.)	8,500	"Little Miss Marker" (Para.) and "Many Happy Returns" (Para.)	9,000	High 2-24-34 "Queen Christina"	13,500
							Low 12-23 "Havana Widows and "Ever in My Heart"	7,500
Imperial	1,914	25c-50c	"Springtime for Henry" (Fox) and "Keep 'Em Rolling" (Radio)	5,500	"His Private Secretary" (Showmens) and "Found Alive" (Ideal)	6,000	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion"	6,500
							Low 7-8 "Les Bleus d'Amour".....	1,500
Loew's	3,115	25c-65c	"Laughing Boy" (MGM) and.... "Half a Sinner" (U.)	6,500	"The Black Cat" (U.) and..... "Uncertain Lady" (U.)	7,000	High 1-21 "The Mask of Fu Manchu"..	14,500
							Low 7-7-34 "Laughing Boy" and "Half a Sinner"	6,500
Palace	2,600	25c-75c	"Where Sinners Meet" (Radio) and "Wild Gold" (Fox)	8,000	"The Thin Man" (MGM) and.... "Beggars in Ermine" (Monogram)	9,000	High 2-18 "The Sign of the Cross"...	15,500
							Low 7-7-34 "Where Sinners Meet" and "Wild Gold"	8,000
Princess	2,272	25c-65c	"Sisters Under the Skin" (Col.) and "Hell Cat" (Col.)	6,000	"Stingaree" (Radio) and..... "Aggie Appleby" (Radio)	6,000	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 12-23 "Sing, Sinner, Sing" and "The Chief"	5,000
New York								
Capitol	4,700	35c-$1.65	"The Thin Man" (MGM).....	39,800	"Operator 13" (MGM).....	34,000	High 4-7-34 "Riptide"	63,373
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-85c	"The Circus Clown" (F.N.)..... (12 days)	7,600	"Half a Sinner" (U.)..... (6 days)	3,200	High 1-7 "The Half Naked Truth"....	24,750
							Low 5-19-34 "Cheaters" (6 days).....	2,700
Palace	2,500	25c-75c	"Many Happy Returns" (Para.)..	9,200	"Life of Vergie Winters" (Radio)	11,000	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Kiss and Make Up" (Para.)..... (8 days)	31,000	"The Great Flirtation" (Para.).. (6 days)	17,500	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	25c-65c	"Black Moon" (Col.)..... (6 days)	8,500	"Murder on the Blackboard" (Radio)	9,500	High 4-7-34 "The Lost Patrol".....	32,800
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
RKO Center	3,700	25c-55c	"Little Man, What Now?" (U.).. (4 days)	4,900	"Murder at the Vanities" (Para.) (4 days)	4,000	High 1-7 "Animal Kingdom"	71,267
			"Sisters Under the Skin" (Col.) (3 days)		"Such Women Are Dangerous" (Fox) (3 days)		Low 6-30-34 "Murder at the Vanities" and "Such Women Are Dangerous"	4,000
RKO Music Hall	5,945	35c-$1.65	"Of Human Bondage" (Radio)....	94,500	"Let's Try Again" (Radio).....	61,000		
Roxy	6,200	25c-55c	"Baby Take a Bow" (Fox).....	29,000	"Affairs of a Gentleman" (U.)..	13,700	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"....	44,938
Strand	3,000	25c-$1.10	"Dr. Monica" (W. B.)..... (2nd week-5 days)	11,000	"Dr. Monica" (W. B.)..... (1st week)	15,815	High 11-25 "The Invisible Man"	42,000
			"Midnight Alibi" (F. N.) (2 days)				Low 1-28 "Air Hostess"	9,100
							High 10-14 "Footlight Parade"	55,190
							Low 12-23 "Sin of Nora Moran".....	6,850

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"Cockeyed Cavaliers" (Radio)....	2,200	"Looking for Trouble" (U. A.)....	2,000	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"The Thin Man" (MGM).....	5,500	"Life of Vergie Winters" (Radio)..	3,500	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"All Men Are Enemies" (Fox).... (3 days)	800	"Black Moon" (Col.)..... (4 days)	2,300	High 6-16-34 "Half a Sinner" and "Uncertain Lady"	5,000
			"The Merry Frinks" (F. N.)..... (4 days)	2,000	"Sweetheart of Sigma Chi"..... (Monogram) (3 days)	1,200	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"Shoot the Works" (Para.).....	3,000	"Little Miss Marker" (Para.)....	3,600	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis	1,200	20c-35c	"Murder on the Blackboard"..... (Radio) and "Black Moon" (Col.) (5 days)	3,000	"Life of Vergie Winters" (Radio)	4,800	High 11-18 "One Man's Journey"	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-40c	"Little Miss Marker" (Para.) and "Affairs of a Gentleman" (U.)	8,250	"Many Happy Returns" (Para.) and "A Modern Hero" (W. B.)	7,200	High 3-10-34 "Easy to Love"	17,250
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-40c	"Dr. Monica" (W. B.)..... (6 days)	7,000	"Little Man, What Now?" (U.)..	6,500	High 7-22 "Gold Diggers of 1933"	13,250
							Low 2-24-34 "Six of a Kind" and "Good Dame"	5,250
World	2,500	25c-35c	"She Learned About Sailors" (Fox)	5,250	"Born to Be Bad" (U. A.).....	5,250	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 5-19-34 "As the Earth Turns" and "Smoky"	3,250
Philadelphia								
Arcadia	600	25c-50c	"Little Miss Marker" (Para.).... (7 days)	1,800	"Thirty Day Princess" (Para.).. (6 days)	1,800	High 1-6-34 "Duck Soup" (7 days)	6,500
							Low 6-2-34 "The Trumpet Blows"	1,500
Boyd	2,400	40c-65c	"Life of Vergie Winters" (Radio) (8 days)	10,000	"Where Sinners Meet" (Radio).... (6 days)	8,000	High 1-6-34 "Little Women"	30,000
							Low 6-30-34 "Where Sinners Meet"	8,000
Earle	2,000	40c-65c	"The Circus Clown" (F. N.).... (6 days)	11,500	"The Personality Kid" (W. B.).. (6 days)	11,500	High 4-7-34 "Harold Teen"	40,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	30c-60c	"Baby Take a Bow" (Fox)..... (6 days)	14,500	"She Learned About Sailors" (Fox) (6 days)	15,000	High 4-22 "Cavalcade"	29,000
							Low 8-5 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"The Great Flirtation" (Para.).. (6 days)	2,200	"Private Scandal" (Para.)..... (6 days)	2,500	High 4-8 "42nd Street"	7,700
							Low 7-7-34 "The Great Flirtation"	2,200
Stanley	3,700	40c-65c	"The Hollywood Party" (MGM).. (6 days)	8,000	"The Thin Man" (MGM)..... (6 days)	10,500	High 11-25 "I'm No Angel"	32,500
							Low 7-7-34 "The Hollywood Party"	8,000
Stanton	1,700	30c-55c	"He Was Her Man" (W. B.).... (6 days)	5,700	"The Black Cat" (U.) ..... (6 days)	5,500	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"Fog Over Frisco" (F. N.) and.. "Let's Talk It Over" (U.)	4,900	"Registered Nurse" (F. N.).....	5,400	High 4-7-34 "Wonder Bar"	13,000
							Low 3-11 "What! No Beer?"	3,500
Music Box	3,000	25c-40c	"Stingaree" (Radio)	4,000	"Half a Sinner" (U.).....	4,000	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c	"Murder on the Blackboard"..... (Radio) and "Smarty" (W. B.)	2,000	"Glamour" (U.)	2,500	High 10-14 "Rafter Romance"	14,000
							Low 11-18 "College Coach"	1,600
Pantages	1,700	15c-25c	"The Loud Speaker" (Monogram)	1,600	"Curtain at Eight" (Majestic)....	1,700	High 11-4 "Lady for a Day"	10,200
							Low 4-21-34 "Laughing at Life"	1,500
Paramount	3,008	25c-40c	"Many Happy Returns" (Para.) and "Wild Gold" (Fox)	4,800	"Now I'll Tell" (Fox) and..... "Springtime for Henry" (Fox)	4,000	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"Born to Be Bad" (U. A.).....	4,000	"Looking for Trouble" (U. A.)..	5,000	High 4-28-34 "The House of Rothschild"	9,800
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"No Ransom" (Liberty) and..... "Marrying Widows" (Tower)	5,500	"Black Moon" (Col.) and..... "Big Time or Bust" (Tower)	6,500	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 7-7-34 "No Ransom" and "Marrying Widows"	5,500
Golden Gate	2,800	25c-40c	"Cockeyed Cavaliers" (Radio).....	10,200	"Strictly Dynamite" (Radio).....	19,000	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman"	8,000
Orpheum	3,000	15c-40c	"Murder on the Blackboard" (Radio)	7,000	"Affairs of a Gentleman" (U.) and "Orders Is Orders" (Gaumont-British)	5,000	High 6-9-34 "Sing and Like It"	19,500
							Low 6-30-34 "Affairs of a Gentleman" and "Orders Is Orders"	5,000
Paramount	2,670	15c-65c	"Shoot the Works" (Para.) and.. "She Learned About Sailors" (Fox)	8,500	"Many Happy Returns" (Para.).. and "Side Streets" (F. N.)	8,500	High 10-28 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
St. Francis	1,400	15c-65c	"Little Miss Marker" (Para.)....	8,500	"The Thin Man" (MGM)..... (2nd week)	8,500	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	3,500
Warfield	2,700	25c-65c	"Operator 13" (MGM)	16,500	"Little Miss Marker" (Para.)....	22,500	High 1-6-34 "Dancing Lady"	26,000
							Low 5-27 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	15c-35c	"Tomorrow's Children" (Foy).....	2,550	"Murder on the Blackboard" .... (Radio) and "Double Door" (Para.)	2,750	High 12-9 "Little Women"	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Change of Heart" (Fox)	5,500	"Murder at the Vanities" (Para.)	6,000	High 8-5 "Tugboat Annie"	19,250
							Low 5-5-34 "Tarzan and His Mate"	5,000
Liberty	2,000	10c-25c	"Manhattan Love Song" (Monogram) and "Riders of Destiny" (Monogram)	3,200	"No Greater Glory" (Col.).....	3,750	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-50c	"Little Man, What Now?" (U.).. (25c-55c)	3,100	"Born to Be Bad" (U. A.).....	3,250	High 11-11 "Footlight Parade"	8,000
							Low 6-16-34 "The Black Cat"	2,900
Music Hall	2,275	25c-55c	"Cockeyed Cavaliers" (Radio)....	5,000	"Little Man, What Now?" (U.)..	5,500	High 5-26-34 "Wild Cargo"	11,500
							Low 6-23-34 "Stingaree" (6 days)	4,500
Paramount	3,050	25c-35c	"Many Happy Returns" (Para.)..	4,800	"Such Women Are Dangerous".. (Fox)	5,000	High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

Out of a pile of papers recently I dug the following. It apparently had been there for some while, was separated from the letter it undoubtedly came with, hence I cannot give it proper credit except to say it evidently is from a Bluebook School man. Apologies, therefore to its author. Here it is:

"With regard to the questions we have been answering on fire shutters, ports etc., it seems to me what follows might be of interest. The subject is one that includes much more than ports and shutters. Here is something I have on file:

"In the course of many years devoted to motion picture projection we have received and studied many codes and regulations for the conduct and operation of motion picture theatres. Primarily these were supposed to be for the protection of audiences and workers in the theatre.

"Some were evidently compiled and drawn up by persons without the slightest knowledge of what it was all about. Others again were merely a patchwork made up of sections of other codes which read well and looked impressive. In the majority of cases, safety was regarded merely as a slogan, instead of a reality to be obtained.

"Many contained ridiculous and impractical clauses which were apparent to everybody who had ever worked in a theatre, but which to the persons drafting the code seemed highly desirable. For example there is one code in existence today which states that 'projection rooms must be constructed with solid concrete of ample thickness,' then further stipulates that 'it shall be lined with asbestos paper or board.' The rest of the regulations as to the fittings in the room are decidedly lax.

"Another stipulates that the observation ports for projection must be limited to four inches in width but raises no objection to the spot and flood light ports three feet wide in the same room. One code insists on exhaust fans but does not permit fresh air inlets, and so on.

"Looking back on the freaks of legislation it is indeed encouraging to read the excellent piece of work done in the legislation of the province of British Columbia in Canada, which went into force in 1929 and has splendidly stood the years' test of practicability. It is a model of completeness and provides not only protection for the audience but also for the workers in the theatre, including the projectionist, who is often entirely lost sight of in the writing of regulatory measures.

"The matter of ventilation, which in most cities is nothing short of scandal, is taken care of by stipulating a flue opening of 120 square inches for each projector. An inlet of the same size for air into the room must be installed at or near the floor level.

"The proper observation of the screen is ensured by the observation ports not less than 140 square inches and not exceeding 170 square inches. Those who have endeavored to work in houses where the observation ports resemble knot holes will commend this provision.

"Projection port shutters must be quick closing, gravity type with a two inch overlap on the sides supported in such manner that the opening of the fusible link fuse will close all of them at once.

"There must be two entrances to the projection room and these must not be directly into the auditorium of the theatre. If the plan of the theatre is such that this cannot be avoided, vestibules having two doors of fire proof construction must be installed."

I am well aware that some of our United States authorities have set up rules and caused laws to be enacted locally for the regulation of theatre projection rooms that are both ridiculous and outrageous. Long ago, for example, someone conceived the notion that an observation port should not exceed four inches in width. He had it enacted as a regulation in one of our large cities, it was copied and presently we had almost all projectionists peering through that small slit with one eye. They only started a reform in that direction when I, through the projection department of the *Moving Picture World*, now a part of the Motion Picture Herald, started something about it and got some unions to do the same thing. It took several years to get that perfectly silly "regulation" finally pretty well abated. There have been many other foolish and bad ones but that was about the worst.

—

How to Join the Bluebook School

Every once in a while someone writes asking how he may join the Bluebook School. I don't quite know why, unless it is disbelief that any one can, in this modern, commercial age, expect or hope to get something for nothing.

From Frank Duncan, Shamrock, Texas, come the latest, as follows: "I would like to have some information about the Bluebook school of projection. Just how may I study here in the projection room, using your method of teaching? Would also appreciate your ideas concerning television."

This inquiry is a bit different from others received, in that friend Duncan merely wants to know how to proceed to study.

First of all, the Bluebook School is as free as the air you breathe. All you have to do is dig out the answers to the questions, as literally thousands are doing each week. The "school" was started originally with the idea of getting Bluebook owners to study the books they had purchased. I well knew the average man buys a book, skims through it, looks at the pictures (of which latter the Bluebook has about 500, by the way) and then puts it on a shelf with the idea of consulting it further only when in trouble.

The answers to all the questions asked may be found in the Bluebook, or very nearly all of them. In hunting them out the "student" not only fixes the matter in his mind, particularly since he must wait to compare his answer with the published one, but also he becomes very familiar with the books themselves.

Of course many of the answers may be obtained from other sources. In fact, I presume all of them might be, but I have long since taken the position that since the Bluebook has been recognized as the standard text book on projection for more than 22 years, every projectionist should own one.

As to television, I can only express the belief that it will not be used in theatres for a good while to come. I am not at all certain it ever will be. If it is surely it must be by means of wired distribution. Imagine a full house, a television picture and sound and a thunder storm! I can of course make no positive assertions, nor can anyone else, but I don't believe projectionists need worry about television yet a while.

—

A Chat With Three Boston Projectionists

While in Boston recently I enjoyed a chat with three of "the boys," who came to the hotel to meet and shake hands with yours truly. One was Morris Myers, now located in Boston, who projected the first talking pictures ever shown on an ocean liner. It was on the Leviathan, on which ship Myers made six trips as projectionist. The Leviathan was the first ship to install talking films.

Herman Fox and Hymen Deinerstein, both Boston projectionists, were with him. We enjoyed half an hour of chat on projection affairs. All three are young men. I sincerely trust they will live to do both themselves and the profession distinct credit. They will, too, if they remember that advancement is a matter of close application, study and *hard work*. The path that is easy lies on a dead level. The one that is too easy leads finally downward. The path upward is stony and hard to travel, but the top, when reached, is where is found the peace and satisfaction success brings.

J. C. Jenkins--His Colyum

Neosho, Missouri

DEAR HERALD:

Last week we told you something about "The Lake of the Hills," but we didn't tell you much. In fact, one can't tell you very much. The best way is to see it, and when you see it you don't want to leave it. This lake is right in the Ozark Mountains of Missouri. That is, they call them mountains, but the man who named them mountains never saw mountains, but they are beautiful hills (awfully beautiful) and they are all covered thickly with oak timber, and with this lake winding in and around these hills, makes it one of the beauty spots of America. If you want to see a beautiful place go and see "The Playground of America." It will be worth your while.

▽

Ted Davis operates the Grand and 14th Street theatres in Moberly. Just now we don't think very much of Moberly. At one time it was quite a busy place, but right now the factories are about all closed and some operating on part time and this makes it bad for Moberly. Ted is doing his part in trying to hold Moberly together with his theatres and keeping the customers from becoming blue, and our guess is that if times don't change around Moberly, the politics will, but maybe that won't help a bit.

▽

The Hills, If Not the Shepherd

C. H. Fayant at Lebanon has a beautiful theatre; he ought to have because that is quite a famous town. It was here that Harold Bell Wright used to live and it was here we were told that he wrote "The Shepherd of the Hills." We don't know where he got the Shepherd, but he could find the Hills all right, for they are everywhere. If there are any reasons for having a Shepherd down here we can't see them, for we haven't seen a sheep since we left northwest Missouri, but we have seen a lot of mules and goats and several packs of fox hounds. Well, that don't make any difference, for Lebanon is a fine town and C. H. Fayant is largely responsible for that condition. He has got a good memory, for he knew us when we walked into his office. Had he have been Cactus Kate instead of C. H. Fayant we wouldn't have been surprised, for our beauty seems to make a lasting impression with the women. Maybe it's our shape.

▽

Hugh Is Kind of Excitable

J. G. Coldwell of the Princess theatre at Aurora was in Springfield trying to find the Fat Lady at a circus when we called to see him the last time we were there. He was at home this time and we had a delightful visit with him. He wanted us to stay over and go fishing for trout down in the streams of the Ozarks in Arkansas. We couldn't do it because we are a working man (that is, we try to make people think we are, and sometimes we doubt if we get away with it), but any how, J. G. is a prince of a good fellow and you ought to know him. We hope to go back some day.

▽

Mr. C. W. Williams operates the Gillios theatre at Monett. You couldn't get him to be without the HERALD no way you could fix it. That's the reason why the Gillios and C. W. are so well noted. He told us to tell Hugh Gardner here in Neosho that he was going to come down here and trim him up on the golf course. We didn't tell Hugh that because we believe pretty firmly that he can't do it, and besides that Hugh is kinda excitable, anyway.

▽

This town of Neosho is only about twenty miles from Joplin, and that's why we see so many Joplin cars here, but the main reason, probably, is to see Hugh's Orpheum theatre, which is the pride of southwest Missouri. Not only that, but they are pretty well stuck on Hugh, too. That is, the ladies. Hugh doesn't have a pack of fox hounds, but he does have a pack of golf clubs that is so large that it takes two caddies to carry them. He don't know what some of them are for, so he has tried to dig potatoes with some of 'em. Hugh reminds us very much of Bonnie Benfield of Morris, Minn. He looks like him, he laughs like him and he is about as fat, and would give Bonnie a merry chase on the golf course. Hugh thinks if the "Legion of Decency" don't go too strong and become unreasonable they ought to do a lot of good. He agrees with us that the best way to reach Hollywood is through the pocketbook instead of the head. Some people think more of their pocketbooks than they do of their heads, anyhow.

Hugh has clipped the advertising out of the HERALD for a good many years and he has a stack of them that would choke the Mississippi River. Not only that, but he has clipped everything of importance that has appeared in the HERALD back since the days of "Motography," which was the mother and wet nurse of THE EXHIBITORS' HERALD. We'll betcha he saved everything but our Colyum. The Ozarks would lack a whole lot if they didn't have Hugh, but we wish he'd quit eating so many dried apples.

▽

Motor Boat, Lake Full of Fish

Doggone it all, there's no sense of you going through this country without stopping at Lamar to see A. J. Simmons, who operates the Plaza theatre. Lamar is a right smart town of about 3,500 Missourians who look upon A. J. to keep the town in shape while the hounds are chasing the foxes. Mr. Simmons owns a cottage and a motor boat down on the lake in the hills that is said to be about 30 miles long and is full of all kinds of fish (that is, it was full of 'em before A. J. went down there the last time) and he wants us to come back down there and put in at least two weeks helping him catch out what fish there are left.

Mr. Simmons is planning to build a new theatre for two reasons; one is that he wants to look at a new theatre himself and the other reason is that Lamar needs a new one. Maybe it does, but we thought the one he now has was plenty good enough for a town twice the size of Lamar. He took us over to a cafe and ordered us something to eat and told us that the water there was only used to run under bridges and for mud-turtles to swim in and we told him that Volstead was a grandfather of our wife's Uncle Jake, which makes him no relation of ours. After that everything was all right. He says that he believes the "Legion of Decency" is going to do a lot of good in cleaning up the dirty film when everything else has failed, provided they assist in supporting the good ones. We believe they will. If they don't they will be inconsistent, and we don't believe they are that.

Mr. Simmons was for a long time film salesman out of Kansas City and is well acquainted with a lot of friends of ours. He has rubbed up against a lot of exhibitors through this Middle West and that's what makes him such a doggone good guy, and he insists that operating a theatre is about the most honest business he knows of. You ought to meet him.

▽

Public Is Too Healthy

In Eldorado Springs we found C. A. Bessier still entertaining the public at his Opera House. Eldorado Springs was at one time quite a health resort, but of late years the public seems to be quite healthy, which makes it quite tough on the town, and if it wasn't for C. A.'s Opera House the town might go back to the government, although we doubt if it would. If they will leave it to C. A., we'll betcha he brings everything out all right; he's that kind of a guy.

▽

They have been needing rain in this part of Missouri for several weeks, and crops were beginning to feel the effect of the dry weather, but this morning just as were going to hit the road it began to rain and the natives sent a committee to thank us on behalf of the town and community for coming into the state and bringing the rain. Other towns ought to do the same thing, but they don't. That's why Eldorado Springs is a little ahead of the rest of 'em.

Knowing how Ernie feels about us taking up too much space, we are going to quit right now and give you an opportunity to shout Hurrah!

COLONEL J. C. JENKINS
The HERALD'S Vagabond Colyumnist

Reorganization Hearing Set

The petition of Francis T. Pender, president of Allied Owners Corporation, bankrupt, for reorganization of the firm under the new bankruptcy laws, will be heard by federal judge Robert A. Inch in Brooklyn, July 20. The company is a subsidiary of New York Investors, Inc.

Futter in New York

Walter Futter is in New York from the Coast negotiating with three major companies on distribution of a series he plans for next season. He has not as yet determined whether he will produce abroad or on the Coast.

Swenson Leaves Fox

Joel Swenson of the Fox advertising and publicity department resigned on Monday after an association of nearly 10 years. Mr. Swenson started with Fox as a newsreel title writer.

NOW BOOKING



NATIONAL TIE-UPS

2000 Postal Telegraph Displays

Photoplay Edition by A. L. Burt

Modern Merchandising Dress Tie-up

Newspaper Serial in 250 papers

Lux Soap Tie-up

and many others

This ad is available in 2 column measure for newspaper use in cut or mat form.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Chesterfield

QUITTER, THE: Emma Dunn, Charles Grapewin—This was a good play from start to finish. We received many good comments on this play. Well acted and was very entertaining. Running time, 65 minutes. Played June 5-6.—William Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

Columbia

ACE OF ACES: Richard Dix—An extra good war picture. They will all like Dix as the war hero. Running time, 74 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

BLACK MOON: Jack Holt—Used on a double bill and it is pretty bad. Why any company would ever make a show like this is beyond me. Pay for it if you must, but don't run it before you see it. It's not fit to be run anywhere. Running time, 74 minutes. Played June 29-30.—D. W. Buckley, Redwood Theatre, Redwood Falls, Minn. General patronage.

HOLD THE PRESS: Tim McCoy, Shirley Grey—Only a fair program picture, but a very exciting climax.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—It happened two nights here and pleased 100 per cent. It has a distinct advantage over the majority of socalled specials in that it has mass appeal plus. The highbrows enjoyed it, the sophisticates found it diverting, the simpler souls like myself literally ate it up and the box-office registered no kick. Besides, it furnished new ideas on how to flag a car. Unfortunately, the writer could not use the method used and recommended by Miss Colbert, but think it quite effective. I've been told my face would stop a clock, but back to the picture: if you have not played it yet, do so at the very earliest possible moment and boost it. You may stand at the exit and face your patrons with a smile and better than that, they will smile with you. Running time, ten reels. Played June 24-25.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—Wonderful play. The best by far that Columbia has produced this year. Play this play and everyone will be pleased. Running time, 105 minutes. Played June 9-10—William Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

LADY FOR A DAY: Warren William—A very interesting picture with a story that is a little different. Liked William better in this one than anything we have had him in. Running time, 91 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

LET'S FALL IN LOVE: Edmund Lowe, Ann Sothern—We were somewhat skeptical of this picture, due to some adverse comments, but don't let them fool you. It is good all the way. Beautiful music and splendid acting. Attendance better second night than it was the first and that is something out of the ordinary for us. Played June 28.—Amuzu Theatre, Inman, S. C. Small town patronage.

NO GREATER GLORY: Frankie Darro, Lois Wilson—Here is a show, if properly handled, will make you money. Have your Boy Scouts or some other organization sponsor it, and it will please 95 per cent.—D. W. Buckley, Redwood Theatre, Redwood Falls, Minn. General patronage.

ONCE TO EVERY WOMAN: Fay Wray, Walter Connolly—Way above the average program picture. Best hospital picture we ever had. Clean, well directed, excellent photography. Had many nice comments on this picture. Running time, 70 minutes. Played June 15-16.—J. A. Klink, Primghar Theatre, Primghar, Iowa. Small town and rural patronage.

First National

BEDSIDE: Warren William—This is in my opinion just a fair program picture and is not quite up to the standard of pictures that Warren William has been making in the past. Played this with a double bill and everyone seemed satisfied. Played June 20-21.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

FASHIONS OF 1934: William Powell, Bette Davis—A laugh musical with quite a punch. Should get a good rating for musicals. Played June 10-11-12.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

MANDALAY: Kay Francis, Ricardo Cortez, Lyle Talbot—Not a very big picture but well received. In fact, it exceeded expectations. Played June 13-14.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

MASSACRE: Richard Barthelmess—Nice work all the way through. Plenty of action but not cheap and trashy. Fine for the Serial Night. Just a little bit different than you would expect. Running time, 69 minutes. Played June 29.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

MERRY FRINKS, THE: Alice MacMahon—Too silly, or else the comedy was above their heads. It was a flop for me.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

REGISTERED NURSE: Bebe Daniels—Fair picture.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

SON OF A SAILOR: Joe E. Brown—Played this one late as I only recently purchased this brand. It gave my patrons good, clean belly laughs. A big attraction for me, which is something new, indeed. Long live Joe E. Brown. Running time, 73 minutes. Played June 16-17-18.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

TIGER SHARK: Edward G. Robinson—Ran this old picture, but gave splendid satisfaction. Wish I could find some new ones as good as this. If it is thrills and action they crave, this one fills the bill and then some. Many favorable comments. Played June 8-9.—J. A. Klink, Primghar Theatre, Primghar, Iowa. Small town and rural patronage.

VERY HONORABLE GUY, A: Joe E. Brown—The poorest picture from this popular star.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

WONDER BAR: Al Jolson, Dick Powell, Ricardo Cortez, Dolores Del Rio—In a way this is a very fine picture, but not as great as I expected from the way it has been advertised. Warner sent us a checker but the checker did not find a crowded house, especially the second night showing. We get checkers when business looks good, but when no business we get a pain in the neck.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

WONDER BAR: Al Jolson, Dick Powell, Ricardo Cortez, Dolores Del Rio. We did not do very much over average business. It is all right but did not draw.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

Fox

AS HUSBANDS GO: Warner Baxter—Poor. Nothing to it. Hard to understand in spots. Warner Baxter's worst to date. Business fair. Played June 19-20-21.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

AS HUSBANDS GO: Warner Baxter—This picture would remind you of back in your school days when time came for closing the session. We then put on a big play and you remember how glorious it was to us then. But today think how sick it would make you feel to watch such bunk. Running time, 80 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

AS HUSBANDS GO: Warner Baxter—All talk. Not so good.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

BERKELEY SQUARE: Leslie Howard, Heather Angel—Boys, this one is a crime to run in your theatre.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

BOTTOMS UP: "Pat" Paterson, John Boles, Spencer Tracy—A very nice picture. Clean with catchy music. A worthwhile production for any class house. Give us more like it. Running time, 84 minutes. Played June 13-14.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

BOTTOMS UP: Spencer Tracy—Weak play. Wasteful effort of good talent. Played June 20-21.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

CAROLINA: Janet Gaynor, Lionel Barrymore—A very true epic of the old south which is big in every respect, but the sound was not very good and we received a very dark print, and no matter how good a picture may be it is spoiled by these two faults, caused by carelessness by the shipping department. They should be more careful and they certainly have room to be, especially Fox.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

CAROLINA: Janet Gaynor—Janet Gaynor's best to date. Not quite as disgustingly sweet as some of her others, although there were a few scenes that were almost funny. Splendid negro singing. Business above average. Played June 17-18.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

CAROLINA: Janet Gaynor—Rush your date for this one. It should get them in and will please. Played May 16.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

CAROLINA: Janet Gaynor—A very good picture with two of the screen's greatest stars. But it is not the type of picture that will draw and please the younger generation. Business very light. Expected much more. Played May 26-27.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell—Good, clean entertainment. Suitable for the whole family. Played June 14-15.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

DAVID HARUM: Will Rogers—This is by far the best picture that has been made this year. I wonder if Fox can give us more of this next year. Even topped "Little Women" gross. A good clean picture. If anybody says this is a dirty picture they ought to be shot at sunrise. Everybody had something to say when they went out. They all asked us when we were going to have another one like this one. Drew way above the average. In this theatre it holds high. Played June 24-25.—Homer Barnwell, Elgin Theatre, Elgin, Ore. General patronage.

DAVID HARUM: Will Rogers—The biggest business of the season and not one kick.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

DAVID HARUM: Will Rogers—A natural. Another "State Fair." The public have been crying for clean pictures. Well, here's one that is chock full of good, clean, old fashioned fun and entertainment. Personally, I think that this is the very best picture that Will Rogers has made to date. It has everything in it—romance, fun comedy, human interest—and it brought me the biggest business we had this year. We used the bannered horse and cart ballyhoo around town for a few days and this was very effective. The picture was perfectly cast and directed, and I feel so good about it I must repeat again that it is great entertainment. Why any theatre would pass up this picture (I suppose there are a few) is beyond me. Played June 17-18-19.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

FRONTIER MARSHAL: George O'Brien—The kind of picture our folks like on Saturday. It is okay.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, George White, Alice Faye, Jimmy Durante—Give Fox credit for this great picture and give Rudy Vallee the four stars for his great song, "Hold My Hand." I want to say this song number is the greatest love song ever to come to this screen of mine. Running time, 78 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, George White, Alice Faye, Jimmy Durante—Vallee and Durante both show improvement. Well received. Would have made a beautiful color picture. Played June 24-25-26.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

I AM SUZANNE!: Lilian Harvey—This picture pleased but was too long.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

I AM SUZANNE!: Lilian Harvey—Don't tell me that smut is necessary to produce results at the box-office. This picture drew a good house the first night and the second night was almost as good, with many who are not regular theatre-goers. So I analyze it that the first nighters advertised it well in our town. An evening of delightful entertainment if you like music, beauty, comedy, romance, plus a subtle something with wings that will delight the idealist without losing hold on the lower brow. A very unusual (to America) type of entertainment is provided in "I Am Suzanne" by the introduction of Podrecca's Piccoli Marionettes. Children loved them and grownups seemed fescinated by their almost uncanny elfin charms. The devil who pulled the strings on human beings and made puppets of them was certainly a something of consummate skill and depth. Gene Raymond and Lilian Harvey do splendid work. —Mary Hayes Davis, LaBelle and Dixie Crystal Theatres, LaBelle, Fla. Small town patronage.

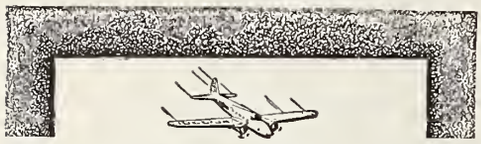
I WAS A SPY: Herbert Marshall—Another lemon. All players had a foreign accent and were terribly hard to understand. Depressing story and uninteresting. Business poor. Played June 10-11.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

JIMMY AND SALLY: James Dunn, Claire Trevor —Exceptionally good program picture. Did not draw for us. Lots of good laughs. We thought this was Jimmy Dunn's best picture. Good story and acting but it just wasn't there when it came to getting the patrons in. Played May 29-30-31.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

MR. SKITCH: Will Rogers—Splendid. We always expect a lot of Will Rogers' pictures and are never disappointed. This not as good as some of his others but we played to a nice business and patrons liked it very much. We thought Zasu Pitts a little too silly to be good. Played June 3-4.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

OLSEN'S BIG MOMENT: El Brendel—Good comedy. We had read lots of poor reports on this so didn't expect much. It was silly, of course, but the laughs were there and people liked it. No drawing power. We didn't take in enough for film rental. Played June 1-2.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

ORIENT EXPRESS: Heather Angel—Not much to it. Did not draw.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.



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SMOKY: Victor Jory—Didn't see this ourselves but from patrons' remarks it must have been excellent. Best Friday and Saturday business in months. Played June 8-9.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

SPRINGTIME FOR HENRY: Otto Kruger—The press sheet said it was a comedy, but the only thing funny about it is why any company would release it. Didn't help Otto Kruger any in our town. Poor entertainment. Played June 24-25.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

STAND UP AND CHEER: Warner Baxter, Claire Trevor, Shirley Temple—Best variety of musical entertainment for some time. However, it was poorly edited, or something, as it seemed to have "relapses" at times. It has plenty of good acts.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

STAND UP AND CHEER: Warner Baxter—Supposed to be a big one. Ran trailers, big flash in lobby and we fooled them in first night. Someone said, "It's strange to me how we can keep on putting out bait and catch suckers on those supposed big advertised pictures. Some day they are going to quit biting big bait." Running time, 80 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

SUCH WOMEN ARE DANGEROUS: Warner Baxter—Entertaining, well received. Played June 6-7.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

THREE ON A HONEYMOON: Sally Eilers—They seemed to fall for this one. I heard no adverse criticism but the crowd was missing. Running time, 65 minutes. Played June 23-24-25.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

THREE ON A HONEYMOON: Sally Eilers, Zasu Pitts—By far the best performance Zasu Pitts has put out. Played June 8-9.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

MGM

CAT AND THE FIDDLE, THE: Jeanette MacDonald, Ramon Novarro—This picture seemed to please in a way but not much of a connected story. They would begin to sing and play music but only in short parts, then go back to silly fun-making and fixing for the next act. Miss MacDonald should be crowned with as many stars as possible to give any leading actress. I hope she will stay young till I come to Hollywood. Running time, 78 minutes. Played May 24.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

DANCING LADY: Joan Crawford, Clark Gable—Marvelous show. Joan Crawford's best for a long time. In this is one of the most beautiful dancing numbers ever created. More good comments on this than on any other show for a long time but played to the poorest Sunday and Monday business in months. Had a big ball game for competition in the afternoon and the evenings turned into terrible wind and dust storms. Should draw well under average conditions. Played June 24-25.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

DAY OF RECKONING: Richard Dix—Good program picture. Much better than average. Fair drawing power. Some thrilling scenes. Played June 5-6-7.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

DEVIL'S BROTHER: Laurel and Hardy—Used this on Family Night and it proved to be one of the best entertaining pictures that we have had in years. Kept the house in a continuous uproar. Give us more good pictures with good clean comedy and business will improve.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

ESKIMO: Native Cast—One of the finest shows ever made but not much drawing power here. Patrons enjoyed it. Entirely different from the average picture. Educational but very interesting. Played May 27-28.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

FUGITIVE LOVERS: Robert Montgomery—A very unusual picture. Liked Montgomery better in this one than anything he has done. Will be liked by everyone. Running time, 80 minutes.—L. D. Brown, Queens Theatre, Brownwood, Texas. General patronage.

LAUGHING BOY: Ramon Navarro, Lupe Velez—"Laughing Boy" was barred at the library in this town and could only be had from the rental libraries. The girl in the book was a light of love and so she appears in the picture. With the agitation that is going on by the churches and other organizations this one is food for their mill. I tried to get out from under it, but could not for the 14 days had gone by for the cancellation. The picture is not as bad as the book but it is bad enough. I have noticed on these socalled big pictures with a press sheet that takes a shawl strap to go round it, that there is not a logical idea that you can get hold of. I took this one of "Laughing Boy" over to the advertising manager of the daily to get some help from him and he remarked on the paucity of information in these oversized press sheets that these bright boys get out. If you ask me, a higher priced press sheet with all the colors of the rainbow is a waste of money. Twenty-six big pages of "Laughing Boy" and not a fact in them that you could get hold of. Not a single idea of how to exploit the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TWO ADDED TO REPORTER RANKS

New contributors to the "What the Picture Did for Me" department this week hail from the Midwest and the Northwest. The new reporters, whose initial contributions appear in this issue, are:

D. W. Buckley, Redwood Theatre, Redwood Falls, Minn.

Homer Barnwell, Elgin Theatre, Elgin, Ore.

LAZY RIVER: Robert Young—This was one of those pictures that bring home the bacon. Pleased everyone, even me, which is something. Best Tuesday and Wednesday business of the month. Running time, 75 minutes. Played June 26-27.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

LAZY RIVER: Jean Parker, Robert Young—Not such a rotten picture as some would have you believe. Ran it on my Serial Night and it was well liked. Running time, 77 minutes. Played June 22.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Smalll town and rural patronage.

LAZY RIVER: Jean Parker, Robert Young—The title sort of fooled 'em on this one, but the picture itself is very good and interesting entertainment. Nat Pendleton and Ted Healy's work throughout the picture is a scream. This pleased about 85 per cent. All I ask for is a picture that will please my patrons and this one did very satisfactorily, so I am fully satisfied. Played June 20-21.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

MANHATTAN MELODRAMA: Clark Gable—A fine picture. Showed it as a benefit for the tennis club and it was well received. Gable is quite a favorite in this town. Running time, 95 minutes. Played June 19-20.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

MEN IN WHITE: Clark Gable—Gable is duck soup in this town and "Men in White" is the kind of picture that fits Gable to a "T." Pleased 80 per cent of the cash customers. Running time, 74 minutes. Played June 8-9-10.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

MEN IN WHITE: Clark Gable—It is a hospital picture and who in this big world wants to look at a picture full of grief.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

MYSTERY OF MR. X: Robert Montgomery—This was a good mystery story but why do they star Robert Montgomery in this type of play? With the right star, this story would have been a knockout. As it was it did a fair business. Running time, 85 minutes. Played June 22-23-24.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

MYSTERY OF MR. X: Robert Montgomery—Mystery pictures have had their day at my theatre. If I had my way I would pack Mr. X and all his crowd in airplanes and send them all to Brazil. Producers of such pictures also would be forced in this plane and all of them never allowed to make another picture in our United States.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

RIPTIDE: Norma Shearer, Robert Montgomery—Wonderful picture. Played June 3-4.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

SADIE McKEE: Joan Crawford—If several raw remarks had been left out, this picture would have been a honey. Even as it is I will say it has excellent entertainment value for adults. For children, no. It is not a picture to show on Saturday nights in the small towns where children attend. Has a haunting theme song that keeps you singing for days. Saturday night is a regular Family Night here and I advertise it as such, then in the face of such advertising MGM compels me to run such a picture. It's nerve racking to a conscientious exhibitor. Running time, 88 minutes. Played June 20-July 2.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

SADIE McKEE: Joan Crawford—Weak picture of weak people. Crawford's drunken husband takes what there is of the show. Played June 21-22.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

SADIE McKEE: Joan Crawford—I do honestly say

this is one of the very best pictures to be had. You can't think how good it makes me feel to give in a report like this. Hope it will make some brother exhibitor feel happy to know there is one more good picture left for him.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

SHOW-OFF, THE: Spencer Tracy—I purposely set this picture back on account of the many adverse remarks written about it. I want to tell you that it is an okay picture, true to life, and has a big moral. I think anyone who knocks this picture is perverse, if you know what I mean. I'd sooner show this picture than scores of other cheap, trashy stuff that has run this industry into the muck in which it now sticks. Running time, 80 minutes. Played June 15. —A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

TARZAN AND HIS MATE: Johnny Weissmuller —This one is big. I mean wonderful.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

TARZAN AND HIS MATE: Johnny Weismuller, Maureen O'Sullivan—Just to convince Miss Edith Fordyce of Selma, La., that I don't think she's a bum critic (besides, I ain't never said she's no bum critic) I'm going to give this production my august approval and endorsement. Or shall we say June endorsement. I anticipate playing this excellent picture in the very near future and feel confident that it will be all Miss Edith says it is and will most probably exceed my fondest expectations. I have never had the pleasure of meeting this young lady, but mutual friends are unanimous in their praise of her many excellent qualities, so maybe I was wrong in differing with her over "Let's Fall in Love." but I still think I'm right. In conclusion, anyone who even hints that Miss Edith is a bum critic is a critical bum, so there.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

VIVA VILLA!: Wallace Beery, Stuart Erwin—Metro spent plenty of money on this picture and it is great in a way. Many gruesome shots, Racho's father whipped to death, wholesale slaughter. No question it is a great picture and the biggest failure at the box-office that we have had. It did normal business the first day, Sunday, then flopped the other two days to the new low for all time. Which goes to show that they do not want any pictures dealing with war and there was plenty of it in this picture. The whipping was prolonged over too much time, one shot as he was tied up and then his groans as the lash cut into his flesh. Now, I ask you, is that entertainment? Of course, this did not really happen but the effect was there and it wasn't so good. It was an error for Metro to force a Sunday run for this picture. I would have been okay for the Saturday run as on that day we have an entirely different clientele to cater to. Sunday run, no, Saturday, yes. Played June 24-25-26.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WOMEN IN HIS LIFE, THE: Otto Kruger—You cannot get anything out of this picture. What can we do? All we have done up to this date hasn't done any good. They still make 'em and that is not all, they make us play them. We haven't any say, so they do our booking for us, then make us take it or leave it. Running time, 76 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

Monogram

RIDERS OF DESTINY: John Wayne—John Wayne as Singin' Sandy drew a good house and made a lot of friends by his work in this picture. The plot is not so hackneyed and there is something besides shooting and love making. John Wayne is a likeable human with an excellent voice which the producer allowed him to use as Singin' Sandy. When patrons left the theatre, some of them said, "I never liked westerns, but this one is different. I'm coming again next Saturday." Then I rose to my opportunity as salesman and told them the new westerns were different from the old silent picture days. That effort was made now to make their appeals more universal with a little good music and comedy for highbrow, a little shooting, fighting and breakneck skill in riding for the roughnecks, etc. Now if producers could have heard what these same people said the next week when they put John Wayne in a western and gave him nothing to do but shoot and fight, no comedy and no lovely cowboy songs, they'd know that vitamin D was missing in the menu.—Mary Hayes Davis, LaBelle and Dixie Crystal Theatre, LaBelle, Fla. Small town patronage.

SAGEBRUSH TRAIL: John Wayne—A fairly good program western picture that pleased about 70 per cent. Monogram certainly has improved the quality of their pictures and sound in the last year. Played June 22-23.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

Paramount

ALICE IN WONDERLAND: Charlotte Henry—Marvelous picture of its kind but is suitable only for children. More walkouts on this than almost any other show this year. We even had some little children walk out on the matinee. Poor business. The first half of the picture isn't so bad but the last half seems terribly long and uninteresting. Played June 22-23.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

ALL OF ME: Miriam Hopkins, Fredric March, George Raft—It is well acted, but the situations are not very pleasant. It is a poor picture for small towns.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

ALL OF ME: Fredric March, Miriam Hopkins, George Raft—The cast is capable of better plays. Stars should be starred. Played June 27-28.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

BOLERO: George Raft—Did not please. It is okay for the kind.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

BOLERO: George Raft—I don't know what to say about this one, for in the first place I did not do any business with it. It is, however, a very good picture and if you have any Raft fans they will like this. It is entirely different than anything he ever made before. I had a hot local election in town to buck that kept a few away, no fault of the picture, however. Played June 24-25-26.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

COME ON MARINES: Richard Arlen—Okay picture for your action program. Played June 16.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

DEATH TAKES A HOLIDAY: Fredric March—Not a small town picture. Too deep for the majority. Business below average.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

DEATH TAKES A HOLIDAY: Fredric March—Well received by the majority. A picture that can be given honest publicity. Played June 17-18.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

DOUBLE DOOR: Evelyn Venable, Kent Taylor—Rotten. Played June 22-23.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

GIRL WITHOUT A ROOM: Marguerite Churchill, Charles Farrell—Terrible. Story poor. Charlie Ruggles furnished a few laughs. We certainly were ashamed to face our patrons after this one. It is awful; leave it alone. Played June 12-13-14.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

GOLDEN HARVEST: Richard Arlen, Chester Morris—Quite a refreshing and wholesome picture. Pleased all classes. For once, Genevieve Tobin was given a sympathetic part and acquitted herself admirably. Give her more like it; she will repay you. Played June 15.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

LAST ROUND-UP, THE: Randolph Scott—Very good drawing card for the small western town. Paramount has made westerns come up to the standard necessary to compete with other stories. Played June 1-2.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

LAST ROUND-UP, THE: Randolph Scott—The average shoot-'em-up western is good only as a small town Saturday draw, but here's one that you can play on any day. It is by far way above the average in western picture entertainment, and because of the well known title and the song it is a very good draw. We did good business with this one. A very good piece of entertainment by Paramount. Played June 15-16.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

LAST ROUND-UP, THE: Randolph Scott—What a honey for the small town. Business way above average.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

LONE COWBOY: Jackie Cooper—Much better than we expected. Apparently not much money spent on production of this but it is a good show for Friday and Saturday. Business poor. Played May 25-26.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

MURDER AT THE VANITIES: Carl Brisson, Jack Oakie—Good entertainment. Doesn't set the world on fire, but pleased. Average business.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

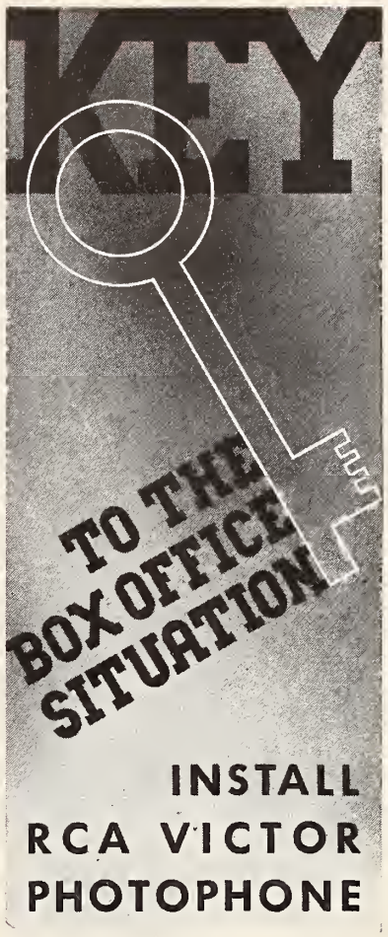
PRIVATE SCANDAL: Mary Brian, Phillips Holmes—It is slow in starting but has some comedy and will get by.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

SEARCH FOR BEAUTY: Buster Crabbe—Will please if you can get them in to see it.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

SEARCH FOR BEAUTY: Buster Crabbe—This picture drew the smallest Friday business in our history. Did not please very well.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

THIRTY DAY PRINCESS: Sylvia Sidney—Very entertaining picture that will please. Played June 23.—J. Glenn Cauldwell, Princess Theatre, Aurora, Mo. Small town patronage.

THUNDERING HERD, THE: Randolph Scott—A



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good western but don't quite come up with the usual Zane Grey story. Running time, 55 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

TRUMPET BLOWS, THE: George Raft, Adolphe Menjou, Frances Drake—Due to the many conflicting reports from exhibitors and critics on "The Trumpet Blows," and especially due to the fact that it is on the blacklist of the National Decency League and the Council of Churches, it was with considerable apprehension that I finally decided to chance playing this picture, some reviewers condemning it on the grounds of story weakness, theme, production, sex, etc. I am in full sympathy with the efforts now being made by tbe two organizations above mentioned. The brazen attitude of Hollywood in the past is alone responsible for the national awakening of the public mind and for the agitation for reforms in the industry. They have brought it upon themselves but the exhibitor bears the brunt of the penalty, which is sure to come. History is only too full of examples of how far to the other extreme reforms, once initiated, finally go. Here is a fertile field for the politician who has no scruples and glad to approve the opportunity. After carefully reviewing the picture, and making an extra effort to obtain the reaction of my patrons, I can report as follows: It is fair entertainment. Not a single person complained either of its entertainment value or had any criticism for any of the alleged sex angles. Personally, I am unable to see any justification for putting this picture on the blacklist and this difference of opinion is what brings up the possibilty of danger in accepting the censorship of these organizations as final. Exhibitors owe it to the public and to themselves to do all in their power to discourage filtb in pictures, but there is danger in blindly following the rulings of the church organizations or being stampeded into cancelling pictures on the blacklist without personally satisfying themselves that the rulings are justified. Played June 24-25-26.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

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QUIGLEY BOOKSHOP
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WE'RE NOT DRESSING: Bing Crosby, Carole Lombard, Burns and Allen—It has its moments, but not enough story for this group of stars. Okay entertainment, however. Played June 17-18.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

RKO

CROSS FIRE: Tom Keene—This was a good western and pleased our customers. If your patrons want a play witb action and fun, book tbis one in. Running time, 58 minutes. Played May 29-30.—William Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Gene Raymond—One of the best musicals yet. Just fair drawing power but that certainly was not the fault of the picture Beautiful dancing numbers. We have ball games practically every Sunday to which the town turns out nearly 100 per cent. Naturally the show suffers. Played June 10-11.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

HIPS, HIPS, HOORAY!: Wheeler and Woolsey—We played this one to the poorest crowd of the year. It was funny but failed to draw. Running time, 68 minutes. Played June 2-3.—William Day, Jr., Grand Tbeatre, Dunkirk, Ohio. General patronage.

MEANEST GAL IN TOWN, THE: Zasu Pitts, El Brendel, Pert Kelton—I can't give this much in spite of the good cast. It missed fire with the audience for some reason. Pert Kelton can swing her hips like Mae West and she overdid that part. The thing that was wrong was that they (the cast) seemed to be reaching for laughs that did not come.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ONE MAN'S JOURNEY: Lionel Barrymore—Very good. Everyone should like Barrymore in this one. Running time, 69 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

RIGHT TO ROMANCE, THE: Ann Harding—Quite often producers, feeling that a star's popularity will carry her or him through on a weak picture, place upon their shoulders the burden of putting it across. The result being, they bave not succeeded in strengthening the picture, but bave succeeded in weakening the star. One could name a dozen off hand whose careers have been ruined by this stupidity on the part of the producers. That Ann Harding has not been relegated to the scrap heap of those who "were" is no fault of some short sighted producers and misguided directors. However, in "The Right of Romance" she was given a fairly good vehicle for her talents. Nothing big, mind you, but not a picture to injure the undoubted popularity she still enjoys. Not because of the pictures selected for her but in spite of them. Producers, give this charming lady a chance. She should at least be given a chance to make 'em as good as "The Right of Romance." Played June 22.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

SPITFIRE: Katbarine Hepburn—Not as good as "Little Women" at the box-office. Played June 22-23.—Homer Barnwell, Elgin Theatre, Elgin, Ore. General patronage.

SPITFIRE: Katbarine Hepburn—Pleased my patrons, although several complained about the ending. Bellamy was fine in his role. He seems to be gaining in popularity here. We're for him.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

SPITFIRE: Katherine Hepburn—In spite of tbe fact that Katharine Hepburn is considered the greatest actress on the American screen today, I will have to report that I have as yet only found one single person that liked this picture. Hepburn is not liked in this community. If you could have seen the walkouts that we bad on this picture, no further explanation regarding this star's popularity here would be necessary. People in these small communities like pictures with good clean comedy and lots of action.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

THIS MAN IS MINE: Irene Dunne, Constance Cummings, Ralph Bellamy, Kay Johnson—RKO has always a preponderance of dialogue in their women star pictures. They wander around and talk, talk and don't get anywhere. This is one of them. All right for a sophisticated audience but not so good for our class of trade.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TWO ALONE: Jean Parker, Tom Brown—This picture should go over very good in rural communities as so many scenes in it would be a natural. This picture went over very good with us and our guess is, it would please most any class of movie patrons. Running time, 74 minutes. Played June 24-25-26-27.—J. A. Klink, Primghar Theatre, Primghar, Iowa. Small town and rural patronage.

WILD CARGO: Frank Buck—A good picture of its kind. It got awful tiresome sitting there listening to this guy talk. Too many snakes to suit the women.—Played June 29-30.—Homer Barnwell, Elgin Theatre, Elgin, Ore. General patronage.

State Rights

BETWEEN FIGHTING MEN: Ken Maynard—Liked better in this one than anything we have had him in. Will please western fans. Running time, 58 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

Universal

BLACK CAT, THE: Boris Karloff, Bela Lugosi—This is a nice picture of its kind. Better than I expected. Karloff and Lugusi make a good combination and they can act. Running time, seven reels. Played June 29-30.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

BLACK CAT, THE: Boris Karloff, Bela Lugosi—Okay for this type of show, but has nothing to do with the Edgar Allen Poe story. Played June 30.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

BY CANDLELIGHT: Elissa Landi, Paul Lukas—Did not go over very good here, not what I would call good entertainment for small town and rural patronage. Running time, 70 minutes. Played June 3-4.—J. A. Klink, Primghar Theatre, Primghar, Iowa. Small town and rural patronage.

BY CANDLELIGHT: Nils Asther—A very interesting picture with a good story. Well acted. Should please 100 per cent. Running time, 67 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

COUNSELLOR-AT-LAW: John Barrymore, Bebe Daniels—I have come to the conclusion that it is a difficult matter to find or produce a mass appeal picture that will fit the talents of John Barrymore. Like George Arliss, give him a class picture with a capital C, one that demands acting ability of the highest order, and he will deliver the goods. But after the goods have been delivered to the complete satisfaction of the discriminating few in a small town, you still have 80 per cent unimpressed, or shall we say, impressed unfavorably. Played June 13.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

CROSS COUNTRY CRUISE: Lew Ayres, June Knight—A very good picture with much novelty. A very fine supporting cast opposite Lew Ayres.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

GLAMOUR: Paul Lukas—This picture sure has the right name. It's nothing but glamour and as old as Paul Lukas. It is a shame he has never learned to talk plain yet. He has never been any good at my theatre. If he ever learns to talk plain English then he will have no faults.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

I LIKE IT THAT WAY: Roger Pryor—It is about the same as all other program pictures, nothing different. You just sit, look and listen, come out of the theatre, and all you can say, "Well, I got cooled off from your nice cooling system, but nothing in the picture did me any good." Give me a "Back Street" picture. Running time, 67 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

LOVE BIRDS, THE: Zazu Pitts, Slim Summerville—A hokum comedy. Too silly to be enjoyed by adults. The children liked it. This pair no good here anymore. Business on this way below average.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

TRAIL DRIVE, THE: Ken Maynard—Very good western which pleased, just as all of Maynard's do.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

WHEELS OF DESTINY: Ken Maynard—A good western. Not as good as "Strawberry Roan." Drew above the average. Played June 17-18.—Homer Barnwell, Elgin Theatre, Elgin, Ore. General patronage.

Warner

HAROLD TEEN: Hal LeRoy—Clever, the boy can dance. A good dancer has always been a drawing card in the show business. Played June 29-30.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

HI, NELLIE: Paul Muni—Played this one on a Saturday midnight and had to turn them away. This picture pleased everyone for they told me so as they came out. It is really top notch entertainment in the nature of a fast high speed newspaper story without a dull moment in it. Warner's new type of trailer on this subject sold the picture for me. Played June 23.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

HOUSE ON 56TH STREET, THE: Kay Francis—

With Kay Francis as a gambler, we like her very much. Drew good and the patrons were all satisfied. Runnning time, 65 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

JIMMY THE GENT: James Cagney—Cagney fell down. Not so hot. Played June 15-16.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

JIMMY THE GENT: James Cagney—Just a schoolboy picture. Nothing to it, only a farce.—Walter Odom, Sr., Dixe Theatre, Durant, Miss. General patronage.

MODERN HERO, A: Richard Barthelmess—A little old fashioned, but a fair picture. Could have been made a hummer with its circus setting. Everyone likes the circus. Played June 8-9 to a very excellent business.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

MODERN HERO, A: Richard Barthelmess—Went over very well. Not the best by any means.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

SMARTY: Joan Blondell—It is smart comedy, but did not please.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

UPPER WORLD: Warren William, Mary Astor—This is a very good picture. Played May 18-19 and did a good business on it.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

Shorts

Columbia

ELMER STEPS OUT: Walter Catlett—Those who claim that Columbia cannot make good comedies surely never saw this one. Running time, two reels—J. A. Klink, Primghar Theatre, Primghar, Iowa. Small town and rural patronage.

ELMER STEPS OUT: Walter Catlett—Not so bad. I honestly believe the production of a real good two-reel comedy is vastly more difficult than a six-reel feature. I know I would much prefer to write a story for a six reeler than a two reeler. Now don't get scared, I am not contemplating any such step and producers are not tearing each others' clothes to get me. As I started to say, the comedy is fair.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

HOLD YOUR TEMPER: Smith and Dale—A fair comedy with a few laughs—J. C. Dart, Dante, Va. General patronage.

Educational

FREEZE-OUT, THE: Moran and Mack—Nothing particularly funny, but as good as the usual Educational comedy.—J. C. Dart, Dante Theatre, Dante, Va. General patronage.

Fox

CONQUEST OF THE AIR!: Adventures of the Newsreel Cameraman—Splendid. All of these furnish thrills and are among the best of short subjects on the market. Running time, one reel.—Mr. and Mrs. Wilfred Racine. Ideal Theatre, Burns, Ore. Small town patronage.

MGM

A LAD AN' A LAMP: Our Gang—To those who have read "The Arabian Nights" or any mythology, this is an enjoyable little comedy. Personally, I prefer kid comedies like Our Gang and Mickey McGuire to those made by grownups, with the possible exception of the Laurel and Hardy comedies.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

ROAMIN' VANDALS: Musical Comedies—One of the best comedies I showed for many weeks. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

VITAL VICTUALS: Oddities—Very nice work. I have never showed one poor reel of this series. Running time, nine minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

Paramount

I LIKE MOUNTAIN MUSIC: Eton Boys—Splendid. This is a screen song and one of the best. We have always been well pleased with the whole series. Running time, one reel.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

RED HOT MAMA: Betty Boop—This is a great cartoon comedy that will please everyone. It is full of good clean entertainment and much better than the average comedy. More time should be given to shorts in order to fill in a poor feature and everything would be better. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RKO

TIGHT ROPE TRICKS: Tom and Jerry—This is a mighty fine cartoon. If you haven't played this series of Tom and Jerry's do so. They're not too old and they're extra good. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

WALKING BACK HOME: Blonde and Red Head Series—A good comedy that will make them laugh. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

Universal

GORDON OF GHOST CITY: Buck Jones, Madge Bellamy—Too many flashbacks and not enough suspense fail to help Buck Jones make his serial click. Better luck next time, Buck. Running time, 20 minutes each chapter.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

MOUNTAIN MUSIC: Louise Fazenda—This is a very good comedy. Would call it way above the average run of such entertainment. Running time, two reels.—J. A. Klink, Primghar Theatre, Primghar, Iowa. Small town and rural patronage.

NOT THE MARRYING KIND: Sterling Holloway—Very good two reel comedy which is very humorous and seemed to delight my audience.—J. C. Dart, Dante Theatre, Dante, Va. General patronage.

Warner Vitaphone

HONEYMOON HOTEL: Merrie Melodies—This is a very clever cartoon in color. Running time, one reel.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

MASKS AND MEMORIES: Lillian Roth—A three-reeler at extra dough that is just like the rest of the three reelers—about one reel of entertainment stretched out. Lillian Roth no good in semi-classical music.—Warren Weber, Deluxe Theatre, St. John, Kan. General patronage.

MILD WEST, THE: Broadway Brevities—Only fair. This series of musicals are not up to last year's standard.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small town and rural patronage.

MOROCCO NIGHTS: Broadway Brevities—A Broadway Brevity in color. Very pretty and very good. Running time, two reels.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

OPERATOR'S OPERA: Donald Novis—Good musical comedy with some excellent dancing numbers. Splendidly staged and acted. Running time, 20 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

PAUL REVERE, JR.: Gus Shay—Nothing can be said about Warner comedies, except something good. They are all good.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

PLANE CRAZY: Dorothy Lee—Very funny comedy with aeroplanes as the background for the story which uses a Baron Munchausen type of acting to put it over. Running time, 18 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

SERVICE STRIPES: Joe Penner—Entertaining. Recording poor and I am afraid they are not going over very good. However, this is the first we have played. Running time, 10 minutes.—Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

VINCENT LOPEZ AND HIS BAND: Melody Masters—Another of the one reelers featuring Vincent Lopez and his orchestra playing several popular selections, and a special. The "Stormy Weather" number is very good and that alone is worth the price of the show. Let's have more of these. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WALTER DONALDSON: Pepper Pot—A good musical short that will fit in on any program and be appreciated. Running time, 10 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

Serials

Universal

LOST SPECIAL, THE: Frank Albertson, Ernie Nevers—This is an old serial that's plenty good. On chapter six and it's holding up nicely. Wish Nevers could do a little better acting. Running time, two reels each chapter.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

GORDON OF GHOST CITY: Buck Jones, Madge Bellamy—We have run seven episodes of this serial and it seems to please the majority, but we certainly are getting very dark prints of it. Madge Bellamy does not look like she did a few years ago. She isn't nearly as pretty.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

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that represent standard practice in air conditioning engineering, adapted for the first time to motion picture theatre use. Originally published in Better Theatres, these charts and their explanations are now made available to theatre managers and technicians in a durable form suited to ready reference. Each chart is readily accessible by itself, while each is accompanied by an explanation that also gives practical advice on how to attain the best atmospheric conditions for any season. These chart sheets therefore apply to operating routine for any time of year, winter or summer. They are contained in a single sheet of card-weight paper measuring 22 inches wide and 17 inches high, so folded according to chart divisions that each readily fits the pocket. Unfolded, the sheet may be tacked on the wall. The folders may be had until the supply is exhausted at 25 cents each. Send payment with order. Use the coupon below.

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CLEVELAND EXHIBITORS VOTE SINGLE BILLS

Ninety Per Cent of Theatres Join in Agreement; New Jersey Allied Launches Fight Against Double Features

Ninety per cent of the motion picture theatres in Greater Cleveland territory are committed to a single feature policy for the remainder of this season and all of the next. The Cleveland Motion Picture Exhibitors' Association has dropped double features by unanimous agreement and reports say the vast majority of the exhibitors are enthusiastic over the move.

The Cleveland decision did not follow the demands of the Motion Picture Theatre Owners of America urging drastic local campaigns and severe penalties in new clearance schedules for theatres "guilty" of double featuring. The Cleveland action was instituted some time ago.

Distributors Asked to Help

The single bill policy went into effect Sunday night. Distributors were asked not to serve theatres playing dual bills, to which one major company replied it will continue to serve double feature houses when and as it sees fit. Independent distributors also will serve such houses.

The feeling in Cleveland on single bills is not entirely unanimous, however. There are many who feel that not all the theatres can stand the financial strain of the change of policy. Some doubt the agreement is 100 per cent binding, although legal advice is reported to have indicated the agreement is as binding as a law passed in state or federal legislature. Some exhibitors have expressed the opinion that a test case soon will be made in court.

The agreement, signed by all members of the association, was greeted by the *Catholic Universe*, Catholic periodical, as being the result of the better films movement. The local Parent-Teacher Association and Mothers' Club also commended the change.

New Jersey Allied Launches Fight

Allied of New Jersey launched its initial attack against double features in that territory, canvassing exhibitors.

In Hollywood, Hal Roach predicted a nationwide cessation of double featuring within the next six months. Mr. Roach said the public was becoming "fed up" with duals and that parents objected because they keep children too long at matinee and early evening sessions.

Further condemnation of double billing came this week from Bernard Natan, head of Pathe Natan, France's largest producer-distributor-exhibitor, who charged that the practice not only is responsible for overproduction in Hollywood, but also is "stupid and wasteful."

"I cannot comprehend such a policy," M. Natan said. "Two features, plus a newsreel, a cartoon and often more, at 15 cents and, in some cases, 10 cents, to me represents an unexplainable business method. Your low prices of theatre admission are amazing as well. I am convinced that overproduction in Hollywood is traceable to the demands made by the double feature market."

Efforts of exhibitors in Grand Rapids, Mich., to combine groups seeking censorship of films into a film guidance council were reported to be meeting with success, except that the groups have taken a definite stand that double features must be eliminated, though most exhibitors favoring single bills.

On the other hand, at least 20 theatres in Milwaukee last week broke away from the agreement to ban double featuring, and theatres in Omaha were going back to the policy.

Mascot Sets Distribution Through 23 Local Exchanges

Mascot Pictures has set national distribution for its 10 features and two specials for the new season, through 23 exchanges. Among them are: Excellent Pictures, Detroit; Far West Exchanges, Los Angeles; Gold Medal, Philadelphia; Hollywood Films, Boston; B. N. Judell, Chicago; A. C. Bromberg, Atlanta; Majestic, Milwaukee; Majestic Film Distributing, New York; Midwest, Kansas City; Monarch Pictures, Pittsburgh; Celebrated Film Exchange, Minneapolis.

Jack Fier, formerly with Consolidated Laboratories, has succeeded Maurice Conn as assistant to Nat Levine, president, on the Coast.

Major Productions Is Authorized to Sell Stock

Registration certificates for Major Film Productions, Inc., Los Angeles, have been submitted to the Federal Trade Commission at Washington. The company was organized in Delaware in May to produce and distribute pictures. It proposes to issue 3,000 shares of six per cent participating preferred stock of $100 par value, the proceeds to be used as working capital, according to the statement to the commission.

The stock is to be sold to Blanchet & Company, New York, the underwriters, at $85 per share. Officers of the film company are: Fred Church, San Fernando, Cal., president; Samuel I. Saunders, Los Angeles, vice-president; William D. DeLong, Los Angeles, secretary-treasurer.

Kansas City Film Outing

The film industry of Kansas City will hold its annual outing July 16 at the Ivanhoe Country Club. The affair is sponsored by the Motion Picture Relief Fund and the Variety Club. A. H. Cole of Paramount is general chairman.

Harry Frillman Dead

Harry Frillman, 63, prominent Ohio theatre executive, died last week at his home in Columbus of a heart attack. Until recently he was affiliated with J. Real Neth, and had been manager of the Cameo theatre in Columbus.

Companies Pushing Final Product Plans

With completion last week of the initial session of Columbia's three regional sales meetings, the final product plans of the major distributors and producers for the new season were made known. The only remaining developments were the announcement by several companies of titles previously not set, and these revolved chiefly around short subject schedules.

While a split in production between east and west of Educational's new season program had not been definitely decided, at least 20 will be made on the Coast by E. H. Allen.

Paramount has given Elliott Nugent a new contract, the actor to do six pictures by September, 1935.

The second and final session of Paramount's regional sales meetings was held in New York Friday, with divisional manager J. J. Unger presiding, assisted by Milt Kussell.

Negotiations have been completed for Robert McGowan to produce and direct 13 one-reel "Variety" shorts for Paramount at the Mack Sennett studios. The group will be made in Technicolor.

Radio has signed Katharine Hepburn to a new two-year contract which calls for her exclusive services. The agreement carries no options and stipulates three pictures annually at a higher salary.

20th Century has five pictures lined up to start when Darryl Zanuck returns from Europe next month. They are "The Mighty Barnum," for Clark Gable and Wallace Beery; "It Had to Happen," Clark Gable and Constance Bennett; "Clive of India," Ronald Colman; "Richelieu," George Arliss, and "Red Cat."

Hitler Film Withdrawn After Germans Protest

Following protests made by Alphonse Karl, German consul in Buffalo, and Herman Schmidt, in behalf of the German-American United Front, the film, "Hitler's Reign of Terror" was withdrawn from the local Hollywood theatre after two showings. Basil Brothers, who had leased the house to Jewel Productions for the showing, closed the theatre after the protests. Al Leonze, Jewel representative in Buffalo, declared the film will be shown at another local house shortly.

The film was also withdrawn in Portland, Ore., after a three-day run on the protest of A. H. Closterman, German consul. It had been booked for seven Pantages houses.

Beahan Joins Goldwyn

Charles Beahan, recently resigned as Columbia associate producer, has joined Samuel Goldwyn as eastern production representative. Handling stories, Mr. Beahan has his headquarters at the New York United Artists office.

Frank Melford Promoted

Frank Melford, former business manager for Principal Pictures, has been promoted to the post of supervisor and production manager on "The Return of Chandu," for that company.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

"INNOCENT BYSTANDERS"

Despite our private convictions, we have refrained from any expression on the current censorship struggle. This department is concerned with the merits or demerits of either side only insofar as the theatre manager and other of the house personnel may be affected.

However, the contemplated closing by Warner Brothers of their Philadelphia houses in answer to what is declared to be a boycott, definitely menaces the jobs of many theatremen, and this action naturally brings us into the light.

Every industry influence must be exerted to prevent so calamitous a step. Now is the time for wise counsel.

Any decision that closes box offices as a gesture of defiance against the forces in favor of censorship will cause untold suffering to hundreds of "innocent bystanders."

In the battle of these powerful groups, any threat of general theatre closing is a destructive weapon that must be outlawed immediately.

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A SANE STEP

In line with Round Tabler Touchett's vigorous denunciation of producer-radio cooperation, published on a following page, is a recent Motion Picture Daily story announcing the cancellation of certain broadcasting contracts between stars and sponsors. Producers evidently are not unmindful of the deleterious effects upon theatre grosses caused by participation of stars on various programs. For as a result of the flood of protests from showmen in every part of the country, pressure has been brought to bear upon some of the biggest picture names to discontinue their radio activities.

Tieups between local stations and theatres to plug coming attractions are of value, but the hookup should go no further. The unanimity of exhibitor expression indicates that personal appearances of the players themselves have proven a definite menace to the box office.

Short sighted stars should realize the golden stream that makes possible their fabulous salaries originates only at the theatre ticket window.

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SERIOUS OPPOSITION

About this time last year, we spoke of the rapid growth of the summer theatre, sounding a gentle note of warning to showmen in resort spots that such competition was not to be sneezed at. Theatremen were advised to build up their fences in every way possible to guard against the intrusion of this spreading form of hot weather entertainment. A natural hunger for "flesh" shows plus the opportunity of engaging capable actors for little money is a combination that has attracted strong backing in numerous resort sections.

1934 finds a decided increase in the number of June-September stock companies and therefore it behooves managers in towns so affected to apply themselves vigorously in minimizing the box office repercussions of the new opposition.

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An added annoyance that raises the temperature on these hot days is the practice of using stars' first initials in marquee advertising where lack of space prevents flashing of full names. Offenders claim long titles make this necessary.

One member suggests stars be numbered and titles coded for this purpose. F'instance, "124 and 37 in Mdr. Pvt. Car," etc. Well, gag or no gag, the idea is more intelligent than those amputated names that mean little in the lights.

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KALMINE-ITES REPEAT

How solidly the Quigley project is entrenched among the progressive showmen of the industry is further indicated by the June results which disclose that for the second time since the inception of the Quigley competitions, the Award has been won by a Warner Theatre manager in Harry Kalmine's Pittsburgh division.

R. E. "Fuzzy" Knight, is the boy—and happens to be the Big Boy today in Fairmont, West Virginia, where he skippers the Fairmont Theatre. That he crashed through on "20 Million Sweethearts" is yet another feather in the Warner cap.

It is a gratifying record and a deserving one. From the beginning, the Warnerites have been solidly behind the competitions, and more so, since the first plaque was taken down by Ken Grimes, of the Warner Theatre, Morgantown, W. Va.

Division Manager Kalmine has declared himself time and again in favor of the Quigley project, as have Marshall Taylor, district manager of both winning towns, and Joe Feldman, zone ad chief.

Yes, gentlemen, the winning of a Quigley Award means a lot to these Warner theatremen. It means as much to a growing number of showmen in every part of the world.

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS!



Universal Plugs "Little Man" With Bannered Barge

The recent converging of the scores of United States Naval vessels in New York waters brought out thousands of spectators from all over the country who gathered to view the ships making anchorage. Anticipating this tremendous audience, the Universal exploiteers planted a bannered barge in the bay on "Little Man," (see photo) which was towed to and fro in sight of the waiting throngs. Sign measured 100 feet long by 15 high.

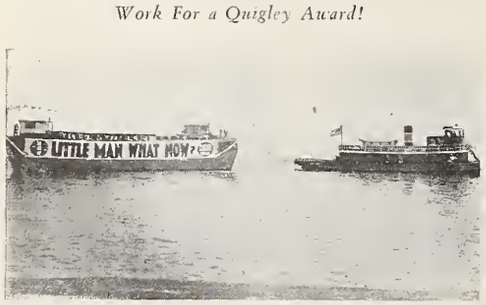
Other stunts reported to have clicked included a national broadcast in advance in which many of the scenes from the picture were re-enacted, plus a plug for the date at the New York Radio City Music Hall. General Mills tieup netted windows in every part of the metropolitan district, and department stores went for co-op ads featuring Margaret Sullavan clothes.

Work For a Quigley Award!

Blair's Blotter Plugs "Cool"

Merle R. Blair, Regent Theatre, Cedar Falls, Ia., uses a blotter to tell his patrons about his cooling system. These were distributed to summer school students, banks, post-offices, libraries and business districts. Blotters, a cool yellow, plugged current and coming attractions, while in the lower corners was seen an Eskimo creeping out of his igloo telling the world how cool it is in the Regent.

Work For a Quigley Award!



Universal's "Little Man" Barge

Deusern Exploits "Villa" With "Mexican Day"

Transforming one of Los Angeles' busiest corners into a Mexican street scene was part of R. J. Deusern's campaign at Loew's State for his showing of "Viva Villa." A plaza setting, portales and hacienda were all featured as a background for the Mexican vendors and musicians who were used for atmospheric purposes.

A studio screening was held for the Mexican Consul and his attaches and later their cooperation was enlisted in connection with "Mexico Day," so named by the Chamber of Commerce. Chamber sent out bulletins to its membership mentioning the event and picture. A further tie-up was made with the Rotary Club which tendered luncheon to the Consul and also plugged the date.

Letter received from the late Gov. Rolph offering his approval of "Mexico Day" activities and commenting on the engagement at the State Theatre was blown up, photostatic copies made and displayed in stores featuring Mexican merchandise.

Prudence Penny home economics editor of one of the local papers used the favorite Mexican recipes of Carillo in connection with Mexican tableware art in a tie-up with one of the department stores.

Work For a Quigley Award!

Orlove Promotes One Sheets To Plug Fight Pictures

Louis Orlove made a neat tieup with the Wisconsin *News* to publicize his showing of the Baer-Carnera pictures at the Uptown, Milwaukee, by promoting the newspaper for photographic one sheets containing various shots of the highlights of the battle. Name of theatre and dates were bannered in red across top of sheets, posted all over town and distributed at theatre.

Costless heralds were also put out by Louie on this showing and other coming pictures, a nearby restaurant paying the entire cost in return for an ad on back page, copy tieing in the current bill.

Jax Showmen Step For Serial Opening

In cooperation with Manager M. C. Moore, ad chief Walter Golden, Riverside Theatre, Jacksonville, Fla. and recent Quigley Award winner, worked out a corking advance campaign on the serial "Fighting With Kit Carson," reporting this drive as being an excellent stimulator for business.

Two weeks ahead, a set piece was planted in the lobby representing a miniature stage with a scene depicting some of the action. Background showed a full illuminated moon with figures of Kit Carson and Indians in silhouette. Cutout letters at bottom covered with sign muslin and illuminated with lighting from behind hooked to a flasher spelled out the title.

On Saturday before opening, announcement was made from the stage that first thousand boys and girls on hand would receive free prizes. These, comprising cameras, scout knives, cowboy handkerchiefs, pocket compasses, etc., were displayed in lobby and were obtained at a low cost. Walter reports they were snapped up on the first day of the showing.

A free matinee on the second day of the showing received cooperation from school heads and newspapers especially since it was tied up with a prize questionnaire on various incidents in the life of the famous scout. This caused the youngsters to do some research work with neighborhood libraries reporting increased interest in books having to do with Carson. The free show was held to build up interest in the succeeding chapters of the serial and over 5,000 youngsters were reported to have attended.

An excellent bally also proved effective (see photo), the entire outfit being taken to all local schools and also participating in a safety parade that covered the downtown district during the busiest hours of the day.

The success of the campaign was indicated by the fact that the first chapter of the serial had to be repeated due to many requests from both adults and youngsters who had missed the opening showings.

Work For a Quigley Award!

"Bank Night" Co-Op Page

To pep up interest in "Bank Night," the Strand Theatre, Del Rio, Texas, tied in participating merchants for a co-op page by having the various stores stress what could be purchased for $25, given as a first prize. Theatre ad was spotted in center of page with copy detailing prize information as well as plugging screen program.



Moore-Golden "Indian" Bally



Loew's Grand Railroad Lobby

Promotes Uniforms In Railroad Tieup

The boys at Loew's Grand, Atlanta, went completely "railroad" on their drive to put over "Murder in the Private Car," with the lobby transformed into a terminal, and the theatre personnel becoming railroad men under the general supervision of "Train Master" Lionel H. Keene, division manager.

The accompanying photo shows some of the boys in uniform, in front of the observation car setpiece created by Artist Sid Smith. The outfits cost the theatre nothing, as the clothes and general railroad equipment were supplied by the various roads.

A general plug for the theatre was carried out overhead in another setpiece further carrying out the train idea. The various tracks indicated coming attractions as well as the current attraction being plugged. Tied into the "vacation" drive was other cool copy on panels alongside.

What also created much interest was an exact sample of the long railroad ticket, distributed in regular railroad envelopes containing no advertising. The tickets bore a lot of ace catch copy on the date, and carried plugs for coming attractions. The envelopes for this were also promoted, and the gag was reported to have been sure fire.

Also to be noted in the display is the clock in the center supplied by Postal. Another promotion, of course, which is right in line with what Keene and his gang dig up to put over their attractions.

Work For a Quigley Award!

O'Brien Sponsors Medico Co-op Page

An unusual co-op page, carrying ads by physicians, pharmacists, etc., was secured by Round Tabler George O'Brien (Uncle O'Bie) for his date on "Men in White" at the Miller, Woodstock, Ill. Half the space was devoted to theatre copy, lauding doctors, and carrying endorsement of picture by local professional men. A two line streamer across top of page read, "Your doctors are honorable men, guardians of life with good reputation," further stating that they were not of the fly-by-night variety.

"Uncle O'Bie" has begun a series of "Opportunity Nights" which will run for ten weeks. Cash prizes totaling $270 and a chance to enter vaudeville are offered, weekly prizes to be awarded audience voting at each preliminary. There will be eight preliminary contests, at completion of which 16 winners will be chosen by audience and these will compete in finals.

QUIGLEY AWARD FOR JUNE WON BY KNIGHT

Manager of Fairmont Theatre, Fairmont, West Virginia, Clicks with Campaign on "20 Million Sweethearts"

by A-MIKE VOGEL

West Virginia again wins a Quigley Award!

The Big Prize for June—the sixth Quigley plaque, by the majority vote of the judges, Messrs. J. R. Grainger, Chas. E. McCarthy and Herschel Stuart, is awarded to Manager R. E. "Fuzzy" Knight, Fairmont Theatre, Fairmont, W. Va., for his campaign on "20 Million Sweethearts."

Unique in the competition is the fact that for the first time campaigns on the same picture have copped, for in May, Curtis and Finlay of Montreal also won on "Sweethearts."

And of further interest is that for the second time West Virginia is in the winning column, Ken Grimes, of Morgantown, in that state, finishing up front in January. It's also a second time for Warner Theatres, a second time for Harry Kalmine's Pittsburgh division, and a second time for Marshall Taylor's West Virginia district, as both Knight and Grimes work under these popular leaders.

That's a record to take plenty of topping!

Fuzzy put on a grand piece of work, and details of his campaign will be carried in the next issue, as will be the efforts of the two First Mention winners.

The first of these is the famous team of Gene Curtis and Ken Finlay, Palace Theatre, Montreal, who clicked with "Viva Villa," and Manager L. J. Williams, Coliseum Theatre, San Francisco, who nearly "spread eagled" the field with a thumping entry on a third run of "It Happened One Night." Williams' drive was outstanding.

First Mentions

GENE CURTIS, Manager
KEN FINLAY, Exploiteer
Palace, Montreal, Canada

▽

L. J. WILLIAMS, Manager
Coliseum, San Francisco, Cal.

In fact, these first three campaigns finished so close that it took plenty of voting by the judges to place them in the order mentioned. It was a neck-and-neck drive to the tape, and although the best campaign undoubtedly won, it was only decided so by a whisker, so to speak.

Twelve "Honorable Mentions" were awarded for June, names, designations and locations appearing in the box below, and in keeping with the usual Awards procedure, certificates in recognition of these accomplishments have been forwarded to the winners, as well as the "First Mention" certificates to Curtis, Finlay and Williams.

Curtis and Finlay are accorded a special bow for finishing in the money in every month of the Awards competition, this being the sixth consecutive time they have been chosen either for a Quigley Award, First or Honorable Mention. A splendid record, indeed, and they are to be congratulated heartily.

Another Canadian showman also is in the June winning column—Walter F. Davis, Capitol Theatre, Winnipeg, crashing through for an "Honorable." Other new names appear in the "Honorable" column, as well as a number of other theatremen who have clicked before.

HONORABLE MENTIONS WERE AWARDED TO:

HOWARD BERG, *Manager*
Ohio, Dayton, Ohio

△

W. LEE BYERS, *Manager*
Ritz, Clarksburg, W. Va.

△

J. L. CARTWRIGHT, *City Manager*
Halifax Theatres, Inc.
Daytona Beach, Fla.

△

WALTER F. DAVIS, *Manager*
Capitol, Winnipeg, Canada

△

ROY P. DRACHMAN, *Manager*
Fox, Tucson, Ariz.

△

A. H. EICHENBERG, *Manager*
Rialto, Colorado Springs, Colo.

J. G. EDWARDS, *Manager*
Hayward, Hayward, Cal.

△

GEORGE LABY, *Manager*
Victory, Holyoke, Mass.

△

JOHN B. LA DUE, *Manager*
Kentucky, Danville, Ky.

△

SEYMOUR L. MORRIS, *Manager*
Palace, Oneonta, N. Y.

△

DON NICHOLS, *Manager*
Broadway, Charlotte, N. C.

△

TOM SCHMIDT, *Manager*
Palace, Blackwell, Okla.

Stalcup Constructs P.A. System for Street Bally

From Tyler, Texas, comes the campaign of A. C. Stalcup at the Arcadia Theatre for his showing of "Murder at the Vanities" and more particularly his street bally, which was a new Ford truck, secured without cost except for the gas and the usual courtesies.

Stalcup secured an Onan light plant so that the power could be used for the public address system and to illuminate the display (see photo). He placed a loud speaker on each side of the float; the sound equipment being in the cab with the driver. For the bally "A. C." used the electrical transcription of the tunes and the loud speaker for his "sales talk."

The large silk hat seen at center of display was made by his sign artist out of compo board and the girls were cutouts from the 40x60 art panels. Lobby theme was carried out with the hats and smaller cut-out of the girls.

Work For a Quigley Award!

Myers Doubles For Vacationing McManus

Doubling for Johnny McManus away on vacation, Taylor Myers, assistant at the Midland, Kansas City, Mo., effectively worked out a campaign on "Operator 13" that clicked in the usual manner of those in that sector. Before John left, he promoted a loan of some of the original costumes used in the making of the picture and with these Myers was able to crash two of the best windows in town. Another good merchandise tieup was a plug on cotton dresses built up around Marion Davies and Jean Parker.

Previous to this date, these Midland showmen negotiated a traffic stopping street parade of local Liberty Magazine carriers who formed at their headquarters and proceeded to the theatre, carrying theatre banners plugging "Sadie McKee." Police motorcyclists escorted the paraders.

Work For a Quigley Award!

Fashion Beauty Show Clicks for Lawrence

A combination fashion revue and beauty contest with a Hollywood trip as the main prize has been reported by Manager H. L. Lawrence, Capitol Theatre, Paris, Tenn., as a helpful summer business stimulator. The show was put on one night and the winner was selected by the local women's clubs, thus insuring the participation of the better class of entrants.

The local prize was a trip to Nashville where winner appeared in an elimination competition at the Princess Theatre against representatives from other towns in the Crescent Amusement Co. circuit, the coast trip given to the winner of the Nashville contest.

For his fashion revue, Lawrence obtained the cooperation of his leading women's stores which furnished all the necessary clothes for the show. A 15-piece orchestra was spotted on a raised platform, center stage, in front of a gold cyc. Models descended flight of stairs, crossed stage to raised turn-table and exhibited gowns under colored spots.

To insure the strictest impartiality, judges were secured from other towns and interest was carried over to the second night when the name of the winner was divulged with loving cup presented to the fortunate young lady by band leader Barney Rapp, who was appearing at the theatre. Lawrence reports very satisfactory business, the event being built up with heralds, merchants' ads, etc., the publicity topped by picture of the local winner in Memphis newspapers, as well as local daily.



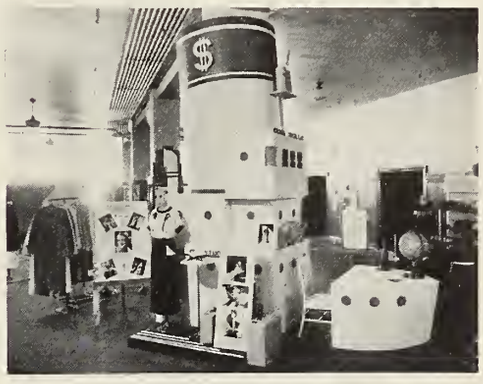
Stalcup's Girlie Bally



Bamberger's Lobby Flash



Scholer's "Murder" Window



Burhan's Shearer Style Tieup

Bamberger Stresses Lobby Flash for "Rothschild"

Herman Bamberger at the Poli in Springfield, Mass., secured good coverage on various angles for his show of "House of Rothschild," one of which was a mighty attractive lobby display as witness photo shown herewith.

Through a tie-up with the Hotel Lexington in New York, cards were mailed from the city to Herman's mailing list with a picture of the hostelry and a message to the recipient urging attendance at the showing of "Rothschild" when it reached Springfield. Card had a girl's name signed to it for the men patrons and a man's name on the ladies' cards.

A cooperative ad with an electric refrigerator company netted ads with copy to the effect that "The House of Rothschild" was great, but it would have been even more comfortable with a new refrigerator. Still another merchant tie-up with a ladies' toggery resulted in a display of adaptations of the gowns worn by Loretta Young in the picture, and a local beauty shop plugged the "Julie" coiffure.

Work For a Quigley Award!

Scholer Ties Phone Company on "Murder"

J. J. Scholer at the Ohio in Sandusky, Ohio, tied up with the telephone company for his showing of "Murder at the Vanities" by having the telly people install a switchboard in the window of one of the leading restaurants with phone girls at the board (see photo). Loud speaker outside window enabled passersby to hear girl answer calls saying "What is it, Madam—a murder did you say? Just a moment, I'll give you Police Headquarters. What is it you wish to know—Where 'Murder at the Vanities' is playing? It's playing at the," etc., etc. Girl plugged the restaurant and food too.

Sunday newspapers carried special Earl Carroll beauties' story and two column art cut and another merchant tie-up netted Joe an entire cosmetic window display with a miniature stage setting of the chorines. Other merchants cooperating were a millinery shop, hosiery and haberdasher.

Work For a Quigley Award!

Paper Runs Shearer Life Story on "Riptide"

With the aid of M-G-M exploiteer Hal Elias, Manager Frank Burhans, Paramount, Oakland, Cal., did a neat job of selling "Riptide" through strong local sources, the newspaper publicity topped by a Shearer life story feature announced with a full page one banner line.

The favorite recipes of the star were secured and introduced at a session of cooking schools sponsored by another local newspaper. Sizeable promotional display ads called attention to Shearer's favored dishes.

Leading department store went for the fashion end with newspaper ads, window displays and prominent showings of reproduced styles and theatre ad (see photo), store style consultant recommending these for cruise purposes. Lux and Coca Cola tieups were effected and another leading women's store purchased autographed Shearer style stills and announced these as giveaways over the merchants' radio program.

Caldwell Dresses Staff For "Villa" Showing

Wally Caldwell, Loew's Valentine, Toledo, Ohio, has been pretty busy with his various campaigns some of the highlights of which he forwards to us. On "Viva Villa," Wally dressed his service staff as "American Mexicans" (see photo) with sashes around their waists. Staff wore this outfit for a week before opening.

On "Operator 13" Wally used an invisible electric sign that was placed behind the picture sheet and worked on dimmers. This was brought up at start of advance trailer and dimmed out at the finish. A tie-up with a jeweler resulted in a window with stills mounted in silver frames and placed in conspicuous spots. Orchestrations of song hits from the picture were played over broadcasting stations and in the city's night clubs.

For "Hollywood Party" the one sheet cards were mounted back to back and placed on uprights in all downtown parking lots. A seven foot shadow box containing assorted tinted scene stills was placed in the foyer one week in advance. A three inch ad and story in hotel guest guide was placed in all residential hotels, while 24-inch cut-out letters reading "Hollywood Party" was mounted atop marquee current with showing.

Work For a Quigley Award!

Louis Builds Art Front For Old Beery Feature

The first run engagement of "Viva Villa" proved so successful in Dallas, Texas, that Louis Charninsky, of the Capitol Theatre, capitalized further on the popularity of Wallace Beery by digging up an old copy of the four-year-old feature, "Billy the Kid," in which that star appeared, and playing it to, as he reports, capacity business.

As there were no stills nor paper nor any other accessories at the local film exchanges, Louis and his staff built up one of those typical Capitol fronts (see photo) in which art work predominated. That's Louie on the left and on the other side of the set piece appears the costumed doorman.

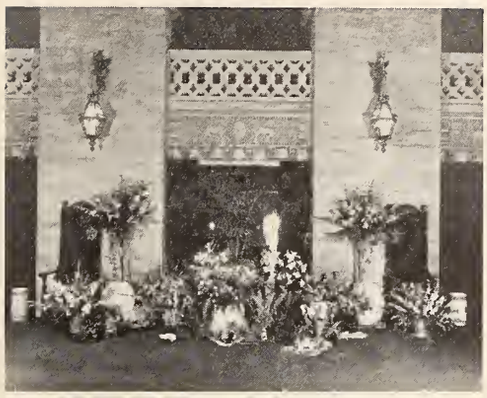
Work For a Quigley Award!

Taylor Stages Revolution As Advance on "Villa"

That "Viva Villa" exploitation is proving itself a natural down in the border country with Bill Taylor also going strongly "Mex" on his campaign at Loew's State. Houston, Texas. Bill managed to get away with a traffic stopping street riot on opening day by staging what he refers to as a "revolution" in the downtown district. Led by a local double for Wallace Beery in costume, a band of mounted Mexicans worked the business section, carrying theatre banners and shooting blank cartridges. Stirred up plenty of excitement and Bill states that he was lucky not being grabbed off by the local gendarmes.

Special "Villa" menu was served at leading Mexican restaurant, waiters and orchestra dressed in character and theatre ad carried atop restaurant sign. Unusual theatre front gathered admiring throngs, an authentic adobe hut covering the entire opening. Every detail was worked out including the protruding rafters and imitation red tile roof. Mexican shawls and rugs were included with other unusual accessories that helped to make the flash the talk of the town.

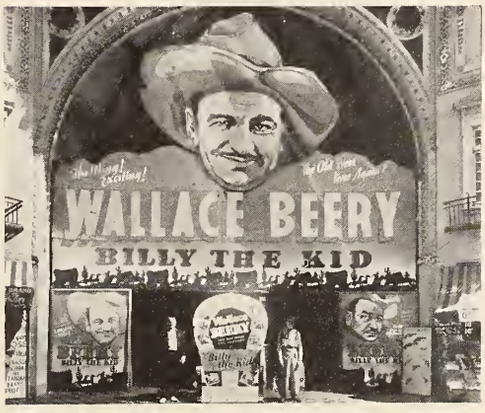
Taylor rounded up local Mexican officer who had fought with Villa and landed feature story on this angle. Another slant that clicked for a four column cut was an interview with an old Mexican soldier reported to be over 100 years of age who was brought to the theatre to see the picture.



Rosenfield's Flower Lobby



Caldwell's "Villa" House Staff



Charninsky's "Beery" Front



Helson's "Death" Stunt

Rosenfield Uses "Little Man" Script for Display

Once more we hear from Joe Rosenfield, now advertising director of the John Hamrick theatres in Seattle, Wash., where he put over his "Little Man, What Now," campaign by securing the original script from the Universal Studios and using it in the window of one of the largest stationery and book stores. The idea was to compare script with original novel, both of which mounted on an easel, reading "from book to script—from script to screen." The display created plenty of attention. Every book store and lending library was furnished with display cards and book marks.

Taking advantage of the picture's woman appeal Joe also effected a tie-up with a local florist to feature a flower show in the lobby of theatre part of which is shown in accompanying photo. Florist also carried photo of display in store window. Special easels were placed in lobbies of hotels, with "Little Man" copy, and a large banner was placed on a four story garage located one block from theatre.

A lobby flash designed by Rosenfield was a large stand-out replica of the book mounted on corner frames of lobby with cut-out heads of Sullavan and Montgomery pasted on the pages. A novelty trailer consisted of a flashing one frame with a large question mark followed by title "Little Man, what Now?" This, run at the end of the feature, newsreel and shorts Joe says proved very effective.

Work For a Quigley Award!

Boucher Lands Page One On July 4th Show

Details of the first July 4th campaign come to our notice from Hagerstown, Md., where City Manager Frank Boucher tied in with his Kiwanis Club for an Independence Day children's parade which formed at the city park and ended at the Maryland Theatre where Frank put on a free show for the youngsters. Newspapers broke the story on page one and Boucher was voted resolutions of thanks for aiding in making the Fourth safe and sane locally.

For "Dr. Monica," dated in at this time, Frank received quite a bit of return from the distribution of the story booklets gotten up by the home office. These are profusely illustrated with enough copy to provoke further interest in the attraction and were distributed by Boucher at the theatre, house-to-house, etc.

Work For a Quigley Award!

Helson Engages Hypnotist For "Death Takes Holiday"

R. S. Helson, Hub Theatre, Rochelle, Ill. on the day before opening of "Death Takes a Holiday" had a local hypnotist put a man to sleep on the stage and then placed him in a casket that was brought out to the lobby (see photo) and left there during entire showing of picture. Last day, the casket was again brought to stage and the man "emerged" after being restored.

Helson reports the display created tremendous interest and while there were plenty who were skeptical, the stunt worked so that none were sure about it. Actually, the fellow was supposed to have "slept" 49 hours. Breaks were gotten in all papers including front page stories and cuts, and banners and heralds were distributed.

FAN MAGAZINE DEBATE CONTINUES

M. C. MOORE, Manager

Riverside, Jacksonville, Fla.

. . . I feel that fan magazines are a decided help to selling motion pictures, for two reasons. First is that they make a ready-made audience for the picture if the picture is good and has merit; and second, that they make the new stars much easier to sell the public by the exhibitor.

We will all have to admit one fact, that new stars will have to be brought out now as the older stars, though still much more popular, are becoming harder and harder to cast in vehicles suited to their individual abilities. . . . There are only certain types of story in which Will Rogers, Lionel Barrymore, Marie Dressler, Janet Gaynor, Charles Farrell and others of equal drawing power can work in and sooner or later they will naturally run their cycle and become of no more use to the producer or exhibitor.

Therefore, it becomes the duty of the producer to discover new stars that will gradually take the place of our old favorites, and in exploiting these new stars the movie magazines are worth their weight in gold. . . . and naturally save the exhibitor lots of money in exploiting these stars and stories.

I cite as proof the case of Anna Sten in "Nana." We had a ready made audience in part through the efforts of the producers and the fan magazines to make this star popular. . . . . If Anna Sten had never been written up by the magazines we would have had a new star who was entirely unknown to the general public, and we would have been faced with the job of selling her to the public ourselves and this would have resulted in a great loss of time in selling her to the public, and this loss of time would have naturally cost us plenty at the old box office.

Wants Magazine Publicity

I will cite you another angle to further prove my contention, which is this. We have played lots of pictures made by small companies with stars who were unknown and who never had any fan magazine tieups or articles or write-ups, and in every case we had an almost impossible job to sell the pictures to the public. . . . They seem unable to believe that the picture or star is worth seeing on account of their not being familiar with either.

I will cite you still another example. You know the major companies do exploit their pictures through the pages of the Motion Picture Herald and this makes us exhibitors anxious to date and play these pictures, for we feel that if the picture is big enough for the company to spend money to advertise it in your paper, we naturally feel that it is big enough for us to play as soon as possible. . . . So if we fall for highly advertised pictures, isn't it only natural to feel that the public will fall 10 times harder than we do?

Another point is this, that the public is inclined to believe what the magazines say about a star and story or picture is true . . . as they pay their good money for these magazines and are inclined to believe what they read in them. I will close this article by saying that I personally feel that there should be close cooperation between the magazine editors and the press agents and producers in order to give the public the truth and keep their magazines free from any paid exploitation which is untrue. Also to work for the entire industry, for without stars and pictures there would be no fan magazines.

It is the duty of each to cooperate with the other and keep faith with the public and therefore promote stars and pictures that are good and let the bad suffer, but never deceive the public regardless of whom it hurts, as an exhibitor who is successful has to keep faith and always truthfully advertise his theatre and attractions.

THE ARGUMENT STILL RAGES

Quite a party, isn't it? The boys on both sides of the question are stating their opinions lucidly and forcefully. Last week, we heard from Earle Holden and John McManus, and other active members join the fray on this page.

More to come next week, and we hope you are enjoying this Round Table discussion. A heap of managers say they are. —MIKE

▽ ▽

LOUIS LAMM, Manager

Capitol, Elyria, Ohio

I have carefully read the article written by my fellow manager, Charles S. Bassin, which is very interesting to say the least. I fully agree that the adverse criticisms printed in fan magazines often, if not invariably, make a large number of patrons stay away from seeing a certain picture. Any seasoned manager of a motion picture theatre knows that we cannot satisfy 100 per cent of our patrons, and if we do satisfy 85 per cent of those that "lay their money on the line," we should feel well repaid for our efforts.

I disagree with that portion of the article pertaining to a direct tieup with the fan magazines to increase their circulation through direct cooperation with the theatres.

Speaking from my standpoint of a small town theatre manager, I try to sell my attractions to my patrons in a manner that will create interest and desire to see my show, always avoiding overselling and never to misrepresent. If I have the confidence of my patrons (and the intelligent theatregoer of today knows that not all pictures are 100 per cent), then I have nothing to fear what the fan magazines may write, for or against any forthcoming attraction.

ROY PRYTZ, Manager

Granada, Duluth, Minn.

To Mr. Bassin's argument on Fan Magazines, I would answer "Yes" and "No."

By "Yes" I mean that inasmuch as the magazines undoubtedly are here to stay and with the proper cooperation can be used to the advantage of the motion picture industry rather than the detriment, it would be well to analyze the situation thoroughly and do as Mr. Bassin suggested, cooperate with the publishers rather than antagonize them.

The more a star, a story or a title is publicized the more interest should be aroused in the public mind relative to such star, story or title and, if properly done, to my mind, stimulates the desire to see the play enacted by the particular stars thus publicized.

The matter of the fan magazines classifying the quality of pictures based on one particular individual's criticism is a point open for much discussion. No one person can judge the possibilities of any picture and undoubtedly a number of very excellent pictures have been ruined at the box office by such individual criticism.

Says Critics Govern Pictures

Personally I have watched the change in the motion picture business carefully in regard to the causes of the success and failure of a picture. The time was when word of mouth advertising such as Mrs. Jones told Mrs. Smith that such and such a picture at such and such a theatre was a splendid show and advised Mrs. Smith to go and see it. This conversation Mrs. Smith told Mrs. Brown and so on down the line. But today, and I believe principally through the fan magazine, the majority of the public are governed as to the merit of a picture by what the critics say about it. Therefore, as I said before, this particular angle of the fan magazine is open for a lot of discussion.

By "No" I mean that when a fan magazine publishes the story of a mystery picture divulging the climax I believe it to be detrimental to the theatres' interest. Also, when a fan magazine goes into the private details of how a picture is made, how a particular scene is faked, taking away the element of curiosity and placing the minds of the public more in the train of criticism rather than the plain thorough enjoyment of attending the theatre solely for the entertainment.

Favors Cooperation

I believe that all these differences could be ironed out with the proper cooperation between the producers and the publishers to the advantage of every one concerned if some attention were given to the matter rather than let it run wild and haphazard. By doing so it would obliterate any possibility of the patron becoming a motion picture magazine fan only, but rather would stimulate their interest in the motion pictures in such a way that reading the magazine stories would create a desire to see the pictures on the screen.

Touchett Against Sunday Broadcasts

DEAR MIKE:

I recently received a letter which riled me no end. A certain film company wrote me that on the forthcoming Sunday evening, at 8:15 P. M., a dramatization of a certain picture would be broadcast over the air and asked that I cooperate by spreading the news. In other words, I should tell my patrons to stay home on Sunday night and listen to the radio.

Some time ago I was the witness of a legit fireside drama—it went like this:

Time—6:45 on a Sunday evening.

Place—An average home.

Players—Husband and Wife.

Wife: "Come on George, I want to see that James Dunn picture at the Rio tonight."

Hubby: "Nothing doing Ann, I like Ernie Bantor better."

Wife: "All right. Where is he playing?"

Hubby: "Right here, kid, on the radio at eight bells and he's going to give us some of the best laughs from his new picture so 'n so."

So Ann and George, two good customers, took off their shoes and stayed home. Maybe an exhibitor told them about that broadcast; anyhow, it wasn't me.

Sunday night is the big night in towns like mine and if these broadcasts are to do us some good they should be made on any night but this one. I'm one of the best old cooperators in the world, but don't believe in suicide.—V. TOUCHETT, FOND DU LAC THEATRE, FOND DU LAC, WISCONSIN.

Above is letter referred to on editorial page of this and last week's Round Table section, in which members were invited to speak up regarding radio broadcasting.

Work For a Quigley Award!

Breaks Society Columns

Sam Clark, Warner Bros. exploiteer in Chicago, got loads of space in the local society columns with his special society preview on Warner's "Dr. Monica" and "Madame Du Barry." In putting over this stunt, Clark invited all the leading society folk and editors in the city for the screenings which took place in the Warner Bros. building. Following the screenings, luncheon was served to the guests.

SOME POINTERS ON HERALDS

From Don Jacocks', New Jersey Warner Theatre zone managers' manual, some meaty suggestions on promoting free heralds in which managers are advised to take advantage of merchant contact for the purpose of having stores pay costs of printing herald by dividing advertising space and theatre distributing.

By using the argument that theatrical advertising is news and that by being tied into it the merchant secures much more advertising attention, managers in this division have even promoted their contacts for the distribution as well as the cost of heralds. Jacocks further advises that where tieups are difficult to make, the incorporation of a contest for passes can be added to the selling argument for definite results.

Tieups with stores are also advised whereby heralds will be inserted in packages and also included in the stores' monthly mail. Distribution of heralds to automobiles at prominent traffic stops is strongly recommended.

Segall's Prescription Sells Cooling Plant

One of the snappiest little cooling plugs that has come to our attention from the membership is that received from I. J. Segall, Rivoli Theatre, Philadelphia, Penna.

DR. ALWAYS COOL

OFFICE:
RIVOLI THEATRE
S. E. COR. 52nd & SANSOM STS.

PHONE: SHE. 6458
NO APPOINTMENTS NECESSARY

OFFICE HOURS:
12:45 TO 3:15
EVE. 7 - 9

℞

SPEND 2 HOURS AT EVERY CHANGE OF SHOW IN A HEALTHFULLY COOLED THEATRE.

REPEAT EVERY 2 DAYS.

DR. ALWAYS COOL, AT THE RIVOLI.

Gotten out in the form of a doctor's prescription, throwaway was printed on cheap white stock and measured 4½ by 6 inches.

Garry Lassman Promotes Mex Exhibit on "Villa"

Garry Lassman, just about turned Utica, N. Y. into a young Mexico when he played "Viva Villa" at the Avon Theatre there. A week before opening Garry promoted a Mexican exhibit in the lobby which created plenty of comment and a prominent merchant displayed Mexican jewelry with stills.

Giant heads of Beery hung from chandeliers in lobby and foyer two weeks in advance, while a seven foot hand-drawn display of "Villa" stood in the foyer. Six sheet bally car toured neighboring towns, milk bottle hangers were used plentifully and ballyhoo man wearing Mexican garb toured through shopping districts day before opening.

Work For a Quigley Award!

Conners Host To Farm Boys

For his opening of "As the Earth Turns," Ray Conners, Liberty, Malvern, Ark. invited 75 members of the County Chapter of the Future Farmers of America as guests of the theatre. Among the guests who came from remote parts of the county, were farmer boys who it is reported had never seen a motion picture. Stunt brought theatre plenty of publicity and good-will.

Work For a Quigley Award!

Melnicker Uses Teletype Machines For "Rothschild"

Ed Melnicker, Loew's Grand Theatre, Atlanta, Ga., cooperated with Western Union when "House of Rothschild" played his house, by placing two simplex machines in the lobby with two girls typing messages plugging picture which were distributed to patrons leaving theatre. Over six hundred messages were distributed daily and fifteen jumbo blanks and scene stills were placed in various Western Union windows announcing opening.

Two tea tie-ups resulted in coverage through window streamers in grocery stores. A florist tie-up was the means of securing free roses which were given to each lady on opening night. Tags attached to flowers suggested that patrons tell their friends to see the engagement.

A special showing was arranged for rabbis that netted additional publicity through papers and sermons. Bus terminals and busses carried special cards and streamers and postcards were sent out to the Better Film Club, PTAs and clubs and churches. A soap tie-up gained further attention in all local hotels because of stickers pasted to each bar of soap in rooms.

ROUND TABLE BIRTHDAY GREETINGS

B. F. Adcock
E. D. Ardavany
Y. S. Bain
George Bannan
R. W. Barrett
Nat Blank
Lloyd H. Bridgham
William S. Briscoe
Tod Browning
Wallace J. Butler
Harry Clifford
Corwin C. Collins
E. L. Dilley
Marty Finger
Joseph Forster
Milton O. Field
Melville Galliart
Robert Gibbs, Jr.
Ray Gingell
Ty Grasiano
Ben Goldman
Gilbert Hainline
De Witt Haley
W. F. Harris
S. S. Holland
W. A. Johannsen
J. D. Johnstone
Harry F. Karasik
H. E. Kelly
Ralph Ketchum
H. R. Kupper
Harvey Kuhn
G. O. Lea
Leslie F. Larsen
Charles E. Lockhard
Byron McElligott
John J. Medford
R. M. Mills
H. G. Moore
C. Morelock
Herbert Mueller
John Nahalka
John G. Newkirk
Charles L. Oswald
Harry Pappas
A. E. Post
John Revels
Bert Rhonheimer
J. H. Ross
Roland H. Ruden
Clark Sanford
Andy M. Samuels
Louis A. Schaefer
Robert Schmidt
Ram Krishna Sharma
Louis Schnitzer
Herman Shulgold
Earl St. John
John Watt
Abe Wasserman

Showmen's Calendar

AUGUST

1st	Beginning of World War—1914 Colorado Admitted to Union—1876
2nd	Harding's Death—1923 Alexander Graham Bell Died—1922 Myrna Loy's Birthday
3rd	Dolores Del Rio's Birthday Adrienne Ames' Birthday
5th	Battle of Mobile Bay—1864 Alfred Lord Tennyson Born—1809 Francis Scott Key, Poet, Born—1780
7th	Ann Harding's Birthday
8th	Sylvia Sidney's Birthday
9th	Dorothy Jordan's Birthday Charlie Farrell's Birthday
10th	Missouri Admitted to Union—1821 Hoover (31st President) Born—1874 Norma Shearer's Birthday
11th	Fulton's First Voyage in America—1807 T. Roy Barnes' Birthday Hobart Bosworth's Birthday Jean Parker's Birthday
12th	Patents for Sewing Machines Granted I. M. Singer and A. B. Wilson—1851 Ann Dvorak's Birthday
13th	Gene Raymond's Birthday
14th	Robert Woolsey's Birthday
15th	Panama Canal Opened—1914 Sir Walter Scott, Poet, Born—1771 Napoleon Born—1769
16th	Bennington Battle Bay (Vermont)
17th	First Atlantic Cable Message—1858 Discovery Day (Yukon Territory)
18th	Virginia Dare's Birthday
19th	Madame Du Barry Born—1587
20th	Benjamin Harrison (23rd President) Born—1833
23rd	First Steamer to Cross Atlantic—1818
26th	First Kindergarten in America—1873 U. S. Gave Suffrage to Women—1920
28th	Alice White's Birthday
29th	Oliver Wendell Holmes (Poet) Born—1809
31st	Fredric March's Birthday Bert Wheeler's Birthday

Larson Celebrates House Birthday with Free Show

H. A. Larson, Majestic Theatre, Oakland, Neb., forwards us a neat three by six leaflet announcing his theatre's twentieth anniversary, the front used to invite his patrons to a free show and receive an American Beauty by way of celebration.

Center pages gave a brief resume of the history of motion pictures in Oakland and a story on the current attraction. Reverse side carried just the heads and names of the four outstanding stars. Leaflet was written in a breezy, intimate fashion and doubtless was a fine good-will builder.

Tucker Promotes Paper Fox Six-Day Tieup

Manager S. B. Tucker of the Byrd Theatre, Richmond, Va., discovered an old time retired showman locally resident who had trouped with the original Barnum circus. Tucker interested one of his papers in a feature story by the ex-showman which was tied in to the date on "Wild Cargo."

The want ad tieup was given a little different twist by this showman as in addition to names scattered through the want page, newspaper ran series of promotional display ads in which were included a number of "thrill" stories depicting actual experiences of Frank Buck in making the picture. The tieup netted 40 inches daily for six days without of course any cost to the theatre.

For the first time, the public library allowed an exhibit of the picture, and with the judicious use of single passes to teachers Tucker was able to have the date announced in classes. Other effective hookups were with Western Union, Dodge autos and Italian Steamship line.

Unusual also was the lobby display which incorporated the exhibition of live fish and baby alligators in aquarium and in lobby fountain. Palm trees and ferns were used profusely as a background for shadow boxes in which were planted cutout figures of Frank Buck and various of the animals shown in the picture.

Work For a Quigley Award!

Greenberg Exploits Local Showing Of "Miss 1934"

Manager Ben Greenberg of the Stadium, Woonsocket, R. I., hooked in very well to the "Miss Fashions of 1934" contest arranged by ad chief Tod Browning, of the M. & P. Circuit. The winner was met at the station by an official car, a bannered Cadillac limousine and driver promoted by Ben with a special police escort.

Stops were made at a number of leading shops, where "Miss Fashion" modeled and demonstrated newest styles in merchandise. The same procedure was followed for the three days in which she appeared locally and on the opening day of the picture the winner in evening dress made her bow in the lobby of the theatre.

Work For a Quigley Award!

Distributes Programs Via Dry Cleaner Tieup

Besides distributing his programs thoroughly in the city and surrounding towns, Frank Shaffer effected a tieup with a dry cleaner which resulted in programs being stuffed in every package for "Murder at the Vanities" at Warner's Virginia, Harrisonburg, Va. Music store tieup was made and news flashes were posted prominently in hotels, restaurants, bus terminals, etc. Newspapers went for the Earl Carroll picture story, "Why I Pick the Most Beautiful Girls in the World."

On "Harold Teen," Frank tied up with one of his stores for a Hal Le Roy hat display. All soda shops featured a special "Teen" sundae and merchants cooperated on the imprinted paper bag lucky number stunt, in which bags bore numbers with passes given to those holding bags with corresponding numbers displayed in merchants' windows, reported to have brought returns.



CONSTANCE JOAN EDWARDS, "released" for her first "screaming" on June 7, headlining at eight pounds, in the home of Connie N. and Tom Edwards, at Eldon, Mo., where Tom is still receiving congratulations at the Ozark Theatre.

▽ ▽

LOUIS ANDRE YOVIN, arrived on April 29, weighing in at six pounds, eight ounces. Jackie and Jose Yovin sponsor this new member, Round Tabler Jose handing out the cigars at the Crescent Astoria Theatre, Astoria, Long Island.

▽ ▽

JUDITH LEE NICHOLSON, premiered on May 7, five ounces over seven pounds, presented by Jeanne E. and Fred B. Nicholson, of Milwaukee, who endorse membership application for Round Tabler Judy.

▽ ▽

ROBERT REED BRENNAN, dated in on May 20 for a long run at the home of Mr. and Mrs. Elmer Reed Brennan, of Mariette, Wis. Bob topped the billing at 8½ pounds, which phenomenon was duly recorded in the local sheets. Dad gets his mail at the Fox and Strand Theatres.

Herb Berg "Doing Well"

Joining the list of new parents are Helayne and Herb Berg, presenting on June 24, Morris Berg, the embryonic press agent tipping the scales at exactly six pounds. The recent arrival made his bow in New York, where the proud father puts out publicity for United Artists. It is with pleasure we announce Herb is "doing well."



WIDE RANGE BANNER. Manager Leo Justin and ad head Stockton Leigh, of the New York Mayfair, cooperated with Bert Sanford, Electrical Research division manager, on the above giant flash to announce the recent Wide Range installation.

FACTS

in abundance

WHO'S WHO. Minute biographies of more than 10,000 people who made and are making motion picture history in every branch of the industry. . .

CORPORATE STRUCTURES, capital investments and annual financial summaries of the leading corporations. An important yearly survey of the state of the industry.

ANNUAL RELEASES, dates and titles, a resumé of thousands of pictures listed by company and alphabetically for quick and easy reference.

THEATRE CIRCUITS and Exhibitor Organizations. Checked for accuracy up to the last minute of publication.

PRODUCING AND DISTRIBUTING organizations, list of personnel in studio and home office including all exchange staffs.

FILM EDITORS of all the leading newspapers in the United States. Extremely valuable to producing organizations and to exhibitors.

EQUIPMENT. A survey of the whole field of theatre maintenance and a complete list of theatre vendors.

ABROAD. A perspective of the film situation in foreign countries and a list of important foreign film figures.

And countless other important items of reference will be found in the new 1934-35 Motion Picture Almanac—now on the press—$5.00 the copy.

the
MOTION PICTURE ALMANAC
is used by smart showmen the world over. The 1934-35 issue is bigger and more important than ever.



MOTION PICTURE ALMANAC

1790 BROADWAY NEW YORK CITY

"HIGH TIME FOR ACTION"

SUGGESTS PRODUCERS MEET WITH LEGION

To the Editor of the Herald:

In view of recent events and the step that is being taken by millions of potential show customers signing the Legion of Decency pledge, it is high time that drastic and sudden action be taken by the producers to really make clean pictures. Not only will the producer suffer, but the exhibitor, through no fault of his own, will be the one to pay and pay. And how can any exhibitor stand any further hardships with admission taxes, drought and other multiple evils staring him in the face. It is more than we can endure. We will be forced to close our doors.

Now here is my plan. Right now the movies are on the front page of every newspaper. Now, while we are on the front page of the newspapers let's get this question settled. Have the producers actually meet and discuss the question with the originators of the Legion of Decency and other similar organizations telling the public to stay away from the movies. We would have them telling the public to attend the movies. Any one can visualize what this would mean. It would be a boon to every box-office in the country. It would bring people to the theatre who had never gone before. It would mean that instead of condemnation we would receive praise.

But, *now*, while this question is before the public, is the time for sudden and drastic action. We cannot wait until this problem becomes acute (and it is acute in some situations already). We must settle it at once. I believe that I voice the opinion of many exhibitors, and I earnestly urge you to help us in this situation.—L. A. Mercier, Palace Theatre, Frederickstown, Mo.

WHY THIS LETHARGY, EXHIBITORS?

To the Editor of the Herald:

As has been pointed out before, this twelve dollar annual assessment of the film code is so utterly wrong, so absolutely devoid of anything like fairness to the small town exhibitor in every respect, so inconsistent and arbitrary, so many hundreds of times out of line with assessments on larger theatres, without even the slightest vestige of an explanation why this inequality is allowed to exist, that this writer is led to wonder why exhibitors in small towns do not rise in greater numbers to inquire the whyfor. Perhaps you have been wiser than I have, and have refused to pay this assessment and let them do the worrying. In fact, I can see no chance (nor can any other reasonable man) for them to make their threats good to withhold film service unless we comply, so long as this discrepancy exists.

Up to date I have heard no words spoken nor have I seen any written, that even attempt to explain this apparent injustice.

Remember, brother exhibitors, the question involved is not one of $12.00; it goes far deeper than that. It is a question of equal rights, which does not mean unequal obligations.

Long before Old Glory existed, except as it lived in the hearts of those heroic men and women who gave it birth and died in its defense, this same question arose, was met and solved in such a manner that you and I can say with pardonable pride we are American citizens.

Whatever individual or group of individuals seeks to give to some unequal privileges and impose on others unequal obligations is guilty of seeking to violate the basic principles of our National Government. Any person or persons, vested with power, who uses that power to favor one class at the expense of another class is giving the lie and offering a deliberate insult to every star and stripe of our glorious National Emblem.

Into the film code's hands has been given the power to do great work effectively and small things graciously.

I do not wish to seem disloyal, or introduce an element of discord where harmony should prevail, but I do question and will continue to question the moral right of any board to promulgate any such rules as are now in force with regard to code assessments.

Perhaps, like Lincoln at Gettysburg, I might say, "The public will little heed or long remember the words that are spoken here." But right is right and wrong is wrong and I'm only asking the board to explain why that that now seems so wrong is really right.

Speaking for myself, just so long as the Herald gives me space to write on this question, just that long will I continue to give my views which are based on common sense. When the film code board, through the same medium, shows or even attempts to show that their action has the same basis, I will be satisfied that their errors in this respect were committed with the best of intentions. "Hell is paved with good intentions." Are you telling us to go there to look for yours? Or are you telling us to go there on general principles or lack of principles? Or are you not caring where in hell we do go?

To the Film Code Board:

Oh great in action, and in councils wise,
Be kind and open this poor mortal's eyes.

—Peter Bylsma, Victory Theatre, Napoleonville, La.

SHORT PRODUCT PLAYING BROADWAY

Week of July 7

CAPITOL
Egypt ..... MGM

MAYFAIR
Pleasing Grandpa..... Universal
Undie World..... RKO Radio

PARAMOUNT
Paramount Pictorial—No. 13. Paramount
Underneath the Broadway Moon ..... Paramount
Betty Boop on Trial..... Paramount

RKO MUSIC HALL
Love and Hisses..... RKO Radio
Barefoot Boy..... Screen Attractions

RIALTO
This Little Piggie Went to Market ..... Paramount
Hollywood on Parade—No. 12. Paramount
Ed Sullivan's Headliners... Universal

ROXY
Can You Take It?..... Paramount
Call of the Klondike..... Beverly Hills

STRAND
How Do I Know It's Sunday?. Vitaphone
Who Is That Girl?..... Vitaphone
At the Races..... Vitaphone

WABASH AVENUE

CHICAGO

Film row was virtually deserted last Wednesday when every one who could get away hied out to Olympia Fields for the third annual golf tournament of the Chicago Warner Club. The affair was a huge success, with dinner, dancing, cards and games for those who didn't play golf. Ted Turrell, manager of the Grove, led the golfing fraternity, turning in a low score of 42-37-79. Other prizes were won by R. M. Thompson, 83; Harvey Kemp, 89; William Boardman, 89; N. A. Greune, 90, and Jack Rose, 91. Bob Farrell captured booby prize with 146. First prize in the ladies' division went to Mrs. James Chrissis; second, to Rose Sweeney, with E. Benseon third. Mrs. William O'Connell, wife of the manager of the Oakland Square, shot a whiz-bang 160 for nine holes. Arrangements were handled by Ben Cohn, president of the Warner Club, and L. F. Gran, Charles Ryan, Eddie Grossman and James E. Coston, directors.

▽

Irving Mandel of Security Pictures has taken over sales and distribution of Master Art Products in this territory.

▽

Aaron Saperstein and Sidney Samuelson, president of Allied, motored to Geneva, Wis., for the convention of the Wisconsin Allied unit.

▽

"Life of Vergie Winters," RKO, is being temporarily held up by the local censor board.

▽

A recent addition to the Metro sales force is Max Brodsky, formerly with Universal, who is covering northern Illinois.

▽

Jack McPherson, manager for National Screen Service in this district, reports that comparatively few theatres are closed this summer. The majority of closings are found in farming belts where the early drought nipped the crops.

▽

Irving Mandel of Security Pictures is back from New York where he witnessed a screening of Monogram's "Jane Eyre" and he is up in the clouds over the picture.

▽

Max Mazur, formerly with Ben Judell, has joined Gaumont British Pictures as sales manager in this territory.

HOLQUIST

Exchange Men May Get Film Board Positions

Exchange managers in key cities may take over the work of Film Boards of Trade in event those organizations are abandoned next season.

Under this proposal, which has been advanced in several distribution quarters, no Film Board offices would be maintained, but the branch managers of member companies of the MPPDA would meet regularly to dispose of the more significant and urgent work formerly handled by the Film Boards.

Petersen & Poulsen Film Patents Are Sold

Swedish rights covering the Petersen & Poulsen sound film patents have been sold to the Swedish Nordisk Tone Film Co., according to a report received by the Department of Commerce from Copenhagen.

The purchaser is said to be capitalized at 2,000,000 crowns, and is planning to build a new studio which, it is said, will be the largest in Scandinavia, the studio to be built just outside of Stockholm.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May 1	70	
Green Eyes	Charles Starrett-Shirley Grey	June 15	67	
Murder on the Campus	Charles Starrett-Shirley Grey	Dec. 27,'33	73	Feb. 17
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks - Wm. Bakewell	Feb. 5	65	Mar. 24
Rainbow Over Broadway	Joan Marsh-Frank Albertson	Dec. 1,'33	70	
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15	75	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Moon	Jack Holt-Fay Wray	June 15	69	July 7
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr. 20	58	
Defense Rests, The (See "In the Cutting Room," June 16.)	Jack Holt-Jean Arthur	July 15		
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17	62	Apr. 12
Hell Bent for Love	Tim McCoy-Lilian Bond	May 20	58	
Hell Cat, The (See "In the Cutting Room," May 12.)	Robt. Armstrong-Ann Sothern	June 16	69	
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23	105	Mar. 3
Line-Up, The	William Gargan-Marian Nixon	Mar. 17	65	May 5
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24	58	June 2
Man's Game, A	Tim McCoy-Evalyn Knapp	June 21	58	
Most Precious Thing in Life, The	Jean Arthur - Donald Cook - Richard Cromwell	June 5	70	June 23
Ninth Guest, The	Donald Cook-Genevieve Tobin	Jan. 31	69	Mar. 10
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston	Apr. 20	78	Mar. 10
Once In Every Woman	Fay Wray - Walter Connolly - Ralph Bellamy	Jan. 15	70	Mar. 31
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31	64	May 26
Party's Over, The	Stuart Erwin-Ann Sothern	May 15	65	May 19
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15	70	Apr. 14
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10	74	
Speed Wings	Tim McCoy-Evalyn Knapp	Feb. 5	60	Apr. 7
Twentieth Century	John Barrymore - C. Lombard - Walter Connolly	May 11	91	Apr. 21
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6	59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr. 10	74	Apr. 21
Whom the Gods Destroy	Walter Connolly-Robert Young-Doris Kenyon	July 14	71	

Coming Attractions

Among the Missing	Richard Cromwell-Billie Seward		
Beyond the Law	Tim McCoy-Shirley Grey	July 20	
Blind Date (See "In the Cutting Room," June 16.)	Ann Sothern - Paul Kelly - Neil Hamilton	July 20	
Broadway Bill	Warner Baxter-Myrna Loy		
Captain Hates the Sea, The (See "In the Cutting Room," July 7.)	Fred Keating - Wynne Gibson - Victor McLaglen-John Gilbert		
Girl Friend, The	Lupe Velez-Jack Haley		
Girl In Danger	Ralph Bellamy-Shirley Grey		
Lady Is Willing, The	Leslie Howard-Binnie Barnes		76 Feb. 10
Name the Woman	Richard Cromwell-Arline Judge	July 25	
One Night of Love	Grace Moore-Tullio Carminati		June 30
Orchids and Onions	Carole Lombard		
Song You Gave Me, The	Bebe Daniels-Victor Varconi		84 Oct. 21,'33
Sure Fire	Gene Raymond		

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston - May Stuart - Borneo Joe	Apr. 14	70	
Fantomas	Jean Galland	Feb. 15	59	Apr. 14
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling	Mar. 15	60	
Hollywood, City of Dreams	Jose Bohr	Mar. 30	68	
Romance In Budapest	Franciska Gaal	Apr. 18	93	May 19
Shame of a Nation	Gustaf Diessl	Apr. 10	75	May 5
Tell-Tale Heart	Norman Dryden - John Keit - Yolande Terrell	June 5	55	June 30

Coming Attractions

Blue Light	Leni Riefenstahl	Aug. 1	90

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dassan		Dec.	22,'33 36 Dec.	30,'33
Forgotten Men	War Film	Apr.	1 84 May	27,'33
He, King of Virtue	Fernandel-Collette Darfeuil	Dec.	20,'33 58	
Road to Ruin	Helen Foster-Paul Page	May	15 58	Feb. 24
Throne of the Gods		Dec.	22,'33 55 Dec.	30,'33

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bedside	Warren William	Jan. 27	65	Mar. 17
Big Shakedown, The	Bette Davis - Charles Farrell - Ricardo Cortez	Jan. 6	64	Feb. 17
Circus Clown, The	Joe E. Brown	June 30	63	May 19
Dark Hazard	Edward G. Robinson	Feb. 3	72 Nov.	25,'33
Fashions of 1934	William Powell-Bette Davis	Feb. 17	78	Jan. 13
Fog Over Frisco	Donald Wood-Bette Davis-Lyle Talbot-Margaret Lindsay	June 2	68	June 16
Journal of a Crime	Ruth Chatterton	Mar. 10	65	May 5
Mandalay	Kay Francis-Ricardo Cortez	Feb. 10	65	Feb. 24
Massacre	R. Barthelmess-Ann Dvorak	Jan. 20	69	Jan. 27
Merry Frinks, The	Aline MacMahon	May 26	67	July 7
Midnight Alibi	Richard Barthelmess - Ann Dvorak - Helen Lowell	July 14	59	May 26
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7	62	
Return of the Terror	Lyle Talbot-Mary Astor	July 7	65	June 2
Side Streets	Aline MacMahon - Paul Kelly-Ann Dvorak	July 14	63	

(See "A Woman in Her Thirties," "In the Cutting Room," Mar. 17.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Twenty Million Sweethearts (Reviewed under the title "Rhythm in the Air.")	Dick Powell - Ginger Rogers - Pat D'Brien	May 26	89	Mar. 24
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5	62	Mar. 24
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31	84	Feb. 17

Coming Attractions

Big-Hearted Herbert	Guy Kibbee-Aline MacMahon-Patricia Ellis-Phillip Reed		
British Agent (See "In the Cutting Room," June 23.)	Leslie Howard-Kay Francis		
Kansas City Princess	Joan Blondell - Glenda Farrell-Robert Armstrong	Aug. 18	
Man With Two Faces, The (See "In the Cutting Room," June 30.)	Edward G. Robinson - Mary Astor-Ricardo Cortez	Aug. 4	72 June 2
Six Day Bicycle Race	Joe E. Brown		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Men Are Enemies	Hugh Williams - Helen Twelvetrees	Apr. 20	79	Apr. 7
Baby Take a Bow	James Dunn - Claire Trevor - Shirley Temple	June 22	73	June 16
Bottoms Up	"Pat" Paterson-Spencer Tracy-John Boles	Mar. 30	84	Mar. 10
Call It Luck	"Pat" Paterson-Charles Starrett	June 1	64	June 2
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb. 2	82	Feb. 3
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18	76	May 12
Charlie Chan's Courage (See "In the Cutting Room," May 26.)	Warner Oland-Drue Leyton	July 6	71	
Coming Out Party	Frances Dee-Gene Raymond	Mar. 9	79	Jan. 27
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23	84	Apr. 14
David Harum	Will Rogers-Evelyn Venable	Mar. 2	83	Mar. 3
Devil Tiger	Kane Richmond-Marion Burns	Feb. 16	60	Feb. 17
Ever Since Eve	George D'Brien-Mary Brian	Feb. 9	72	Apr. 7
Frontier Marshal	George D'Brien-Irene Bentley	Jan. 19	66	Feb. 18
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16	78	Mar. 17
Heart Song	Lilian Harvey-Charles Boyer	Apr. 27	81	Aug. 12,'33
Hold That Girl	James Dunn-Claire Trevor	Feb. 16	65	Mar. 31
I Am Suzanne!	Lilian Harvey-Gene Raymond	Jan. 5	98	Jan. 27
I Believed in You	Victor Jory - John Boles - Rosemary Ames	Feb. 23	68	Feb. 17
Murder in Trinidad	Heather Angel - Victor Jory - Nigel Bruce	Apr. 6	74	May 26
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	May 11	87	Apr. 28
Orient Express	Heather Angel-Norman Foster	Jan. 12	72	Mar. 10
She Learned About Sailors	Lew Ayres-Alice Faye	June 29	76	June 23
Sleepers East (See "In the Cutting Room," Dec. 30, '33.)	Wynne Gibson-Preston Foster	Jan. 26	69	
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May 25	73	Apr. 28
Stand Up and Cheer	(All Star Musical)	May 4	80	Apr. 28
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May 4	81	June 16
Three on a Honeymoon (See "In the Cutting Room," Mar. 3.)	Sally Eilers-Johnny Mack Brown	Mar. 23	65	
Wild Gold	John Boles - Claire Trevor	June 8	77	May 26

Coming Attractions

Caravan (See "In the Cutting Room," June 30.)	Charles Boyer - Loretta Young - Jean Parker-Phillips Holmes		
Cats-Paw, The (See "In the Cutting Room," May 12.)	Harold Lloyd-Una Merkel		
Charlie Chan in London	Warner Oland - Drue Leyton-Hugh Williams		
Grand Canary	Warner Baxter-Madge Evans	July 27	*80 June 23
Handy Andy	Will Rogers-Peggy Wood	July 27	81 May 5
Judge Priest	Will Rogers		
Marie Galante	Spencer Tracy-Ketti Gallian		
Serenade	"Pat" Paterson-Nils Asther		
Servants' Entrance	Janet Gaynor-Lew Ayres		
She Was a Lady	Helen Twelvetrees - Donald Woods - Ralph Morgan	July 20	
(See "In the Cutting Room," June 30.)			
Wanted	Rosemary Ames - Victor Jory - Russell Hardie		

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Sally (Reviewed under the title "Aunt Sally.")	Cicely Courtneidge		72	Mar. 3
Arson Ring, The	Leslie Banks		68	
Channel Crossing	Constance Cummings - Matheson Lang	June 1	64	Apr. 7
Dick Turpin	Victor McLaglen	June 15	72	
Evergreen	Jessie Matthews-Sonnie Hale			June 23
Friday the 13th	Jessie Matthews	May 1	73	May 26
Ghoul, The	Boris Karloff	Feb. 15	75 Oct.	28,'33
Just Smith	Tom Walls		69	May 5
Murder Party, The (Reviewed under the title "The Night of the Party.")	Leslie Banks		62	Mar. 10
Orders Is Orders	Charlotte Greenwood - James Gleason	Apr. 15	61	Aug. 19,'33
Prince of Wales, The			57	
Sleeping Car	Ivor Novello-Madeleine Carroll		83 July	8,'33
Waltz Time	Evelyn Laye	Mar. 1	76 Aug.	12,'33
What? A Boy! (Reviewed under the title "It's a Boy.")	Edward Everett Horton - Leslie Hensen		80 Sept.	30,'33
Wings Over Everest				June 16
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton	May 28	70	June 9

GOLDSMITH PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Hang	All-Star Cast	June 15		
I Hate Women	Wallace Ford-June Clyde	Apr. 15	72	Apr. 14
Woman Unafraid	Lucille Gleason - Richard "Skeets" Gallagher	Feb. 15	68	

(THE RELEASE CHART--CONT'D)

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cross Streets	John Mack Brown Claire Windsor-Anita Louise - Kenneth Thomson	Jan. 22	67	
Fifteen Wives	Conway Tearle-Noel Francis	June 1	68	
(See "House of Strangers," "In the Cutting Room," June 2.)				
Fugitive Road	Eric Von Stroheim - Leslie Fenton - Wera Engels	July 1	66	
In Love With Life	Onslow Stevens-Lila Lee-Dickie Moore	Apr. 1	68	May 19
Twin Husbands	John Miljan - Shirley Grey - Monroe Dwsley	Feb. 25	62	June 9

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer	Juna 1	68	May 19

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
No Ransom	Lelia Hyams-Phillips Holmes	Oct. 26	70	
Once to Every Bachelor	Marian Nixon-Neil Hamilton	Dec. 14	72	May 19
School for Girls	Sidney Fox-Paul Kelly	Mar. 22,'35		
Take the Stand	Jack LaRue-Thelma Todd	Sept. 7	78	
Two Heads on a Pillow	Neil Hamilton-Miriam Jordan	Feb. 1,'35		
When Strangers Meet	Richard Cromwell-Arline Judge	July 20	74	
Without Children		May 10,'35		

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The	Constance Cummings	Dec. 8,'33	87.	Sept. 16,'33
(Reviewed under the title, "Heads We Go.")				
Morning After, The	Ben Lyon-Sally Eilers	Jan. 1	63.	Oct. 28,'33
(Reviewed under the title, "I Spy.")				
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec. 13,'33	65.	Dec. 30,'33
Unknown Blonde	Edward Arnold - John Miljan-Barbara Barondess - Dorothy Revier	Apr. 23	67	May 5

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Scarlet Letter, The	Colleen Moore-Hardie Albright-Henry B. Walthall		*70	
(See "In the Cutting Room," June 2.)				
She Had to Choose	Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey			

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe-Ruth Hall	Apr. 15	68	
Fighting Rookie, The	Jack LaRue-Ada Ince	May 15	68	
Dil Raider, The	Buster Crabbe-Gloria Shea	July 15	65	
What's Your Racket?	Regis Toomey-Noel Francis	Dec. 1,'33	70	Mar. 10

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cat and the Fiddle, The	Jeanette MacDonald - Ramon Novarro	Feb. 16	78	Fab. 24
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore-John Barrymore - Jean Harlow - Madge Evans-Karen Morley-Edmund Lowe - Lea Tracy - Jean Hershott	Jan. 12	113.	June 10,'33
Eskimo	Native Cast	Jan. 19	117.	Nov. 18,'33
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan. 5	78.	Dec. 30,'33
Hollywood Party	(All Star Musical)	June 1	70	June 2
Laughing Boy	Ramon Novarro-Lupe Velez	Apr. 13	79	June 30
Lazy River	Jean Parker-Robert Young	Mar. 16	77	Mar. 10
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May 4	95	Apr. 28
Men In White	Clark Gable-Myrna Loy	Apr. 6	75	Feb. 17
Murder in the Private Car	Charles Ruggles-Una Merkel	June 29	65	June 30
Mystery of Mr. X	Robert Montgomery - Elizabeth Allan	Feb. 23	91	Mar. 3
Operator Thirteen	Marion Davies-Gary Cooper	June 15	86	June 18
Queen Christina	Greta Garbo-John Gilbert	Feb. 9	103.	Dec. 30,'33
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 30	90	Mar. 31
Sadie McKee	Joan Crawford-Franchot Tone	May 11	95	May 12
Show-Off, The	Spencer Tracy-Madge Evans	Mar. 9	80	Mar. 3
Stamboul Quest	Myrna Loy-George Brent	July 13	90	
(See "In the Cutting Room," June 23.)				
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr. 20	116	Apr. 28
Thin Man, The	William Powell-Myrna Loy	May 25	*95	May 19
This Side of Heaven	Lionel Barrymore-Fay Bainter	Feb. 2	76	Jan. 27
Viva Villa!	Wallace Beery-Fay Wray	Apr. 27	115.	Apr. 7
You Can't Buy Everything	May Robson-Jean Parker	Jan. 26	85	Feb. 10

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March			
Born to Be Kissed	Jean Harlow-Franchot Tone	July 20		
(See "In the Cutting Room," June 16.)				
Chained	Joan Crawford-Clark Gable			
Death on the Diamond	Robert Young-Madge Evans			
Four Walls	Franchot Tone - Karen Morley - May Robson-Mae Clarke			
Have a Heart	Jean Parker - James Dunn - Stuart Erwin - Una Merkel			
Hide Out	Robert Montgomery - Loretta Young			
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald			
Painted Veil, The	Greta Garbo-Herbert Marshall			
Paris Interlude	Otto Kruger - Robert Young - Madge Evans - Una Merkel	July 27	*85	
(See "In the Cutting Room," July 7.)				
Student Tour	Charles Butterworth - Jimmy Durante	Aug. 3		
(See "In the Cutting Room," June 23.)				
Treasure Island	Wallace Beery - Jackie Cooper-Lionel Barrymore-Otto Kruger	Aug. 10	*95	
(See "In the Cutting Room," May 19.)				
Untitled	Constance Bennett - Herbert Marshall - Hugh Williams			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars In Ermine	Lionel Atwill	Apr. 1	70	Feb. 24
Blue Steal	John Wayne	May 10	54	May 12
City Limits	Ray Walker-Sally Blane-Frank Craven	May 1	70	June 23
House of Mystery, The	Verna Hillie-Ed Lowry	June 1	61	
Loudspeaker, The	Ray Walker-Jacqueline Wells	May 30	67	May 12
Lucky Texan, The	John Wayne	Jan. 22	55	Jan. 27
Man from Utah, The	John Wayne	May 15	55	
Manhattan Love Song	Dixie Lee-Robt. Armstrong	May 1	73	Mar. 31
Money Means Nothing	Wallace Ford-Gloria Shea	June 15	70	May 19
Monte Carlo Nights	Mary Brian-John Darrow	May 20	62	
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keefe	Mar. 15	62	Mar. 31
Randy Rides Alone	John Wayne	June 10	54	June 23
Sixteen Fathoms Deep	Sally D'Neil-Creighton Chaney	Jan. 1	59	Feb. 10
Wast of the Divide	John Wayne-Virginia B. Faire	Mar. 1	54	Jan. 20
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb. 15	68	Jan. 27

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl of the Limberlost	Marian Marsh-Ralph Morgan			
Happy Landings	Ray Walker-Jacqueline Wells	Sept. 1		
Healer, The				
Jane Eyre	Colin Clive - Virginia Bruce	Aug. 15	65	
(See "In the Cutting Room," June 2.)				
King Kelly of the U. S. A.	Guy Robertson-Irene Ware			
Moonstone, The	David Manners-Phyllis Barry	Aug. 20		
Reckless Romeos	Robt. Armstrong-Wm. Cagney			
Shock	Ralph Forbes-Gwenillian Gill	Aug. 1	66	
Star Packer, The	John Wayne-Verna Hillie	July 30	54	
Tomorrow's Youth	Dickie Moore-Martha Sleeper-John Miljan-Gloria Shea	Sept. 15		

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All of Me	Fredric March-Miriam Hopkins-George Raft	Jan. 19	71	Jan. 13
Bolero	George Raft-Carole Lombard	Feb. 23	80	Feb. 17
Come On, Marines	Richard Arlen-Ida Lupino	Mar. 23	68	Mar. 10
Death Takes a Holiday	Fredric March - Evelyn Venable	Mar. 30	78	Jan. 20
(Reviewed under the title, "Strange Holiday")				
Double Door	Evelyn Venable-Kent Taylor	May 4	75	Apr. 28
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson-Doug. Montgomery	Jan. 5	78.	Dec. 30,'33
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan. 28	95	Feb. 3
Good Dame	Sylvia Sidney-Fredric March	Feb. 18	72	Feb. 10
Great Flirtation, The	Elissa Landi-Adolpha Menjou-David Manners	June 15	71	June 9
Here Comes the Groom	Jack Haley-Patricia Ellis-Neil Hamilton-Isabel Jewell	June 22	64	June 16
His Double Life	Roland Young-Lillian Gish	Jan. 12	68.	Dec. 30,'33
Kiss and Make Up	Cary Grant-Genevieve Tobin	July 6	70	June 16
Last Round-Up, The	Randolph Scott-Barbara Fritchie	Jan. 28	65	Jan. 6
Little Miss Marker	Adolphe Menjou-Dorothy Dell-Shirley Temple	June 1	80	May 5
Many Happy Returns	Guy Lombardo-Burns and Allen	June 8	60	May 12
Melody In Spring	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern	Apr. 20	76	Mar. 24
Miss Fana's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan. 12	68.	Dec. 23,'33
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Oakie	Mar. 25	89	May 12
No More Women	Edmund Lowe-Victor McLaglen	Feb. 23	72	Feb. 17
Old-Fashioned Way, The	W. C. Fields	July 13	*65	
(See "In the Cutting Room," June 9.)				
Private Scandal	Mary Brian-Phillips Holmes	May 11	65	May 5
Search for Beauty	Larry ("Buster") Crabbe-Ida Lupino	Feb. 2	75	Jan. 20
She Made Her Bed	Sally Eilers-Richard Arlen	Mar. 9	78	Feb. 24
Shoot the Works	Jack Oakie-Ben Bernie-Dorothy Dell-Arline Judge	June 29	81	June 30
Six of a Kind	C. Ruggles - M. Boland - W. C. Fields - A. Skipworth - Burns and Allen	Feb. 9	65	Jan. 27
Thirty Day Princess	Sylvia Sidney-Cary Grant	May 18	60	May 5
Trumpet Blows, The	George Raft - Adolphe Menjou - Frances Drake	Apr. 13	72	Apr. 7
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr. 27	74	May 5
Wharf Angel	Victor McLaglen-Dorothy Dell-Preston Foster	Mar. 16	62½	Apr. 28
Witching Hour, The	Judith Allen-Tom Brown	Apr. 27	64	Apr. 28
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe	Apr. 6	70	Mar. 31

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cleopatra	Claudette Colbert - Henry Wilcoxon - Warren William			
Crime Without Passion	Claude Rains			
Elmer and Elsie	Geo. Bancroft-Frances Fuller	July 27		
Ladies Should Listen	Cary Grant-Frances Drake	Aug. 10	*62	
Mrs. Wiggs of the Cabbage Patch	Pauline Lord - W. C. Fields - ZaSu Pitts - Kent Taylor Evelyn Venable			
Notorious Sophie Lang	Gertrude Michael - Paul Cavanagh	July 20		
Now and Forever	Gary Cooper-Carole Lombard			
Pursuit of Happiness, The	Francis Lederer - C. Ruggles - Mary Boland			
Scarlet Empress, The	Marlene Dietrich-John Lodge	Aug. 17	100	Apr. 28
She Loves Me Not	Bing Crosby-Miriam Hopkins	Aug. 31	*80	
Untitled	Mae West	Aug. 3		
(See "It Ain't No Sin," "In the Cutting Room," May 12.)				
You Belong to Me	Lee Tracy-Helen Mack	Aug. 24		

PINNACLE PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chloe	Dlive Borden-Reed Howes	Apr. 1	64	
Hired Wife	Greta Nissen-Weldon Heyburn	Mar. 1	65	Mar. 24
Playthings of Desire	Linda Watkins-James Kirkwood	Mar. 15	58	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ferocious Pal, The	Kazan - Ruth Sullivan - Robert Manning	Feb. 2	55	
Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May 6	54	
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec. 4,'33	58	
Little Damozel	Anna Neagle-James Rennie	June 11	59	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chandu	Bela Lugosi			
Peck's Bad Boy	Jackie Cooper-Thomas Meighan-Dorothy Peterson-O. P. Heggie-Jackie Searl			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cockeyed Cavaliers	Wheeler and Woolsey	June 29	72	June 16
Crime Doctor	Otto Kruger-Karen Morley	Apr. 27	74	Mar. 17
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May 4	73	Apr. 7
Hips, Hips, Hooray!	Wheeler and Woolsey	Feb. 2	68	Jan. 27
Keep 'Em Rolling	Walter Huston-Frances Dee	Mar. 2	69½	Feb. 10
Let's Try Again	Diana Wynyard-Clive Brook	July 6	67	June 30
Life of Vergie Winters	Ann Harding-John Boles	June 22	82	June 23

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Long Lost Father	John Barrymore-Helen Chandler	Jan. 19	63	Feb. 24
Lost Patrol, The	McLaglen-Karloff	Feb. 16	75	Feb. 3
Man of Two Worlds	Francis Lederer-Elissa Landi	Feb. 9	96½	Jan. 20
Meanest Gal In Town, The	ZaSu Pitts - Pert Kelton - El Brendel - James Gleason - "Skeets" Gallagher	Jan. 12	67	Mar. 10
Murder on the Blackboard	James Gleason-Edna May Oliver	June 15	71½	June 2
Sing and Like It	ZaSu Pitts - Pert Kelton - Edward Everett Horton	Apr. 20	72	Apr. 21
Spitfire	Katharine Hepburn	Mar. 30	88	Feb. 24
Stingaree	Irene Dunne-Richard Dix	May 25	76½	May 12
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	June 1	74½	May 5
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16	77	May 12
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr. 13	76	Apr. 21
Two Alone	Jean Parker-Tom Brown	Jan. 26	74	Jan. 20
We're Rich Again	Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe - Edna May Oliver	July 13	*75	June 23
Where Sinners Meet	Clive Brook-Diana Wynyard	May 18	72½	Apr. 28
Wild Cargo	Frank Buck	Apr. 6	96	Mar. 31

Coming Attractions

Age of Innocence, The ..... Irene Dunne-John Boles
(See "In the Cutting Room," June 30.)
Bachelor Bait ..... Pert Kelton-Stuart Erwin ..... July 20 ..... *75 ..... June 16
Down to Their Last Yacht ..... Sidney Blackmer - Sidney Fox ..... Aug. 3
(See "In the Cutting Room," May 19.)
Fountain, The ..... Ann Harding - Brian Aherne - Paul Lukas
(See "In the Cutting Room," June 23.)
Gay Divorce, The ..... Fred Astaire-Ginger Rogers
(See "In the Cutting Room," July 7.)
Green Mansions ..... Dolores Del Rio-Joel McCrea
Hat, Coat, and Glove ..... Ricardo Cortez-Barbara Robbins ..... Aug. 27
(See "In the Cutting Room," June 9.)
His Greatest Gamble ..... Richard Dix-Dorothy Wilson ..... Aug. 10 ..... 70½ ..... June 23
Of Human Bondage ..... Leslie Howard-Bette Davis ..... July 27 ..... 83 ..... July 7
Their Big Moment ..... ZaSu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot ..... Aug. 17

SHOWMENS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Bengal	Harry Schenck	May 2	72	Apr. 28
Big Race, The	Boots Mallory-John Darrow	Dec. 1,'33	71	
Moth, The	Sally O'Neil-Paul Page	Jan. 15	63	
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15	68	

Coming Attractions

Golden Head
Souls In Pawn
Special Duty
Unlimited
Within the Rock ..... Lila Lee-Creighton Chaney

STATE RIGHTS

Features

Title	Star	Dist-r.	Rel. Date	Running Time Minutes	Reviewed
Are We Civilized?	William Farnum	Raspin		70	June 23
Ariane	Elizabeth Bergner - Percy Marmont	Blue Ribbon Photoplays	Mar. 6	69	Apr. 7
Criminal at Large	Emlyn Williams-Cathleen Nesbitt.	Helber Prods.	Dec. 15,'33	67	Jan. 6
Death Parade, The	(War Film)	Henry Zapp		77	Feb. 3
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Plcts.	Jan. 15	80. Dec. 30,'33	
Film Parade		General Plcts.	Jan. 12	55	
Found Alive	Barbara Bedford	Ideal	Feb. 10	56	Feb. 24
Get That Venus	Ernest Truex-Jean Arthur	Regent Plcts.			
Hell on Earth	All Star	Aeolian Plcts.	Jan. 27	70	Feb. 10
Hitler's Reign of Terror		Jewel Prods.	Apr. 30	67	May 12
Le Gong (Dance of the Virgins)		Bennett Plcts.		55	Jan. 20
Lost Jungle, The	Clyde Beatty	Mascot	May 1	7 rls.	
No Funny Business	Gertrude Lawrence-Laurence Olivier	Ferrone Prods.	Mar. 7	60	
Sweden, Land of the Vikings		Associated Cinemas	Jan. 3	70	Jan. 13
Through the Centuries		Beacon Films	Dec. 1,'33	70. Dec. 16,'33	
Unknown Soldier Speaks, The		Lincoln Prods.		67	June 2
War's End		Capital		28	May 26
White Heat	Virginia Cherrill-Mona Maris-Hardie Albright	J. D. Trop	July 15	62	June 30
Wine, Women and Song	Lilyan Tashman-Lew Cody	I. E. Chadwick		70 Dec. 23,'33	
Woman Condemned	Claudia Dell	Marcy Plcts.	Apr. 4	66	
World In Revolt, The		Mentone		69	June 16

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Be Bad	Loretta Young-Cary Grant	May 18	61	June 9
Catherine the Great	Douglas Fairbanks, Jr.-Elizabeth Bergner	Apr. 13	93	Feb. 10
Gallant Lady	Ann Harding-Clive Brook	Jan. 5	82. Dec. 9,'33	
House of Rothschild, The	George Arliss	Apr. 6	86	Mar. 10
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Mar. 9	77	Feb. 3
Moulin Rouge	Constance Bennett - Franchot Tone - T. Carminati	Jan. 19	70. Dec. 23,'33	
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Mar. 2	88	Jan. 13
Palooka	Jimmy Durante-Stuart Erwin-Lupe Velez	Feb. 16	86	Jan. 27
Sorrell and Son	H. B. Warner	Apr. 20	85	Jan. 6

Coming Attractions

Affairs of Cellini, The ..... Fredric March-Constance Bennett-Frank Morgan-Fay Wray ..... Aug. 3 ..... 79 ..... Apr. 21
(Reviewed under the title "The Firebrand")
Bulldog Drummond Strikes Back ..... Ronald Colman-Loretta Young ..... July 20 ..... 83 ..... May 19
Count of Monte Cristo, The ..... Robert Donat-Elissa Landi
(See "In the Cutting Room," July 7.)
Kid Millions ..... Eddie Cantor - Ann Sothern-Ethel Merman
Last Gentleman, The ..... George Arliss ..... 72 ..... May 12
Nell Gwyn ..... Anna Neagle-Cedric Hardwicke 75
Our Daily Bread ..... Karen Morley-Tom Keene
(See "In the Cutting Room," May 19.)
Private Life of Don Juan, The ..... Douglas Fairbanks, Sr.
Scarlet Pimpernel, The (Tent.) ..... Leslie Howard-Merle Oberon
Transatlantic Merry-Go-Round ..... Jack Benny - Gene Raymond - Nancy Carroll-Sydney Howard
We Live Again ..... Anna Sten-Fredric March

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of a Gentleman	Paul Lukas - Leila Hyams - Patricia Ellis	May 14	66	May 12
All Quiet on the Western Front (Reissue)	Lew Ayres	Apr. 2	84. Apr. 26,'30	
Beloved	John Boles-Gloria Stuart	Jan. 22	82. Dec. 23,'33	
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May 7	65	May 26
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan. 1	68	Jan. 13
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19	78	Mar. 3
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5	60	Apr. 7
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan. 15	77	Jan. 27
Embarrassing Moments	Chester Morris-Marian Nixon	July 9	67	
Glamour	Constance Cummings - Paul Lukas	Apr. 9	74	Apr. 7
Half a Sinner	Joel McCrea-Sally Blane	Apr. 30	78½	Apr. 28
Honor of the Range	Key Maynard	Apr. 16	61	May 5
I Give My Love	Wynne Gibson-Paul Lukas	June 25	69	June 2
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12	67	Apr. 28
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr. 16	76	Apr. 14
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 26	68	Mar. 17
Let's Talk It Over	Chester Morris - Mae Clarke	June 11	69	June 23
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	June 4	98	May 26
Love Birds, The	Summerville-Pitts	Mar. 12	62	Apr. 21
Love Captive, The	Nils Asther-Gloria Stuart	May 21	61	June 16
Madame Spy	Fay Wray-Nils Asther	Jan. 8	70	Jan. 6
Midnight	O. P. Heggie-Sidney Fox	Jan. 29	80	Mar. 17
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb. 26	65	Jan. 6
Smoking Guns (Reviewed under the title "Doomed to Die.")	Ken Maynard-Gloria Shea	June 11	65	Apr. 21
Uncertain Lady	Genevieve Tobin-Edward Everett Horton	Apr. 23	65	June 30
Wheels of Destiny	Ken Maynard	Feb. 19	64	Apr. 14

Coming Attractions

Gift of Gab ..... Edmund Lowe - Gloria Stuart - Alice White
Human Side, The ..... Adolphe Menjou-Doris Kenyon ..... Aug. 20
Imitation of Life ..... Claudette Colbert
Million Dollar Ransom ..... Mary Carlisle - Edward Arnold-Phillips Holmes
One More River ..... Diana Wynyard - Colin Clive - Frank Lawton - Mary Astor - Reginald Denny ..... July 30
(See "In the Cutting Room," June 9)
Romance in the Rain ..... Roger Pryor - Heather Angel - Esther Ralston-Victor Moore ..... Aug. 6
There's Always Tomorrow (T.) ..... Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes
(See "In the Cutting Room," June 9)
Wake Up and Dream ..... Russ Columbo - June Knight - Roger Pryor

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As the Earth Turns	Jean Muir-Donald Woods	Apr. 14	73	Feb. 10
Dr. Monica	Kay Francis-Warren William	June 23	65	May 26
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin	Jan. 13	61	Jan. 20
Gambling Lady	Barbara Stanwyck	Mar. 31	66	Mar. 10
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr. 7	66	Feb. 24
He Was Her Man	James Cagney-Joan Blondell	June 16	70	May 26
Heat Lightning	Aline MacMahon-Preston Foster-Ann Dvorak-Lyle Talbot	Mar. 3	63	Mar. 17
Hi, Nellie!	Paul Muni	Jan. 20	75	Feb. 3
I've Got Your Number	Joan Blondell-Pat O'Brien	Feb. 24	68	Feb. 10
Jimmy the Gent	James Cagney-Bette Davis	Mar. 17	67	Mar. 31
Key, The	Edna Best - William Powell - Colin Clive	June 9	71	May 26
Madame Du Barry	Dolores Del Rio-Victor Jory	July 14	79	
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods	May 12	64	May 19
Modern Hero, A	Richard Barthelmess	Apr. 21	71	Apr. 28
Personality Kid, The	Pat O'Brien-Glenda Farrell	July 7	68	June 9
Smarty	Joan Blondell-Warren William	May 19	64	May 26
Upper World	Warren William - Mary Astor-Ginger Rogers	Apr. 28	72	Apr. 7

Coming Attractions

Case of the Howling Dog, The ..... Warren William-Mary Astor
Dames ..... Ruby Keeler - Dick Powell - Joan Blondell ..... Sept. 1
(See "In the Cutting Room," July 7.)
Dragon Murder Case, The ..... Warren William ..... Aug. 25
(See "In the Cutting Room," June 23.)
Flirtation Walk ..... Dick Powell-Ruby Keeler-Pat O'Brien
(See "In the Cutting Room," June 30.)
Friends of Mr. Sweeney ..... Charlie Ruggles-Ann Dvorak ..... July 28 68
(See "In the Cutting Room," May 5)
Gentlemen Are Born ..... Dick Powell-Josephine Hutchinson
Here Comes the Navy ..... James Cagney - Pat O'Brien - Gloria Stuart ..... July 21 ..... *80 ..... July 7
Housewife ..... George Brent-Bette Davis ..... Aug. 11 69
Lady Surrenders, A ..... Jean Muir-George Brent
Lost Lady, A ..... Barbara Stanwyck

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adieu Les Beaux Jours	Brigitte Helm - Jean Gabin	Ufa	Apr. 21	100	May 19
Autumn Crocus	Ivor Novello-Fay Compton	Associated Talking Pictures			Apr. 14
Cities of the Desert		L. M. B. Films			May 26
End of the World, The	Victor Francen-Collette Darfeuil	Harold Auten	Apr. 12	54	Apr. 28
How's Chances?	Tamara Dean-Harold French	Fox-British			June 30
Lash, The	Lyn Harding-John Mills	Radio			May 19
Passing Shadows	Edmund Gwenn-Barry Mackay	Fox			May 19
Petterson and Bendel	Adolf Jahr-Sammy Friedmann	Scandinavian Talking Plcts.	Jan. 1	148	Mar. 10
Pledge, The	Line Noro - Jean Galland	Protex	Mar. 13	96	Mar. 24
Red Wagon	Charles Bickford - Raquel Torres - Greta Nissen	British Int'l			
Return of Bulldog Drummond	Ralph Richardson	British Int'l		67	June 16
Saint Anthony of Padua	Carlo Pinzauti	Integrity Film	Feb. 8	90	Feb. 17
Secret of the Loch, The	Seymeur Hicks-Frederick Peisley	Associated British Films			June 16
Turkey Time	Tom Walls - Ralph Lynn	Gaumont-British		71	Mar. 24
Two Orphans, The	Yvette Guilbert - Rosine Derean - Renee Saint-Cyr	Blue Ribbon Photoplays	Feb. 6	92	Feb. 24
Wild Boy	Mick the Miller	Gaumont-British			May 19

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLDR CARTOONS		
Jack and the Beanstalk	Dec. 23,'33	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 rl.
The Queen of Hearts	June 25	7
Aladdin	July 30	1 rl.

COLUMBIA

Title	Rel. Oate	Min.
BROADWAY CDMEDIES		
Elmer Steps Out (Walter Catlett)	Feb. 28	20
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby	June 15	2 rls.
Hold Your Temper (Leon Errol)	Dec. 15,'33	20
Plumbing for Gold (Sidney and Murray)	June 29	2 rls.
Radio-dough (Sidney and Murray)	Feb. 5	2 rls.
Stable Mates	Apr. 6	2 rls.
When Oo We Eat?	Mar. 19	2 rls.
Ten Baby Fingers (Sidney and Murray)	Jan. 26	2 rls.
KRAZY KAT KARTOONS		
Autograph Hunter	Jan. 5	1 rl.
Busy Bus	Apr. 20	1 rl.
Bowery Daze	Mar. 30	1 rl.
Cinder Alley	Mar. 9	1 rl.
Curio Shop, The	Dec. 15,'33	7
Masquerade Party	May 11	1 rl.
Southern Exposure	Feb. 5	1 rl.
Tom Thumb	Feb. 16	1 rl.
LAUGHING WITH MEOBURY		
3—In South America	Oec. 22,'33	1 rl.
4—Among the Nordies	Feb. 20	1 rl.
5—In India	Apr. 20	1 rl.
6—In Ethiopia	June 15	1 rl.
MARCH DF THE YEARS		
No. 5—	Jan. 24	1 rl.
No. 6—	Jan. 24	1 rl.
No. 7—	Feb. 24	1 rl.
No. 8—	Mar. 23	1 rl.
No. 9—	May 15	1 rl.
MICKEY McGUIRE COMEOIES		
4—Mickey's Minstrels	Jan. 11	18
5—Mickey's Rescue	Mar. 23	2 rls.
6—Mickey's Medicine Man	May 18	2 rls.
MINUTE MYSTERIES		
No. 3—The Clown Dies	Dec. 14,'33	1 rl.
No. 4—When the Lights Went Out	Oec. 15,'33	1rl.
No. 5—The Missing Clue	Jan. 22	1 rl.
No. 6—Hidden Evidence	May 30	1 rl.
No. 7—Dne Way Out	June 15	1 rl.
MUSICALS		
No. 3—School for Romance (Lou Holtz)	Jan. 31	2 rls.
No. 4—Love Oetective (Frank Albertson)	Feb. 28	2 rls.
No. 5—Women Haters	May 5	2 rls.
No. 6—Susie's Affair	June 1	2 rls.
SCRAPPY CARTOONS		
Auto Show	Dec. 8,'33	1 rl.
Aw, Nurse	Mar. 9	7
Scrappy's Art Gallery	Jan. 12	1 rl.
Scrappy's Dog Show	May 18	1 rl.
Scrappy's Relay Race	July 7	1 rl.
Scrappy's Television	Jan. 29	1 rl.
Scrappy's Theme Song	June 15	1 rl.
Scrappy's Toy Shop	Apr. 13	1 rl.
SCREEN SNAPSHOTS		
No. 2	Dec. 14,'33	1 rl.
No. 3	Jan. 18	1 rl.
No. 4	Feb. 7	1 rl.
No. 5	Feb. 18	1 rl.
No. 6	Mar. 16	1 rl.
No. 7	Apr. 24	1 rl.
No. 8	May 18	1 rl.
No. 9	June 8	1 rl.
WDRLD DF SPORT		
Cyclomania	May 30	1 rl.
Oumb Champs	Apr. 20	1 rl.
Harnessed Lightning	May 17	1 rl.
Heigh-Ho the Fox		1 rl.
It's Sport in Any Language	Dec. 30,'33	1 rl.
What Price Speed	Dec. 2,'33	1 rl.
Winter Thrills	Feb. 4	1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WDMAN SERIES (TOM TERRIS)		
1. Veiled Oancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHDRTS		
Bride of Samoa	Mar. 1	26
Dawn to Dawn (Julie Hayden)	Oec. 25,'33	35
Frankie and Johnny (Charles Laughton)	Apr. 15	8
Lot in Sodom (Frederic Haak)	Dec. 25,'33	26
Miro Unga	Aug. 15	9
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making (Frank Albertson)	Oct. 1	17
Sword of the Arab (Duncan Renaldo)	Sept. 15	28
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANOY CLYOE CDMEOIES		
An Old Gypsy Custom	Jan. 12	18
Half Baked Relations	June 1	19
Hello Prosperity	Apr. 20	18
Super Snooper, The	Feb. 9	20
BABY BURLESKS		
Gimme My Quarterback	Jan. 26	9
BATTLE FOR LIFE		
Born to Oie	Mar. 16	8
City of Wax	Feb. 9	9
Nature's Gangsters	June 15	7
Spotted Wings	June 8	7
CORONET COMEOIES		
Good Bad Man, The	Oec. 8,'33	22
Hotel Anchovy	Apr. 13	18
Inventors, The	Feb. 2	20
North of Zero	Jan. 19	17
FROLICS OF YOUTH		
Managed Money	Feb. 23	20
Pardon My Pups	Jan. 26	19
MERMAID COMEOIES (Harry Langdon)		
No Sleep on the Oeep	Apr. 6	21
Pop's Pal	Dec. 29,'33	18
Trimmed in Furs	Jan. 5	18
MDRAN ANO MACK CDMEDIES		
Freeze-Out, The	Oec. 22,'33	19
MUSICAL COMEDIES		
Elopement	June 29	2 rls.
Going Spanish	Mar. 2	21
Poppin' the Cork	Dec. 15,'33	25
ROMANTIC JOURNEYS		
Canyon of Romance	Dec. 8,'33	10
Lost Race, The	Apr. 13	8
Mediterranean Blues	Feb. 23	9
Paradise of the Pacific	June 1	9
SDNG HIT STORIES		
Doctor, The	Feb. 23	8
Trav'lling the Road (Alexander Gray)	Feb. 9	9
STAR CDMEOY SPECIALS		
Allez Oop	May 25	21
Dog-Gone Babies	June 29	20
Expectant Father, The	Feb. 16	21
Gold Ghost, The	Mar. 16	21
TERRY-TOONS		
Busted Blossoms	Aug. 10	1 rl.
Holland Oays	Jan. 12	6
In Venice	Dec. 15,'33	6
Irish Sweepstakes	July 27	1 rl.
Joe's Lunchwagon	Apr. 6	6
Just a Clown	Apr. 20	6
King's Daughter, The	May 4	6
Last Straw, The	Feb. 23	6
Lion's Friend, The	May 18	6
Mad House, A	Mar. 23	6
My Lady's Garden	July 13	1 rl.
Owl and the Pussycat, The	Mar. 9	6
Pandora	June 1	6
Rip Van Winkle	Feb. 9	6
See the World	June 29	6
Slow But Sure	June 15	6
Sunny South, The	Dec. 29,'33	6
Three Bears, The	Jan. 26	6
TDM HOWARO CDMEDIES		
Big Meow, The	Mar. 9	19
Good Scout, A	Apr. 27	18
TREASURE CHEST		
Air Maniacs	Oec. 15,'33	11
Bosom Friends	Mar. 30	8
Day Dreams	Dec. 8,'33	11
Hula Honeymoon	Mar. 2	7
Pagliacci	Apr. 6	11
What Does 1934 Hold?	Dec. 22,'33	11

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Answering the Riot Call!	Dec. 22,'33	9
Outdoing the Oaredevils	Mar. 2	9
With the Navies of the World	Mar. 23	9
On Western Trails	Apr. 13	9
Chasing the Champions	May 18	9
MAGIC CARPET SERIES		
Gem of the Sea	Dec. 15,'33	9
Rural England	Dec. 22,'33	9
London Medley	Dec. 29,'33	9
Flemish Folk	Jan. 5	9
Tunisian Travels	Jan. 19	9
Sentinels of the Sea	Jan. 26	9
Roaming the Netherlands	Feb. 9	9
Under Moroccan Skies	Feb. 16	9
A Journey in Flanders	Feb. 23	9
Fortunate Isles	Apr. 13	9
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
MDVIE TINTYPE SERIES		
Helen of the Chorus	Dec. 10,'33	10
The Extravagant Wife	Jan. 5	10
The Girl from the Country	Jan. 19	10
Emma's Dilemma	Feb. 2	10
Love's Old Sweet Song	Feb. 16	10
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Oate	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)	(Variable)	
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELDDY MAKERS		
Sammy Fain		7
Cliff Friend		9
Benny Davis		8
Gus Edwards		9
Stephen Foster		10
Fields and McHugh		9
Carrie Jacobs Bond		9
DRGANLDGUES		
Songs of the Hills		6
Sally		7
Night of Romance		7
Tongue Twisters		7
Ship of Dreams		7
Melody on Parade		7
Home Again		8
Tintypes		6
Driental Phantasy		8
Drgan Festival		9
Melody Tour		8
Drganlogue-ing the Hits		8
Melodies of Love		8
Songs of the Range		6
Rhapsody in Black		1 rl.
Wine, Woman and Song		1 rl.
Eili Eill		1 rl.
PET SUPERSTITIDNS		
Spilled Salt (Phyllis Barry-Geo. Lewis-J. Carrol Naish)		10
SPECIAL		
She Whoops to Conquer (ZaSu Pitts-Billy Bevan-Daphne Pollard)		2 rls.

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Mixed Nuts	Feb. 17	19
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
Next Week-End	Feb. 24	16
Twin Screws	Dec. 23,'33	19
CHARLEY CHASE		
Another Wild Idea	June 16	19
Cracked Iceman	Jan. 27	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	18
It Happened One Oay	July 7	19
Luncheon at Twelve	Dec. 9,'33	21
IRVIN S. COBB		
Speaking of Relations		19
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
British Guiana	Oec. 16,'33	9
Citadels of the Mediterranean		
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Oay in Venice	Dec. 2,'33	9
Egypt, Kingdom of the Nile	May 19	10
Glimpses of Erin		1 rl.
Italy, Land of Inspiration	Feb. 24	9
Temple of Love, The		10
Tibet, Land of Isolation	Mar. 17	9
GOOFY MOVIES		
No. 1	Dec. 23,'33	9
No. 2	Feb. 24	10
No. 3	Mar. 24	10
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
LAUREL & HARDY		
Going Bye-Bye		2 rls.
Oliver the Eighth	Jan. 13	28
MGM CARTDDNS (TECHNICDLDR)		
Discontented Canary		9
MUSICAL COMEDIES		
Apples to You	Apr. 7	20
Benny from Panama	May 26	19
Duke for a Day, A	May 12	20
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19
MUSICAL REVUES		
Big Idea, The	May 12	20
Jail Birds of Paradise (Color)	Mar. 10	18
Gentlemen of Polish		2 rls.
Roast Beef and Movies	Dec. 2,'33	17
What Price Jazz?		18
DDDITIES		
Attention, Suckers!	June 9	10
Dartmouth Days		11
Flying Hunters	May 12	7
Little Feller	May 26	8
Nipups	Apr. 28	9
Old Shep	June 23	9
Pichianni Troupe		1 rl.
Pro Football		1 rl.
Roping Wild Bears	Feb. 10	9
Taking Care of Baby		9
Trick Golf	Mar. 24	8
Vital Victuals (Color)	Mar. 3	10
OUR GANG		
First Roundup, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	18
Honky-Donkey	June 2	17
TODO-KELLY		
Air Fright	Dec. 23,'33	19
Babes in the Goods	Feb. 10	19
I'll Be Suing You	June 23	19
Maid in Hollywood	May 19	20
Soup and Fish	Mar. 31	18
Three Chumps Ahead		2 rls.

Title	Rel. Date	Min.
WILLIE WHOPPER		
Cave Man		7
Davy Jones' Locker	Jan. 13	7
Hell's Fire	Feb. 17	7
(Color)		
Insultin' the Sultan	Apr. 14	8
Rasslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8
Spite Flight	Dec. 2,'33	8
Stratos-Fear	Dec. 16,'33	8

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
1. The Seventh Wonder	Dec. 1,'33	10
2. City of the Sun	Jan. 1	10
3. Love's Memorial	Feb. 1	10
4. Children of the Nile	Mar. 1	10
5. The Peacock Throne	Apr. 1	10
6. Jungle Bound	May 1	10
7. The Last Resort	June 1	10
8. Mother Ganges	July 1	10
9. The First Paradise	Aug. 1	10
10. Dravidian Glamor	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Life Guard	July 13	1 rl.
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Betty in Blunderland	Mar. 2	7
Dancing on the Moon	July 13	1 rl.
Ha! Ha! Ha!	Mar. 2	7
Parade of Wooden Soldiers	Dec. 1,'33	9
Red Hot Mamma	Feb. 2	8
She Wronged Him Right	Jan. 5	7
HEADLINERS		
All on Oeck	Mar. 30	9
Broadway Knights (Yacht Club Boys)	Feb. 23	10
Little Jack Little Revue (Little Jack Little and Orchestra - Gypsy Nina - Do Re Mi Trio)	May 11	10
Mr. W's Little Game (Alexander Woollcott)	June 8	10
New Deal Rhythm ("Buddy" Rogers)	Apr. 13	8
Station T.D.T.	Jan. 19	10
Underneath the Broadway Moon (Isham Jones and Orchestra-Eton Boys-Vera Van)	June 29	11
Where's That Tiger? (Borrah Minnevitch)	Dec. 22,'33	10
HDLLYWOOO ON PARADE		
No. 5	Dec. 8,'33	11
No. 6	Jan. 5	11
No. 7	Feb. 2	11
No. 8	Mar. 2	11
No. 9	Mar. 30	11
No. 10	Apr. 27	11
No. 11	May 25	11
No. 12	June 22	10
No. 13	July 20	11
PARAMOUNT PICTORIAL		
No. 5—The Old Mill—Jack Frost, Master Oecorator—Song Makers of the Nation	Dec. 1,'33	11
No. 6—Southward Ho—Trees—Gilda Gray	Oec. 29,'33	10
No. 7—Queer Fish—Liquid Air—Lanny Ross	Jan. 26	10
No. 8—Sponging on Old Nassau — What Next, Ladies?—Song Makers of the Nation, Gordon and Revel	Feb. 23	10
No. 9—Song Makers of the Nation, Lewis and Sherman — Winter—Meshie, Child of a Chimpanzee	Mar. 23	10
No. 10 — Here's How — A House for a Song—Song Makers of the Nation, Con Conrad	Apr. 20	10
No. 11—More or Less—The Eyes of Science — Song Makers of the Nation, Ralph Rainger	May 18	10
No. 12—Let's Make Up—Fairy of the Flowers—Song Makers of the Nation, Harold Arlen	June 15	10
No. 13—Songs of the Drgan—The River and Me—Wings Over the North—Roy Smeck	July 13	10
PDPEYE THE SAILOR		
Can You Take It	Apr. 27	7
Let's You and Him Fight	Feb. 16	7
Man on the Flying Trapeze, The	Mar. 30	7
Seasin's Greetinks	Dec. 8,'33	6
Shiver Me Timbers	July 27	1 rl.
Shoein' Hosses	June 1	7
Sock-a-Bye Baby	Jan. 19	7
Strong to the Finich	June 29	1 rl.
Wild Elephinks	Dec. 29,'33	7
SCREEN SONGS		
Keeps Rainin' All the Time (Gertrude Niesen)	Jan. 12	10
Lazybones (Borrah Minnevitch)	Apr. 13	7
Let's All Sing Like the Birdies Sing	Feb. 9	8
Love Thy Neighbor (Mary Small)	July 20	1 rl.
She Reminds Me of You (Eton Boys)	June 22	1 rl.
Sing, Babies, Sing (Baby Rose Marie)	Oec. 15,'33	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
This Little Piggie Went to Market	May 25	7
Singin' Sam		
Tune Up and Sing	Mar. 9	7
Lanny Ross		
SCREEN SOUVENIRS		
No. 5	Dec. 15,'33	10
No. 6	Jan. 12	10
No. 7	Feb. 9	10
No. 8	Mar. 9	10
No. 9	Apr. 6	10
No. 10	May 4	10
No. 11	June 1	10
No. 12	June 29	10
No. 13	July 27	10
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 6—Around the Calendar	Dec. 22,'33	10
No. 7—Jumping Giants	Jan. 26	11
No. 8—Horsepower	Feb. 16	11
No. 9—Flying Bodies	Mar. 23	10
No. 10—Animal Antics	Apr. 13	10
No. 11—Marine Marvels	May 11	11
No. 12—Lucky Anglers	June 8	11
No. 13—Good Shape	July 6	11
TWO-REEL COMEDIES		
Circus Hoodoo	Feb. 16	21
Harry Langdon		
Cold Turkey	Dec. 1,'33	19
Joseph Cawthorn		
Gold Nuggets	Feb. 2	18
Walter Catlett		
Just an Echo	Jan. 19	20
Bing Crosby		
Making the Rounds	July 6	21
Pallette-Catlett		
New Dealers, The	Apr. 6	20
Pallette-Catlett		
News Hounds	June 1	20
Pallette-Catlett		
No More Bridge	Mar. 16	21
Leon Errol		
Oil's Well	May 4	22
Chic Sale		
Old Bugler, The	Jan. 5	20
Chic Sale		
Petting Preferred	Apr. 27	19
Please	Dec. 15,'33	22
Bing Crosby		
Roaming Romeo, A	Dec. 29,'33	21
Harry Langdon		
Up and Down	Mar. 2	21
Frank Pangborn		

PRINCIPAL

Title	Rel. Date	Min.
City of Contrasts	Nov. 22,'33	19
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty, the Queen Bee	Dec. 1,'33	8
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2	9
Rasslin' Match, The	Jan. 5	11
BLONDE and REDHEAD SERIES		
Bridal Bail	Feb. 9	21
Rough Necking	Apr. 27	20
Undie World, The	June 15	21
Walking Back Home	Dec. 8,'33	19
CHARLIE CHAPLIN SERIES (Re-issues)		
The Immigrant	Jan. 19	21
One A.M.	Mar. 23	18
Behind the Screen	May 25	2 rls.
The Adventure	July 5	2 rls.
CLARK & McCULLOUGH SERIES		
Bedlam of Beards	Apr. 13	18
Hey Nanny, Nanny	Jan. 12	21
In the Devil Dog House	Feb. 2	21
Love and Hisses	June 8	17½
Odor in the Court	Aug. 2	21½
CUBBY THE BEAR CARTOONS		
Croon Crazy	Dec. 29,'33	7
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	1 rl.
Galloping Fanny	Dec. 1,'33	6½
Good Knight	Feb. 23	7½
How's Crops	Mar. 23	7½
Mild Cargo	May 18	7½
Sinister Stuff	Jan. 26	6½
GRIBDN-KENNEDY-STANTDN CDMEDIES		
Cracked Shots	May 4	19½
Strictly Fresh Yeggs	Apr. 6	21½
Suits to Nuts	Dec. 1,'33	19
Trailing Along	June 1	21
HEADLINER SERIES		
No. 2—Air Tonic	Dec. 22,'33	21
No. 3—On Approval	Jan. 5	17
No. 4—Autobuyography	Mar. 16	20
No. 5—The Did Maid's Mistake	May 11	20
No. 6—Well Cured Ham	June 22	19
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Grin and Bear It	Dec. 29,'33	20½
In-Laws Are Dut	June 29	19
Love on a Ladder	Mar. 2	18
Wrong Direction	May 18	21

Title	Rel. Date	Min.
MUSICALS		
Bubbling Over	Jan. 5	20
Ethel Waters		
Everybody Likes Music	Mar. 9	19½
Henry the Ape	Jan. 26	2 rls.
Bert Lahr		
Knife of the Party	Feb. 16	20
Lillian Miles		
No More West	Mar. 30	19
Bert Lahr		
Sea Sore	Apr. 20	2 rls.
Strange Case of Hennessy	Dec. 8,'33	21½
Cliff Edwards		
MUSICOMEDIES SERIES		
(Ruth Etting)		
California Weather	Dec. 15,'33	20½
Derby Decade	July 12	22
Torch Tango	Feb. 23	21
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SDGLOW'S "THE KING" CARTDONS		
Art for Art's Sake	May 11	6
Cactus King	June 8	1 rl.
Jest of Honor	Jan. 19	7
Jolly Good Felons	Feb. 16	7
Pals	Dec. 22,'33	7½
Royal Good Time, A	Apr. 13	7
Sultan Pepper	Mar. 16	7
SPECIALS		
Century of Progress	June 15	22
Grand National Irish Sweepstake Race, 1934	Apr. 2	10
So This Is Harris	Jan. 19	28
VAGABOND ADVENTURE SERIES		
Damascus	June 8	1 rl.
Gibraltar, Guardian of the Mediterranean	May 4	8
Holy Land	Feb. 16	10
Madeira, Land of Wine	Mar. 30	9
Moorish Spain	Jan. 12	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
1. Giant Land	Nov. 15,'33	7
2. Mickey Shanghaied	Jan. 15	7
3. Camping Out	Feb. 16	7
4. Playful Pluto	Mar. 16	7
5. Gulliver Mickey	May 19	9
6. Mickey's Steamroller	June 15	7
SILLY SYMPHDNIES		
1. The Night Before Christmas	Dec. 15,'33	8
2. The China Shop	Jan. 15	8
3. Grasshopper and the Ant, The	Feb. 23	8
4. Funny Little Bunnies	Mar. 30	9
5. The Big Bad Wolf	Apr. 20	9
6. The Wise Little Hen	June 7	1 rl.
7. The Flying Mouse	July 12	1 rl.

UNIVERSAL

Title	Rel. Date	Min.
GDDFYTDNE NEWS		
No. 3	Dec. 25,'33	10
No. 4	Jan. 29	9
No. 5	Mar. 5	8
No. 6	Mar. 19	9
No. 7	Apr. 30	9
OSWALD CARTOONS		
Annie Moved Away	May 28	7
Candy House, The	Jan. 15	9
Chicken Reel	Jan. 1	8½
Chris Columbo, Jr.	July 23	1 rl.
County Fair	Feb. 5	7
Dizzie Dwarf	Aug. 6	1 rl.
Gingerbread Boy	Apr. 16	6
Goldilocks and the Three Bears	May 14	8
Kings Up	Mar. 12	7
Parking Space	Dec. 18,'33	7
Toy Shoppe, The	Feb. 19	7
Wax Works, The	June 25	1 rl.
William Tell	July 9	1 rl.
Wolf, Wolf	Apr. 2	8
RADIO STAR REELS		
Boswell Sisters, The	Dec. 6,'33	21
Nick Kenny—No. 4		
STRANGE AS IT SEEMS SERIES		
No. 35—Novelty	Dec. 18,'33	10
No. 36—Novelty	Jan. 22	11
No. 37—Novelty	Feb. 26	10
No. 38—Novelty	Apr. 23	9
No. 39—Novelty	May 21	10
UNIVERSAL CDMEDIES		
Beau Bashful	June 6	2 rls.
Herbert Corthell		
Born April First	Mar. 14	21
Sterling Holloway		
Broadway Varieties	Feb. 14	20
(Mentone No. 7)		
Ceiling Whacks	Mar. 28	20
Henry Armetta		
Ed Sullivan's Headliners	May 2	20
(Mentone No. 10)		
Financial Jitters	July 3	2 rls.
Eddie Nugent-Grady Sutton		
Full Coverage	Feb. 28	21
Henry Armetta		
Good Time Henry	May 3	20
Henry Armetta		
Heartburn	Apr. 11	20
Sterling Holloway		
Just We Two	Aug. 8	2 rls.
Hits of Today	Aug. 15	2 rls.
(Mentone No. 12)		
Meeting Mazie	Dec. 20,'33	20
Sterling Holloway		
Mountain Music	Jan. 3	18
Louise Fazenda		
Out of Gas	Nov. 8,'33	21
Louise Fazenda		
Paisie Waisie	Jan. 31	20
Henry Armetta		

Title	Rel. Date	Min.
Pest, The	Apr. 18	19
(Mentone No. 9)		
Picnic Perils	July 18	2 rls.
Sterling Holloway		
Pie for Two	Dec. 13,'33	21
James Gleason		
Pleasing Grandpa	June 20	20
Sterling Holloway		
Soup for Nuts	June 27	2 rls.
(Mentone No. 11)		
Supper at Six	Dec. 27,'33	18
(Mentone No. 5)		
There Ain't No Justice	May 23	19
Corthell and Hurst		
Trifle Backward, A	Jan. 17	19½
Vince Barnett		
Vaudeville Days	Mar. 21	21
(Mentone No. 8)		
Vaudeville on Parade	Jan. 24	20
(Mentone No. 6)		
Where's Elmer?	Feb. 7	20
Vince Barnett		

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V CDMEDIES		
No. 6—Here Comes Flossie	Dec. 9,'33	18
Ben Blue		
No. 7—Tomalio	Dec. 30,'33	21
Roscoe (Fatty) Arbuckle		
No. 8—How D'Ya Like That?	Jan. 13	18
George Givot-Chas. Judels		
No. 9—Nervous Hands	Feb. 3	21
Ben Blue		
No. 10—Pugs and Kisses	Mar. 10	21
Charles Judels		
No. 11—Mushrooms	Feb. 17	20
Harry Gribbon		
No. 12—Foiled Again	Mar. 24	20
Ben Blue		
No. 13—Very Close Veins	Apr. 14	20
Ben Blue		
No. 14—Corn on the Cop	Apr. 28	20
Harry Gribbon		
No. 15—I Scream	May 19	20
Gus Shy		
No. 16—Salted Seanuts	June 2	20
Chas. Judels-George Givot		
No. 17—The Prize Sap	June 23	20
Ben Blue		
No. 18—Art Trouble	June 23	20
Harry Gribbon		
No. 19—My Mummy's Arms	July 28	19
Harry Gribbon		
No. 20—Daredevil D'Dare	Aug. 11	19
Ben Blue		
BRDADWAY BREVITIES		
No. 9—Girl Trouble	Dec. 2,'33	20
Mitchell and Durant		
No. 10—Around the Clock	Jan. 16	21
Norma Terris-Four Eton Boys		
No. 11—Plane Crazy	Dec. 23,33	20
Dorothy Lee-Arthur and Morton Havel		
No. 12—Kissing Time	Dec. 16,'33	22
Jane Froman-George Metaxa		
No. 13—A Little Girl with Big Ideas	Jan. 20	29
Molly Picon		
No. 14—Not Tonight, Josephine	Jan. 27	21
Frank McHugh-Kitty Kelly (Technicolor)		
No. 15—Picture Palace	Feb. 10	21
Hal LeRoy		
No. 16—Come to Dinner	Feb. 24	21
No. 17—Business Is a Pleasure (Technicolor)	Mar. 3	17
No. 18—Look for the Silver Lining	Mar. 17	30
Dorothy Stone		
No. 19—Let's Play Post Office	Mar. 31	21
Jean Sargent		
No. 20—Story Conference	Apr. 7	20
Lillian Roth		
No. 21—Morocco Nights (Technicolor)	Apr. 21	18
No. 22—Private Lessons	May 5	22
Hal LeRoy		
No. 23—Masks and Memories	May 12	30
Lillian Roth		
No. 24—Murder in Your Eyes	May 26	20
No. 25—Service with a Smile	July 28	21
Leon Errol (Technicolor)		
No. 26—Darling Enemy	June 9	19
Gertrude Niesen		
No. 27—Who Is That Girl?	June 16	20
Bernice Claire-J. Harold Murray		
No. 28—King for a Day	June 30	19
Bill Robinson		
No. 29—The Song of Fame	July 7	19
Ruth Etting		
No. 30—The Winnah	July 21	20
Arthur and Florence Lake		
No. 31—The Mysterious Kiss	Aug. 4	19
Jeanne Aubert		
No. 32—The Policy Girl	Aug. 11	20
Mitzi Mayfair-Roscoe Ails		
LDDNEY TUNES		
No. 3—Buddy's Show Boat	Dec. 9,'33	7
No. 4—Buddy the Gob	Jan. 13	7
No. 5—Buddy and Towser	Feb. 24	7
No. 6—Buddy's Garage	Apr. 14	7
No. 7—Buddy's Trolley Troubles	May 5	7
No. 8—Buddy of the Apes	May 26	7
No. 9—Buddy's Bearcats	June 23	7
No. 10—Buddy the Woodsman		1 rl.
No. 11—Buddy's Circus		1 rl.
No. 12—Buddy the Detective		1 rl.
No. 13—Viva Buddy		1 rl.
MELDDY MASTERS		
Borrah Minnevitch and His Harmonica Rascals	Dec. 23,33	10

Title	Rel. Date	Min.
Jack Denny and Band	Jan. 20	10
Mills Blue Rhythm Band	Feb. 17	10
Vincent Lopez	Mar. 17	10
A Big City Fantasy	Apr. 14	9
Phil Spitalny		
Isham Jones	May 12	10
Tin Hat Harmony	June 6	10
Abe Lyman		
A Jolly Good Fellow	July 9	10
B. A. Rolfe		
Ben Pollock and Band	Aug. 4	10
MERRIE MELODIES		
Sitting on a Back Yard Fence	Dec. 16,'33	7
Pettin' in the Park	Jan. 27	7
Honeymoon Hotel (Cinecolor)	Feb. 17	7
Beauty and the Beast (Cinecolor)	Apr. 14	7
Those Were Wonderful Days	Apr. 26	7
Goin' to Heaven on a Mule	May 19	7
How Do I Know It's Sunday?	June 9	7
Why Do I Dream Those Dreams?	June 30	7
The Girl at the Ironing Board		1 rl.
The Miller's Daughter		1 rl.
Shake Your Powder Puff		1 rl.
Rhythm in the Bow		1 rl.
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
Italy, the Old and the New	Dec. 9,'33	11
Cannibal Islands	Jan. 6	10
Spanish Ameria	Feb. 3	10
Jerusalem, the Holy City	Mar. 3	10
Picturesque Siam	Mar. 31	10
Slackers of the Jungle	Apr. 28	10
East Indies	May 26	10
Central America	June 23	10
Dark Africa	Aug. 11	10
A Visit to the South Sea Islands	July 21	10
JDE PENNER CDMEDIES (Reissues)		
Gangway	Apr. 14	2 rls.
Making Good	Apr. 21	1 rl.
You Nasty Man (formerly "Here Prince")	Apr. 28	2 rls.
Service Stripes	May 5	1 rl.
Where Men are Men	May 12	2 rls.
A Stuttering Romance	May 19	1 rl.
Toreador	May 26	2 rls.
PEPPER POT		
No. 7—Easy Aces	Dec. 2,'33	10
No. 8—Little Miss Mischief	Dec. 6,'33	10
No. 9—Movie Memories	Dec. 30,'33	9
No. 10—The Tune Detective	Jan. 13	9
Sigmund Spaeth		
No. 11—Mississippi Suite	Jan. 27	9
No. 12—The Wrong Wrong Trail	Feb. 10	10
Block and Sully		
No. 13—Song Hits, with Roy Turk	Feb. 24	11
No. 14—Easy Aces, No. 2	Mar. 10	10
No. 15—Pure Feud	Apr. 21	10
Edgar Bergen		
No. 16—A Cabinet Meeting	Apr. 7	10
Radio Ramblers		
No. 17—Just Concentrate	June 2	10
Lulu McConnell		
No. 18—Those Were the Days	May 5	10
No. 19—Radio Reel No. 1	May 19	10
Jessel-Van		
No. 20—Penny a Peep	June 30	9
No. 21—Hollywood Newsreel	Mar. 24	9
No. 22—Radio Reel No. 2	June 16	10
No. 23—Dad Minds the Baby	July 14	9
No. 24—Bergen in at the Races	July 21	10
No. 25—The Stolen Melody	July 28	10
No. 26—Camera Speaks	Aug. 11	9

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles	July 1	2 rls.
Boy Scouts		(each)
MASCOT		
Burn 'Em Up Barnes		
Jack Mulhall-Lola Lane-Frankie Darro		
Lost Jungle, The	Apr. 1	20
Clyde Beatty		(each)
Mystery Squadron, The	Dec. 23,'33	20
Bob Steele		(each)
Wolf Dog, The	Sept. 30,'33	2 rls.
Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory		(each)
PRINCIPAL		
Chandu	Sept.	2 rls.
Bela Lugosi (8 episodes)		(each)
Tarzan, the Fearless	Aug. 11,'33	20
Buster Crabbe		(each)
UNIVERSAL		
Gordon of Ghost City	Aug. 14,'33	20
Buck Jones-Madge Bellamy		(each)
Perils of Pauline	Nov. 6,'33	20
Evalyn Knapp-Robt. Allen		(each)
Pirate Treasure	Jan. 29	20
Richard Talmadge-Lucille Lund		(each)
Red Rider, The	July 16	20
Buck Jones (15 episodes)		(each)
Vanishing Shadow, The	Apr. 23	20
Dnslow Stevens-Ada Ince		(each)

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The Decency Campaign—Inside and Out

By MARTIN QUIGLEY



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1934-35

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Pearl S. Buck's best-seller Adaptation by Frances Marion. George Hill, director Irving S. Thalberg, producer Cast to be announced

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Norma Shearer, Fredric March, Charles Laughton in illustrious stage hit. Director, Sidney Franklin. Irving Thalberg, producer

Ernst Lubitsch. Charles Laughton, Herbert Marshall, courtesy Paramount Fredric March, courtesy 20th Century.

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Victor Herbert's operetta, starring Jeanette MacDonald with Nelson Eddy. Robert Z. Leonard, director. Hunt Stromberg, producer.

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ONE WARNER BAXTER—MYRNA LOY
ONE RAMON NOVARRO
ONE GLORIA SWANSON
TWO MARION DAVIES
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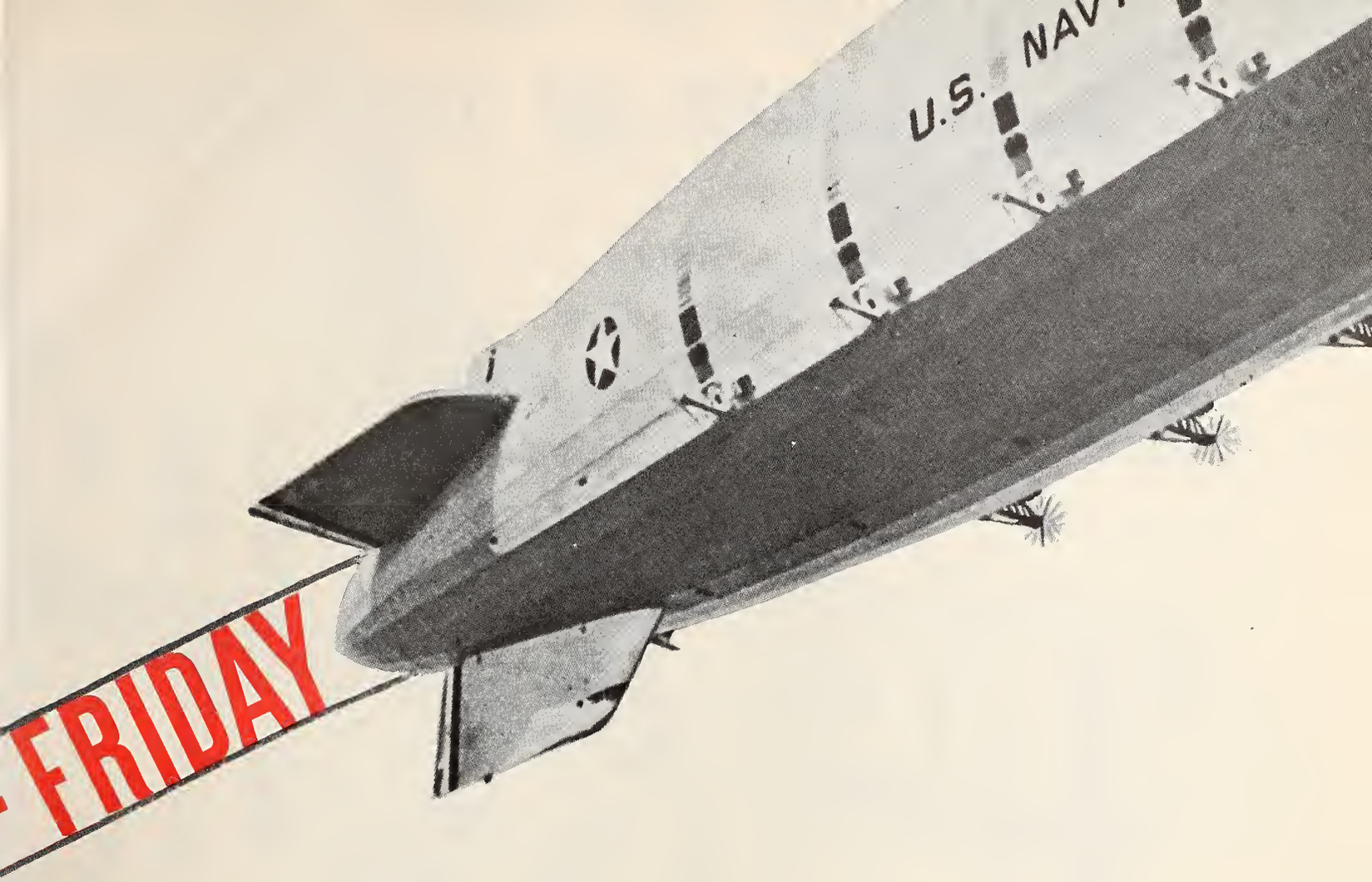
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8 CHARLEY CHASE
7 IRVIN S. COBB
8 TODD-KELLY
6 OUR GANG
6 M-G-M MUSICAL REVUES IN TECHNICOLOR

(One Reel)
12 PETE SMITH ODDITIES
6 PETE SMITH GOOFY MOVIES
13 M-G-M MUSICAL CARTOONS IN COLOR
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THE WORLD MOVES ON

"THE LOVE STORY OF A CENTURY"

with

MADELEINE CARROLL
FRANCHOT TONE

Produced by Winfield Sheehan

Directed by John Ford

Story and screen play by Reginald Berkeley



A FOX PICTURE

JUL 20 1934 ©CIB 232212

MOTION PICTURE HERALD

Vol. 116, No. 4 July 21, 1934

TABLOID SEX LECTURE

LIKELY as not, now that there is a certain repression of the exploitation of the salacious side of sex drama, some interesting motion pictures for adults will be made.

Charming as sex is, it has been considered by intelligent persons since the days of the early Greek scholars, at least, as a really second class source of pleasure. After all it is only the more completely dumb members of the masses who can think of nothing else to do.

Clearly something will have to be done about making some pictures for persons who occasionally think or they will continue to raise hell about the movies.

This industry in its industrious application to the problem of making money, and very properly industrious, too, has had too much of a single eye for the one big market rather than the several minority markets. This is a world rich with interests and activities. And sex is only one of them. If the share that sex drama occupied in the screen output was only twice as big as its share in the daily life of the customers it would be somewhat more in proper proportion.

It is strange indeed that such observations should have to be made in a grown-up industry—but obviously enough it is necessary. It is no large credit to the executives of any industry to get into a wholesale conflict with the public. That sort of enterprise should be left to the politicians and statesmen.

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BAD ONES SCARCE

BEFORE us is No. 2 leaflet of the Chicago Council Legion of Decency's service entitled "A moral estimate of motion pictures recently released," prepared by ardent Father Dineen. This report finds nine pictures entitled to "Class A," which means full approval; twenty-two fall into "Class B," which "may be considered offensive because of their possible suggestiveness or vulgarity or sophistication or horror or lack of modesty IN SPOTS," but with all diligence only five could be found for "Class C," which means "indecent and immoral and entirely unfit."

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THE Associated Press under a Hollywood date line reports: "The clean-up campaign against 'smut' and allegedly indecent films may cost the industry as much as $10,000,000 in booking fees, it was estimated today." This is set forth as a sequel to the morality cancellation announcement. The Associated Press and its papers seem not to realize that for every picture cancelled there must be another booked and played. A picture can lose but the industry can not.

PICCOLO PETE'S SECRET

THE Methodist Board of Temperance, Prohibition and Public Morals has issued from its Washington headquarters the advice that those who "seek escape from the monotony and cares of ordinary living" may find it better by playing the piccolo, golf, or watercolor painting than in liquor. This just shows what muddy thinking some uplifters do. The piccolo used in moderation, is, like the saxophone, a musical instrument. The debauched, intemperate use of either is invasive of the commonweal, incites the neighbors to murder and drives even strong men to drink.

As for golf, it is a game played by young men who want a chance to meet the boss, who plays it because he wants to meet the customers. Golf inspires profanity, employs child caddy labor and leads to the nineteenth hole. The Methodists do not know it, but golf was invented by the Scotch to make a market for their Highland whisky. Watercolor painting, on the other hand, or no matter which hand you paint with, tends toward studio life and artists' models. After all our notion of the best remedy for the drink habit is a good highball.

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THE best laugh of the week comes out of a heavy secret council of the motion picture industry which at last decided that a certain message should be delivered to the public, and at the same time discovered that in spite of having an army of publicity men employed at this and that, there was none whose business it was to represent the motion picture. So the industry has borrowed one and sent him out.

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THE strike that grips San Francisco and adjacent bay cities proves something about "planned economy," but just what one hesitates to say. Presumably if it goes much farther maybe somebody will have his Blue Eagle cancelled!

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BEFORE us is Vol. 1, No. 1 of The Screen Writers' Magazine, published in Hollywood. It lists a million dollar array of famous screen writers as contributors. They obviously have no notion of how to write about fifteen cents worth.

△ △ △

MR. J. J. McCARTHY of Mamaroneck, New York, screen advertising censor, has presented and shipped his greenhouse to Mr. Maurice McKenzie of Lockwood Corners, Connecticut. Possibly Jeff has just heard that people who throw stones should not live in glass houses.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

UPWARD TREND

Movements in various cities pointing toward new theatre construction or major rehabilitation of outmoded houses is interpreted generally as indicative of an upward trend. Encouraging building signs are reported from such localities as Detroit, Cincinnati, Charlotte, other Ohio situations. "A definite sign," said one New York sales executive. . . .

REEL PLAN OUT

Thumbs have been turned down in London on the newsreel idea officially sponsored by the Cinematograph Exhibitors' Association recently, with the general purposes committee of the organization vetoing the plan. . . .

CENSOR'S FINANCES

More than balanced was the budget for 1933-34 of the New York state bureau of censorship, which, reporting from Albany last week, showed a financial statement with total fees for the year of $230,499, which compares with a budgetary estimate for the period of $225,000. The indicated balance is $5,499. The censorship business is good, apparently. . . .

PARAMOUNT SELLING

Already having left Hollywood, and en route to New York via principal cities is a Paramount traveling truck-sound-theatre, equipped with projections apparatus permitting showing of a trailer exploiting forthcoming Paramount product. From New York the salesman-truck will move to New England, then into the South, and back to the Coast. . . .

ERPI VICTORIES

In two litigations Erpi scored heavily last week, both before federal court Judge Knox, who (1) dismissed the $65,953,125 triple damage action of Vocafilm, because the plaintiff failed to supply a $250 bond, as directed, and (2) directed Flower Garden Amusement Corp., operating Metropolitan houses, to show the profit of each house since Western Electric installations, specifically asked by Erpi and objected to by the plaintiff. . . .

FEW CLOSINGS

Fewer theatre closings in Chicago this summer than during the hot weather in any year in the previous five are reported significantly from Chicago, chiefly by reason of the introduction of cooling systems. On the other hand, numerous reopenings were cited. The fact that theatres find themselves able to install cooling systems forms an encouraging indication. . . .

FRENCH COMMISSION

With close attention American interests are watching developments in France, following appointment of former premier Edouard Herriot to head the new commission of government officers, cinema representatives, which will oversee the government's relations with the French film industry. It will decide matters pertinent to tariff, quotas, imports and internal conditions. . . .

RENTAL LIBRARY

A new 16 mm. sound-on-film rental library has been established by Bell & Howell, Chicago equipment company, with branches already opened in various key cities. Interesting and absolutely clean are the two pre-requisites of the library material, declares the company. Lecture films, informative material, comedies are already included, plus one six-reeler. . . .

GERMAN INDUSTRY

Drastically effected has been German film business abroad as a result of the firm regulatory measures imposed on the motion picture by the German government, though the industry has gained internally, reports George R. Canty, trade commissioner at Berlin. Estimates indicate German companies will produce between 140 and 145 features currently, compared with 136 during 1933-34. . . .

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FIGURES QUERIED

Fearing publication might give distributors an idea of boosting rentals, Cleveland exhibitors, through M. B. Horwitz, took issue last week with the statement made in an advertisement by the Cleveland Trust Company, which declared paid admissions in the Cleveland territory had increased to a total of $3,523,025 in the first five months of 1934, large increase over 1933. . . .

WIN ON APPEAL

Major distributors and the Los Angeles Film Board of Trade last week won an appeal from a $35,336.15 judgment against them in the action of Fae Robison, former exhibitor. The appeals court dismissed the Robison complaint, based on a Los Angeles zoning situation. The distributors contended the zoning plan involved was merely a recommendation, not legally binding, and that the plaintiff had waited five years to file the action. . . .

WOULD ABSORB TAX

Planned by Kentucky exhibitors is a determined fight to be permitted to absorb the recently passed sales tax rather than pass it on to patrons, thus offsetting possible loss of business. The law specifically provides for payment of the impost by the purchaser, with penalties for evasion.

RASPUTIN APPEAL LOST

Reopened in London last week was the much publicized "Rasputin and the Empress" film libel case, brought by Princess Youssoupoff against MGM, as the film company lost its appeal from the £25,000 verdict rendered against it in the trial court. Sir William Jowitt, attorney for MGM, denied libel intent on the part of his client, characterized the verdict as "enormous," and blamed the trial judge for that verdict. . . .

TITLE CHANGE

The forthcoming Paramount production starring Mae West has been retitled "The Belle of the Gay Nineties," formerly "It Ain't No Sin," which seems to have been considered indecent all at once. . . .

ALL WELCOME

Screen, stage, radio femininity this year will be permitted to compete in the National American Beauty Pageant being conducted by the Association of Theatrical Press Agents, New York. The advent of the professional in these annual contests seems to be unprecedented. Film theatres are invited to enter. . . .

The Decency Campaign—Inside and Out

By MARTIN QUIGLEY

WHEN in recent weeks the current campaign of protest on motion pictures became discernible in the huge proportions it had assumed, the motion picture industry found itself at the bar of public opinion, confronted with the severest test it has encountered in its whole history.

That such a test should finally have arrived was a matter of very little surprise to many persons in the industry, including the writer, who during many years and on innumerable occasions in these columns has called attention to the gathering of the storm clouds. The warnings from this and many other sources, inside and outside the industry, were largely disregarded. Hollywood continued to make some pictures which were violently at conflict with the requirements of mass entertainment and—what was considerably worse—to include in many otherwise wholesome films sequences and bits of dialogue which reeked with vulgarity and obscenity.

Many persons in the production branch of the industry proved, virtually to the satisfaction of everyone except themselves, that they had fallen distinctly out of step with the march of public opinion. An increasingly larger proportion of the product became out of tune with the thoughts, tastes and habits of the American public. Exhibitors everywhere, through their intimate contact with the general public, reported an increasing resentment. The industry's income suffered and except for the tremendous attraction of the motion picture which had long since been the public favorite amusement, it would have suffered a great deal more. Private protest was rampant. Finally a vast public protest, through the Legion of Decency campaign became both distinctly audible and distinctly articulate. The rising tide of resentment against invasions of American morality had found effective expression. Catholic organization and unity had given voice to a national reaction. The wonder is not that this public protest finally arrived, but rather that it did not arrive sooner.

Public Interest Diverted to Criticism

The industry has been hurt and hurt severely—not only in the loss of possible immediate revenue but also in the loss of a vast public goodwill. There has been a loss not only of much goodwill but also another loss in the fact that much of the enormous public interest in motion pictures, which does so much to keep alive the theatre-going habit, has been diverted in the direction of critical and destructive discussion.

All of this is unfortunate, extremely so especially because it might so easily have been avoided had there been a little more intelligence in many places and a little more common decency in some places.

Those whose recalcitrance made possible these hurts to the industry, which could not have been inflicted had not the industry permitted itself to become vulnerable, have no cause to complain. Their stubbornness against advice, their wily escapes from safeguards which authorities of the industry were attempting to arrange about them not only made possible but welcomed the national protest and its attendant consequences.

For more than four years the industry has been publicly committed to a reasonable and workable plan of self-regulation. Throughout all of this time Mr. Will H. Hays and his assistants have labored earnestly and vigorously to obtain reasonable conformance with the requirements of the plan. Company heads have issued order and order, but various persons in the Hollywood colony made it their business to evade and to circumvent the regulations. The only code to which their conduct indicated a real allegiance was a code under which they would make pictures to suit themselves, and the decent public be damned.

And now there is chaos and confusion—not in the councils of the industry but in certain quarters of its production branch. In the councils of the industry the road ahead is clear and distinct. The industry's product needs regulation and it is going to get it. Those who have in the past been eloquent in their excuses for non-conformance, and clever in their evasions of the rule to which the industry is committed, are going to be shown the way to follow in their work or—the way out of it.

Public Criticism Has Made Certain People Nervous

Some of the chaos and confusion which exists is legitimate and inevitable. The uncalled for vehemence which has characterized some of the public criticism of the industry has created a state of nerves among many persons engaged in produc-

"What over-night experts do not understand"

tion who have little knowledge of the moral values of public entertainment and the effects of entertainment on the public mind. In this lack of knowledge these persons are by no means curiosities alongside of the general run of humanity.

Because motion pictures happen to entail a definite moral significance there is no good reason for assuming or expecting all persons engaged in producing them to have more than an average understanding of the laws of morality—and this existing average is by no means high, whether one examines the field of motion picture production or any other field.

What many of the recent "over-night experts" on the question of the moral character of motion pictures do not seem to understand is that even if through some miracle all of the producers suddenly became possessed of ideas identical with theirs, and immediately proceeded to determine that all pictures should be produced accordingly, still in the resultant pictures the principles aimed at would not be uniformly maintained. Such is the nature of the complex and difficult business of producing motion pictures.

Many persons, who are now gravely concerned over the subject matter of pictures, appear determined to assume that any and every transgression against the moral law which has appeared in pictures has been placed there designedly. Some even go so far as to insist that Hollywood has been conducting an organized campaign to ruin the morals of the nation. These unsound and unreasonable views, when publicly aired, serve not to hasten the day when pictures will maintain a higher moral standard; but rather to create a state of confusion and distrust which renders an early and adequate solution of the problem more difficult.

Almost tragic consequences already are to be noted arising out of the inconsistencies appearing in lists of condemned pictures which have been widely published.

These efforts are a sad reflection on both the intelligence and fairness of their sponsors. If one did not know better, the only tenable explanation of these inconsistencies would be that persons responsible for them were floundering helplessly in a morass of confusion and misunderstanding as to what actually constitutes and determines moral values.

It would seem that these persons do not possess even a penny catechism education as to what is right and what is wrong in the moral values of public entertainment.

Producers Seek Concrete Evidence of Film Types Wanted

The almost tragic consequences referred to are the state of mind created among many producers and its incidental confusion and misunderstanding.

They have been looking to those who are, or think they are, spokesmen for the campaign of protest for guidance as to what they want.

Not all of them understand very clearly abstract moral arguments but all of them do understand very clearly the subject of motion pictures.

They want to know what kind of pictures are wanted and they want the reply expressed concretely in the naming of pictures.

But instead of receiving this sort of guidance, to which they are eminently entitled, they find authorities in one locality listing as acceptable a certain picture and in an adjoining territory the equivalent local authority condemning the same picture.

Local authorities may revel in the consciousness of their unquestioned authority to do precisely as they see fit but meanwhile they may well realize that they are seriously jeopardizing the objective which both they and the authorities of the motion picture industry are commonly interested in—perhaps from different motives but still commonly interested in; namely, the maintenance of right moral standards in motion picture entertainment.

One leading producer recently stated: "The situation looks desperate to me. I feel that I might just as well ignore what these campaigners are asking for even though they will probably put me out of business in the long run for fighting them. The way I figure it is this: They want me to make only wishy-washy, milk and water kind of pictures and I know as a showman if I do this the theatre-goers will put me out of business. So any way I look at it I seem to be licked."

What the Crusaders Want; What They Are Entitled To

The expressed attitude of this producer is perhaps not typical of the attitude entertained by many producers but he is not entirely alone. In one degree or another the thought of this producer has penetrated widely throughout the industry. If some of the thought and effort which has been devoted to just a plain bawling out of the picture business had been devoted to a simple and authoritative statement of what the legionaires of decency want the cause of better pictures would have been materially advanced at this point.

What the crusaders want and what they are entitled to have from the motion pictures industry are pictures which are not subversive of individual morality.

They do not want the motion pictures geared to the mentality of a fourteen year old child.

They do not object to red-blooded, virile drama.

They are quite definitely aware of the fact that there is sin in the world and the sinner and his sin may be treated dramatically.

They do insist, however, that the sinner shall not be made to appear as a saint; neither that the saint shall be depicted as the sinner. While they hold that there are certain facts of life which are not proper subject matter for theatrical treatment, they object to no legitimate dramatic situation, provided only that when moral delinquency is depicted it is used to tell the story or to establish the character and not for the purpose, or in the manner, of presenting a lustful exhibit. They do not think that dancing girls should be clad in coonskin overcoats but they are equally positive that there is a reasonable limit to the exposure of the feminine form in public entertainment.

Serious Restriction of Theme Is Not Necessary

They know that when this reasonable limit is transgressed it is done less for art's sake than for reasons which need no detailed exposition here.

Out of the temper of the day it perhaps is inevitable that many persons concerned with production should imagine—in the absence of exact knowledge of their own and in the presence of confused and vague assertions on the part of complainants—that the theme province of the motion picture will have to be seriously restricted in order to conform with popular demand and that they will be expected generally to assume in their work a Sunday-school mein. **This, definitely, is not needed and not expected. Every reasonable demand as to the character of pictures may be answered and there will still remain all of the scope that is necessary or desirable in the selection of themes and in the writing of treatments.**

It now appears that many custodians of the public welfare who for many years quite neglected to take the motion picture and its social consequences seriously—when they well might have done so, meanwhile learning something of the size and complexity of the question—have suddenly blossomed out, in the warming light of the vast publicity which has been directed toward motion pictures, with rather detailed plans as to what should be done about it all. Unfortunately, most of these plans are predicated on such ignorance of the fundamentals involved that they serve at this time only to delay and handicap the movement toward the commonly desired objective.

"They do not ask coonskins for dancers"

In the face, for instance, of a long record of municipal and statewide censorship of motion pictures in which the accomplishments have been virtually nil we find many of the over-night experts exultant in the thought that they have hit upon a solution of the problem and the solution which they urge is that the clumsy and not too honest or genuine hand of political censorship be laid upon the motion picture.

Industry Cannot Enter Into Specialized Arrangements

If the industry were not seriously inclined to win and retain the goodwill of the intelligent leaders of public opinion it might welcome censorship as a means of quickly putting an end to many of its past and current difficulties.

Under censorship the industry could conduct its dealings with the political appointees of the censor board to whom the public would be politely advised to address their grievances. The standards of the boards would be the varying standards of the day, subjected to such modification from time to time as the well-organized and exceedingly active political minorities could effect.

Then there are those proposed solutions of the problem which are predicated on the introduction in various localities of specialized procedure. These lose sight of the fact that the motion picture industry is a nationally operating institution and that it can no more enter into specialized arrangements for particular localities than it could entertain propositions to enter into similar compacts with particular groups, associations and societies. These, also, are distinctly un-catholic in character because they assume that the public in one locality is entitled to have or needs to have pictures different from those which the public in every other locality is entitled to have and needs to have. The principles which the industry is committed to maintain in its motion pictures are universal in character and changeless as to the passing of time. The resultant pictures will be and must be equally as acceptable in one place as in another.

The whole public and not some particular segment of it must be served and in a uniform manner.

The only workable and reasonable attack on the problem is the one which comprises the proper regulation of the product at the source of its production. This obviously can only be done by those who control production. And even though it were possible to interject some other influence at the source of production—or at any other point between the studio and the screen—the authority which is the producer's should be left with him and, more especially, the responsibility should be left with him.

The effort of those who control production, to adjust the character of the product in keeping with sound and reasonable ideas of morality is not a new effort. Nearly a quarter of a century ago, in the midst of the infancy days of the industry, the National Board of Review was organized. It is true that it failed to accomplish the desired results but the record remains as proof that the industry recognized its responsibility and sought to discharge it.

When Will Hays some twelve years ago entered the industry he immediately proceeded to draft certain regulations governing the moral character of pictures. These regulations were found to be inadequate and even in their inadequacy they failed of effective application. But still the effort was made.

1930 Code Accomplished Much, But Not Enough

In 1930 through the Production Code of Morals the industry entered upon the soundest and broadest plan of regulation which had ever been thought of or attempted in the whole history of theatrical entertainment. Demonstrable results of enormous proportions were accomplished through this Code. Those who deny this fact are exposing themselves to the charge of simply not knowing what they are talking about. It is true that while this Code as applied from 1930 to date accomplished much it did not accomplish enough. But to hold the industry alone accountable for failure to accomplish adequate results is in the first place neglecting to consider the frailty of man and in the second and many subsequent places it is neglecting to understand that the Code did not have active support of a sufficiently interested public opinion; that the source material of the producer was constantly becoming muddier through the lowering of moral standards in the popular novel and stage play and that many millions of our fellow citizens, including great numbers among the ecclesiastical followers of those who are now the industry's chief critics, concerned themselves not at all with the moral significance of motion pictures and did in fact freely tolerate those types of pictures against which complaint is now being made.

The motion picture industry can do much and will do much but it cannot perform miracles. If the desired objective is to be attained there must be patience and a sympathetic understanding of the industry's methods, problems and efforts. The fact that such patience and such sympathetic understanding is entertained in the highest councils of the campaign of protest is a brilliant ray of hope illuminating the prospect of a great accomplishment to the end of enabling the motion picture consistently to be a healthy influence on the character of the people and at the same time rendering the industry a healthier and more secure business.

The motion picture needs the intelligent guidance of a uniform and united public opinion. The great objective of the aroused public opinion in the question of the moral character of motion pictures is being jeopardized by the lack of such uniformity.

The problem is common to all people everywhere. Methods of correcting the evils which will be effective at all will be effective everywhere. Great numbers of the public can be kept away from motion pictures for the time being and perhaps indefinitely. But such procedure would only be indicated if the motion picture were an evil thing, which it is not. Hence any campaign which has no objective other than to keep people away from motion pictures is not reasonable, nor just. Such campaigns which have been undertaken obviously must be intended somehow to influence the producers who have the authority and also the responsibility over the character of the product.

Industry's Plan Immediate Proof of Its Good Faith

That the producers have been influenced is a matter of public record. What they propose to do now, in a uniform, national manner toward discharging their responsibility is likewise a matter of public record. The quality of their good faith is naturally something that only time will tell. However, the quality of their plan, its soundness, its thoroughness and it workableness is something susceptible to immediate proof.

If, then, the plan is what it is represented to be—and if it is the soundest and safest means of reaching the desired objective—those genuinely interested in its accomplishment should see to it that the necessary support of public opinion is maintained; that the necessary help and encouragement is extended and that amateur tinkers are not allowed to imperil the achievement of a great moral victory.

STRIKE CLOSES 120 FILM THEATRES IN SAN FRANCISCO AND ENVIRONS

Theatrical Unions Join in General Walkout to "Protect the Public" from Any Violence; Even Janitors Quit Work

More than 120 motion picture theatres closed their doors when the general strike seized San Francisco. There was no place to go for the pleasure-starved populace milling through the streets on foot.

Every theatre in the city and in surrounding neighborhoods was shut. Projectionists' unions had walked out as a "protective" gesture to the public. The strike originally was started by dock workers.

Stage and Radio in Same Predicament

Possibly for the first time in many years no question of unfair competition was extant in the amusement field in San Francisco this week—for legitimate theatres and radio were in the same predicament faced by film houses.

Closed theatres in San Francisco proper totaled 76. Oakland, just across the bay, contributed 34 more dark houses.

None of the theatrical unions joining the strike had any grievances, but at the same time they would not say they were walking out in sympathy with the longshoremen's strike. They maintained their action was to "protect" the public, thus saving existing agreements which would have been violated in the case of a sympathy strike.

The first intimation San Francisco and Oakland theatre men had that they would have to close came in an official notice from the operators' union that they were joining the general strike, beginning Monday morning, and suggesting theatres be closed to protect the public from violence. This notice was delivered to exhibitors Saturday.

All Other Unions Strike

All other theatrical unions—stage hands, musicians and janitors—quit work. Any thought of theatre men to operate their houses with non-union help was dismissed without even discussion.

On the first day of the strike there were practically no amusement advertisements in any newspapers. A few neighborhood houses tried to carry on, with regular small newspaper advertisements. On the second day the advertisements did not appear—union pickets had visited the houses with threats of swift reprisal.

Darkened theatres displayed signs reading: "Closed for duration of strike"; "Closed due to strike conditions" and "Closed temporarily. Watch newspapers."

$125,000 Daily Loss Seen

A careful check of daily average theatre grosses could not reveal to the fullest extent the financial loss to San Francisco theatres, but leading showmen estimated the figure would be around $125,000 daily.

The effect of the darkened theatres on the San Francisco populace was depressing. No announcement had been made that any theatres would be closed, even after the unions had served their walkout papers on Saturday, nor was any announcement made on Sunday when a general walkout appeared inevitable. There still was hope then that a mass strike could be averted, theatre men said. It was not until Monday night that the public generally was aware that theatres had shut down and more than 200,000 persons crammed Market Street all day—90 per cent of them afoot, because of the dearth of gasoline for cars.

It was the consensus Tuesday that the prospects for theatre business generally would be gloomy for several months to come, especially so if the unions lose the strike. It was agreed that should the unions lose, salaries in all probability would descend to the level of Los Angeles scales.

Cameramen in Difficulties, Too

Another phase of motion picture activity in connection with the strike revolved around the efforts of newsreel cameramen to obtain pictures. Cameramen covering the strike warfare were beaten by strikers, gassed by police. Frequently they were caught between the lines during the actual fighting. Several newsreel men were taken to hospitals.

Typical of the experiences encountered is the letter of a Paramount news man from Portland, where an offshoot of the San Francisco strike is in progress. The letter follows:

"I got through the picket lines on to Pier 4. There I had to get through 150 feet of the strong police guard. As soon as I set up my camera, strikers armed with rocks, bolts and clubs savagely warned me to make no motion pictures. They demanded the film. When I refused, three strikers grabbed me while others ripped out the film and sent it sailing. They told me if I wanted to show them playing pinochle or in some nice peaceful situation, it would be all right, but no scenes of action or attack.

"Yesterday I heard of a planned attack on a train. Pickets spotted me and I was surrounded again. The camera was taken from me, the film torn out and a husky savage heaved the camera as far as he could.

"I had recovered my wrecked camera when two engines came sliding along the greased rails. Fully 500 strikers sprang out from behind trees and bushes, all armed with rocks, bridge bolts and clubs. They ran for the train, cursing, shouting, heaving rocks. Then 60 police on a flat car ahead of the engines cut loose with shotguns. Several strikers fell; others turned and ran. They came in my direction and I ran, too.

"What a picture I missed, but I missed some of the buckshot with it. *They don't want pictures.* But I have a new plan and tomorrow I am going to try again."

Not Protected by Insurance

Under California insurance law, property destroyed by fire, directly or indirectly from riot, strike or civil commotion, is not protected against loss. Rates on this type of insurance are reported to have tripled since midnight Sunday.

Nineteen Fox West Coast theatres in which the company owns either the equipment or buildings insured for $2,750,000 would represent a total loss if burned.

Fox West Coast trustees met Monday to pay off employees in the effected strike area for the remainder of the week.

Theatres in Portland, Ore., faced the prospect of a general strike similar to that in San Francisco.

REPRINTS of the article by Martin Quigley, "The Decency Campaign—Inside and Out," published in this issue of Motion Picture Herald, will be available in pamphlet form for a limited time at $5 per hundred or 10 cents each. Orders should be forwarded promptly to Quigley Publishing Company, 1790 Broadway, New York.

Estimate Box Office Loss To Be $125,000 a Day; Newsreel Man's Film Torn Out by Strikers; Camera Wrecked

Hirliman Is President of Laboratories Association

Charles J. Hirliman has been elected president of the Motion Picture Laboratories Association of America. Other officers elected are: Arthur Poole, vice-president; Albert Fiedler, treasurer; Steven Ehler, secretary.

Circuit Operator Dead

Al Friedlander, partner in the Nelson and Renner circuit, New York, died suddenly last week after an attack of acute indigestion during the Independent Theatre Owners Association outing.

THE CAMERA REPORTS



AN HISTORIC GAVEL. C. H. Olive, manager of the Princess theatre in Washington, presenting to John J. Payette, general manager of Warner theatres in the capital, and "chief barker" of the Washington Variety Club, a gavel made from wood used in 1812 to construct the White House roof, which was supplanted a few years ago by modern construction.



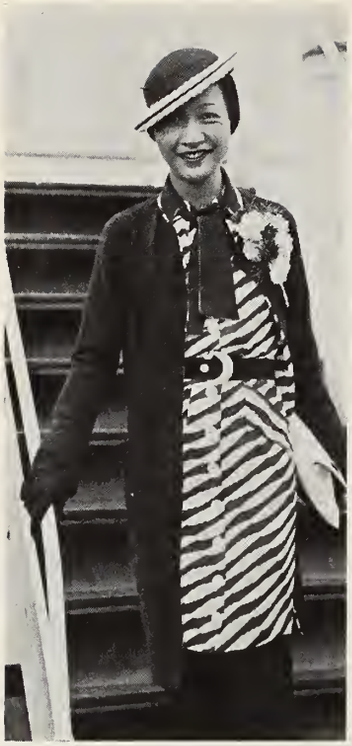
IN VIENNA. Carl Laemmle, head of Universal, as he visited Engelbert Dollfuss, virtual ruler of Austria and Nazi foe, at the latter's home during the veteran film producer's current tour of Europe.



STUDIO CLUB ENTERTAINS. Prominent members and guests of the Warner Studio Club at the Frolic held on a huge sound stage at Burbank, with 4,500 in attendance. Pictured above are: William Koenig, studio general manager and president of the club; Joe Brown, star, who with Dick Powell was a master of ceremonies; Mrs. Moe Silver, wife of Warner home office executive; Jack L. Warner, production chief; Mr. and Mrs. Joseph Schnitzer, guests; Benjamin Warner, father of the Warner brothers; Harry M. Warner, president of the company; his sister, Mrs. Lou Halper, and at her right, Mrs. Harry M. Warner. In rear: Warren William, Jean Muir and Dick Powell, players; and Leon Schlesinger, cartoon producer.



IN SHORT. Ferde Grofe, master of modern music, who, with his orchestra, is one of several radio stars who are featured in the Educational short subject, "Bless You."



U. S. A.'ING. For a change. Anna May Wong arriving from England en route to Hollywood to appear in Paramount's "Limehouse Nights."



CIVIC FETE. The Paramount theatre in Paris with special display matter in celebration of "La Grande Saison de Paris," a government effort to buoy up the citizenry.



ARRIVES FOR ROLE. Genevieve Tobin hails New York as she returns from Europe to make a new Warner picture, as yet untitled.



COOL 10,000. Gina Malo, whose limbs are said to be insured for that many pounds sterling, giving them an airing during a lull in work on "My Songs for You," at Gaumont-British. At left, Reginald Smith.



IMPORTED. Binnie Barnes, British player, who makes her American debut in Universal's "There's Always Tomorrow."



NEW COLOR FILM DISPLAYED. Ned E. Depinet, head of RKO Radio distribution, and Carly Wharton, associate producer of "La Cucaracha." The short, produced by Pioneer and released by RKO, represents a recent Technicolor development.

"EXCLUSIVES" AGAIN ON THE FIRE TO SAVE CIRCUITS' DE LUXE RUNS

Reported Plan Calls For Concentration of Showings at Only Four or Five Neighborhoods in as Many Districts

Whispered discussions held in Broadway home offices concerning proposed radical changes in the system for retailing motion pictures in the large and medium-sized cities have resounded in the field, with indications that the current method may undergo extensive alterations in many large centers at the beginning of the 1934-35 theatre season in September. A modification of the unsuccessful plan of "exclusive" showings that died aborning in 1932 appears in prospect. However, the large companies deny that another such distribution revolution is contemplated.

General business conditions, with resultant trends in patronage from the large downtown first run theatres to the lower-priced neighborhood theatres, as described in Motion Picture Herald, June 16, have hastened consideration of new plans to the point where actual application is planned for some large midwestern cities immediately after the summer.

5 to 40 Per Cent Swing

The flow of patronage away from the large de luxe operations to the neighborhoods has for many weeks constituted a serious problem engaging the attention of the large circuit executives and their distribution colleagues. The trend ranges from 5 to 40 per cent, based on comparative admissions grossed at both types of theatres.

The new system said to be in process of construction would to a large extent eliminate the bulk of neighborhood competition by the concentration of showings at only four or five neighborhood theatres in as many districts in a large city, following the run at the large downtown house. Under the plan of exclusives as tried in 1932, a feature was shown only at the de luxe first-run.

The new plan would set up a first-run admission price of about 50 cents, with the neighborhoods maintaining a schedule of no less than half that figure. Pictures would be made available to the selected subsequent runs 28 days or a month after their showing downtown. Showings at the four or five neighborhoods would be simultaneous, and each house would have exclusive run in its particular district or zone. No other theatre could show the production.

Chief factors governing the selection of the four or five neighborhood theatres would be type of patronage, size, location, accessibility, proximity to transportation lines and physical appearance. Each subsequent run would be in a well populated section, perhaps on a main traffic artery, and easily reached by streetcar and bus. The subsequents would be well distributed in relation to population areas and the surrounding draw and each would be selected only after a thorough survey.

However, the plan does not call for arbitrary determination of four or five subsequents, it being elastic to embrace others if the population and drawing possibilities warrant.

This proposed system is a modified extension of the original "exclusive" idea, minus the troublesome element of only one showing in a town which caused widespread exhibitor protest and resentment on the part of the public. Achievement of one of the basic purposes of exclusive runs, that of controlling price, policies and box-office patronage, would be assured.

The plan is said to be definitely under consideration by at least two of the large distribution-exhibition corporations, and it is quite likely that it would be extended to others. It was pointed out, however, that the idea would be applied only in those cities where the neighborhood competition is too severe for the downtown operation. This troublesome competition virtually does not exist in small places, and in these sectors there would be no need for changing the present vogue.

Neighborhood houses which would be ignored under the new plan would presumably have sufficient marginal product available from the large companies, which, with the product of the socalled "independent," would be ample.

There are but two or three large cities in the country where all the distribution-exhibition companies would need to participate in the plan at one time, even if all decided to adopt the idea, and this because in nearly all large cities the large companies are not represented individually along the downtown first-run thoroughfares.

Not for Only One Picture

The plan in its present form, unlike its predecessor of 1932, is not intended to protect the rentals on a certain picture alone; of more importance to the troubled circuits is the necessity of protecting the first-run theatre properties from the inroads of neighborhood competition. Columbia, United Artists and Universal, not being active in circuit operation, would have no need of participating at all, while the others in most instances each concentrate in certain sections and do not operate in others.

The stated purposes, summarized, of such a new system are threefold: (1) To assure a steady flow of patronage to the downtown theatres; (2) Safeguard the downtown first-run against indiscriminate price-cutting and other socalled "ruinous" competitive practices indulged in by the neighborhoods with the same product, including double featuring; (3) Maintain higher standards of exhibition.

Proponents believe the higher percentage of earnings to come out of the theatres protected under the new system would make its adoption worth while both to the circuit departments and to the distribution divisions, the divisions effecting a saving in the number of prints and in lower servicing costs through reduction in the number of accounts.

Would Make Films Available for Selected Neighborhood Houses 28 Days or Month After Showing Downtown

In distribution and first-run circles where any such plans have been talked of, amazement has been expressed that the distributors-exhibitors continue "in competition with themselves." The large companies acquire costly downtown properties, it was pointed out, only to tear down their value by selling the same product to their competitors in the neighborhoods where policies are detrimental to downtown operations.

Exclusives Tried in 1932

Consideration of methods of stemming the competition from the neighborhoods is no new development. Early in May of 1932, Al Lichtman, vice-president of United Artists in charge of distribution, advanced a revolutionary reform contemplating classification of theatres under a plan of exclusive showing of outstanding productions only once in each important city. MGM distribution executives revealed similar plans. One of these, the exclusive showing of MGM pictures with a total disregard of subsequents, was inaugurated in several places at the beginning of the 1932-33 season, but the idea was abandoned after a trial of about eight months.

In Kansas City, where exclusives were given the most thorough test at Loew's 4,000-seat de luxe Midland, the policy was said to have shown no material benefit, as, with the exception of a few outstanding attractions, grosses continued to decline in ratio to the condition of general business. Five months after exclusives were placed in effect, the Midland slashed its price from 40 cents top to 25 cents.

Carrying the Load

In the last few months affiliated distributor-exhibitor authorities have expressed concern for the present and future status of the downtown first-run, representing a heavy investment and carrying a large overhead. Recently, Adolph Zukor, president of Paramount, declared that "the first-run is in a difficult spot with respect to the neighborhoods." The assertion frequently is heard that the first-runs carry the load of negative costs, and yet their business is considerably interfered with by the neighborhood runs. As a result, there has been considerable advocacy of "selective" runs confined to the large downtown theatres, with extended playdates limited, a process comparable to the roadshows of the legitimate theatre.

Louis Gottschalk Dead

Louis Gottschalk, composer and conductor, died this week in Hollywood at 70, following a paralytic stroke. He did the music for several D. W. Griffith films.

PARTIAL CONTROL OF DUALS RECOMMENDED

Allen Johnson of Michigan Proposes NRA Provision for Local Board Designation of Films Barred from Double Featuring

Exclusion of all outstanding productions from double featuring and a curtailment of the policy to permit of its operation on no more than four days weekly is recommended by Allen Johnson, Michigan exhibitor, in a letter to Motion Picture Herald, as a fair and equitable solution.

Mr. Johnson, a graduate of Michigan State University and owner of the Royal and Our theatres at Grand Rapids, Mich., suggests that the NRA motion picture code be amended, or an NRA executive order be issued, to provide that on written request of 75 per cent of the affiliated and 75 per cent of the unaffiliated theatres in any competitive area, the Local Clearance and Zoning Board in that territory officially designate pictures specified by the theatres as those which could not be double-billed, and also designate days specified by those theatres as days when no double bills could be shown, but in no event would dual policies be permitted on more than four days in any one week.

In practice this would mean that when an outstanding production reaches an area for exhibition, and 75 per cent of each class of exhibitors predetermined to do so, such picture would be designated by the Clearance Board as one which could not be shown on any double program in any theatre in the area so defined. The exhibitors at all times would decide what pictures would be so classified for single showings, the Local Clearance Board merely giving effect to their decision upon written request.

Furthermore, if 75 per cent of these exhibitors so decided, and their decision was made known to the Board in writing, certain days of the week would be designated for single performances, but on no more than four days of any week could double features be shown. Under the present system, exhibitors operating in areas where dual featuring is widely prevalent are virtually compelled to double whether they want to or not, because of competitive policy.

Declares Pictures Ruined

Mr. Johnson declared: "The box office possibilities of many meritorious pictures are ruined by promiscuous double billing. 'The Private Life of Henry the Eighth,' 'Little Women,' 'The House of Rothschild' are but a few of many pictures which appeal to discriminating audiences who will not patronize a double bill program," to say nothing of the ability of such pictures to draw patronage on their merit without the aid of a second attraction.

"This plan would be fair to the small producer since it would provide an additional outlet for his pictures at least three days each week," he added. "It would be equitable as well for the exhibitor who needs the stimulation of double bills only occasionally to center attention on his theatre when competing against the larger theatre which plays all outstanding product, or, perhaps, uses stage attractions with pictures."

The component parts of Mr. Johnson's plan are not new in themselves, his "solution" being a combination of ideas discussed variously in other territories both by exhibitors and distributors.

MPTOA Asked Code Action

The Motion Picture Theatre Owners of America, headed by Ed Kuykendall, fought during the code drafting proceedings at Washington for inclusion of a clause which would give 75 per cent of the exhibitors in each territory, or area defined by a Local Clearance Board, the right to outlaw duals or modify the practice as they saw fit. Vigorous objections voiced by independent exhibitors and independent distributors caused the clause to be eliminated from the original draft late last summer.

The affiliated distributors and exhibitors, with but few exceptions, notably Universal and Columbia, together with the MPTOA have taken sides for the complete elimination or drastic modification of the dual practice. Independent distributors and independent exhibitors are fighting for its continuance.

Mr. Johnson's idea was discussed Wednesday with some of the leading circuit and distribution authorities in New York. They said that theoretically it had much value, but declared its fundamental weakness revolved around the inability of any one group of exhibitors to make an amicable decision as to which pictures should come under the category of single performances and which should be permitted to be shown on a dual bill.

Deny Chicago Breakdown

In Chicago, reports were denied that independent distributors were succeeding in breaking down the citywide ban against duals which has been in effect for months. It appeared there would not be any interruption of the agreement between independent owners and circuit operators.

The two-weeks-old anti-dual agreement in Cleveland was reported working out satisfactorily, with exhibitors in favor of continuing the single standard, which, they claimed, had not caused any decline in receipts.

The countrywide church crusade against unclean motion pictures entered the double feature controversy at Buffalo, N. Y., and at Grand Rapids, Mich., where censorship threats appears to have hastened action toward prohibiting doubles. However, it is not expected that the agreement will become effective until the beginning of the new show season in September. Catholic churchmen in Buffalo declared that one of the basic objectives of their crusade was to effect elimination of double feature policies.

In Philadelphia, U. S. District Judge George Welsh denied an application for a preliminary injunction asked by Harry Perelman, exhibitor, against large distributors who seek to enforce against exhibitors in that territory a contractual clause prohibiting the showing of any of their features on the same program with another production. The court set the trial for the fall.

Loew-Warner Bid Now Is $4,500,000

Loew's and Warner Brothers, which have been carrying on joint negotiations the last four weeks to acquire together the Fox Metropolitan circuit of theatres for $4,000,000, raised the offer to $4,500,000 at a hearing last Thursday before Federal Judge Julian W. Mack.

In order to give the Fox Metropolitan bondholders, the operators under the receivership and the bidders another opportunity to iron out their difficulties, Judge Mack agreed to adjourn the hearing until July 20.

Judge Mack also ordered that the circuit's receivership, due to expire August 18, be extended for two months, to October 18, in order to eliminate filing of more than one report.

John H. Amen, chief of the anti-trust division of the Department of Justice in New York, representing Attorney General Homer S. Cummings, was again present at Thursday's hearing.

Judge Mack remarked that he was ready to entertain a straight out-and-out bid, but that apparently they were just "where they were when negotiations began.

"Unless a cash bid is made," he said, "I shall reject this bid as unsuitable." He added that he wanted a bid for the bonds in order that the reorganization might proceed.

The Fox Theatres Corporation receivership has been extended six months, to January 22, 1935.

GFTA Protests MGM Plan to Handle Trailers

The recently organized Georgia, Florida, Tennessee, Alabama Independent Theatres' Association, in session in Atlanta last week, passed a resolution opposing the entrance into the trailer production field of MGM "or any other company," and indicating the organization's readiness to "combat the spread of this practice by every available means within our command." Members are further urged to refrain from buying from MGM and Warner in their plans to handle trailers. Metro plans production and distribution of its own trailers beginning January 1.

The resolution cited the danger that other producers will follow the lead of MGM, in turn leading to the forcing of trailers with features and shorts; the resulting increase in theatre operating costs, and the contention that trailers from one central agency means better trailer service at a nominal weekly charge. The GFTA, at the session, planned to raise a fund to fight invasion of circuits in the territory.

National Screen Attacks Producer-Made Trailers

National Screen Service is engaged in a campaign against producer-made trailers, a policy of exploitation recently announced by Metro-Goldwyn-Mayer Pictures Corporation. The Atlanta office of National Screen is administered by Charles Lester.

Freuler Film Changes Its Name to Associated Monarch

Freuler Film Associates, Inc., has filed a certificate with the secretary of state of New York, through Harry G. Kosch, attorney, changing its corporate name to Associated Monarch Corporation.

CHURCH SHOWINGS OF PICTURES BRING NEW EXHIBITOR PROTEST

Cite the Unfairness of Boycott When Church Organization Permits Units to Run Shows at Regular Admission Prices

Faced with the usual seasonal decline in box office receipts, the continued competition of the radio, and, principally, the campaigns of the churches—which in many sections have taken their toll in theatre attendance—motion picture exhibitors this week were complaining about the competitive force of non-theatrical showings of motion pictures in churches and auditoriums.

Widespread publicity for a project which would encourage the addition of such showings in churches of all denominations as an adjunct to Sunday evening services—proposed last week by Dr. Worth M. Tippy of the Federal Council of Churches of Christ in America—has brought protest not only from exhibitors but from sales executives and others in New York as well.

The general attitude is that because, among other factors, churches pay no taxes, get no return on investment for mortgages, pay no rents, telephone or other of the many expenses that all thetres must pay, the motion picture cannot compete with churches in the amusement field.

"Motion picture theatres are in the business of selling amusement," it was pointed out by an executive connected with exhibition and distribution circles in New York. "Churches sell religion; schools sell education. Let them all stay in their own fields, or somebody is going to be hurt—and by somebody, I mean the motion picture theatres of this country.

Schools Built by Film Proceeds

"The exhibitors had better awaken to this drive to show 'select motion pictures' in churches. Surely they know that in Boston two schools have been built from proceeds of motion picture shows in competition to theatres.

"Why the people in this industry waste their time discussing trade 'problems' of the business—insignificant in comparison with those questions of real competition—I do not understand."

Seek $25,000 for Exchange System

Dr. Tippy's plan for Sunday showings in churches involves, as a start, the raising of $25,000 to establish an exchange system which eventually would expand as a source of supply of pictures for from 5,000 to 10,000 churches, the exchange being the churches' medium for selling and distributing film to the churches for Sunday and other showings.

Further, it would be among the duties of this exchange to select suitable pictures for presentation in churches, and to exchange these films among churches which might install the necessary sound projection equipment.

Only "suitable" pictures would be shown, Dr. Tippy emphasized—complete subjects, not just patched-up reels. Biographical pictures and pictures having a sociological value, or depicting the meaning of religion in life, such as "I Am a Fugitive From a Chain Gang," "Little Women," "Maedchen in Uniform" and recent films depicting the lives of Martin Luther and John Wesley would be acceptable, he explained.

Dr. Tippy advanced his plan at a time when the crusade of the Legion of Decency had reached its peak. Theatres were face to face with boycott; in at least two key cities theatres were closing in moves aimed to end the church boycott. The Federal Council's program for church showings of selected films was admittedly an effort to "put teeth" into the general drive for better quality films.

"Protestant churches can reach at least 60,000,000 people in this fight," Dr. Tippy warned, and 4,000,000 Protestants can be enrolled immediately, he pointed out. He also said that nearly 10,000 churches of Protestant denominations are already well equipped.

Denies Competition Objective

This week, however, Dr. Tippy "amplified"—according to his announcement—his plan, explaining that competition with the theatre was not proposed, but only the showing of pictures "in the field of religion" in connection with religious programs.

Many churches have been giving non-theatrical showings in direct competition to the theatre for some time.

There is the case of the Protestant church in a suburb of Philadelphia—a blue law town which legally has prohibited Sunday motion pictures—which operates a regular motion picture show every Sunday and charges admission ranging, it is reported, from 10 cents to 30 cents. The blue law does not cover such showings.

In Detroit, a Catholic church on Fourth Street, and the Metropolitan Methodist Episcopal Church on Woodward Avenue, both sponsor Sunday motion pictures—and Detroit is one of the centers of the church campaign against the motion picture.

In Louisville, Ky., the St. Therese's Catholic Church owns and operates a theatre in its school or gymnasium building under the name of St. Therese Gym.

Exhibitor Protests Practice

Louis F. Steuerle, manager of the Broadway theatre in Louisville, writes:

"I notice in your recent HERALD that the churches have placed a boycott on picture theatres advising the public not to attend any picture show for 30 days and other instances placing the boycott on certain pictures.

"I do not believe their policy to be fair and honest, especially when in certain sections of the United States some of their own churches exhibit pictures for pay just exactly the same as they are shown in the regular licensed theatres. We have in this city a theatre which is owned and operated by St. Therese Catholic Church, but they do not advertise the name of their church—they operate the theatre in their school or Gym building under the name of St. Therese Gym. All the proceeds go directly to the church.

"They pay no license, no tax of any kind or description. In fact, I have a letter from both the city and state authorities advising me that they are not subject to a license or tax because the money goes to the Church. They pay no salaries of any kind to any one. They charge a regular admission price of 10 and 15 cents and they operate regularly every Sunday and Monday night.

Calls Boycott Unfair

"They get out a program which they distribute throughout the neighborhood. I sent, by United States mail, a copy of this program to Rt. Rev. J. A. Floersh, Bishop of Louisville, and I also mailed a copy to Archbishop John T. McNicholas of Cincinnati, but to my latest knowledge the theatre is still operating.

"In my opinion it is unfair to boycott any Philadelphia or New York moving picture theatre and then have a church operate a theatre in another city.

"I took the matter up with the NRA, but up to the present time they have taken no definite action.

Dr. Tippy of Federal Council of Churches Proposes Fund to Build an Exchange System to Supply 10,000 Churches

"You will see the unfairness of a boycott upon regular theatres when a church organization which is issuing the boycott allows a parish in another city to run shows for regular admission prices to the public."

According to the program which the Louisville church distributes, the majority of the films shown, aside from short subjects, are action films and westerns. The program lists the twice weekly showings for 12 weeks in advance. The admission prices are 15 cents for adults and 10 cents for children under 14 years.

In Boston and in many other quarters, it appeared possible that exhibitors were reluctant to enter into a discussion of the situation in view of the antagonism of the churches.

Exempted Under Code

Church competition does not come under the NRA code. There is a clause supposed to protect exhibitors from non-theatrical competition, but an appended phrase exempts religious and educational motion picture activities.

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, declared in New York this week that "the problem of non-theatrical competition and unfair trade practice is becoming more involved every day."

"The MPTOA as a national organization are deeply interested," he said. "We feel that it is our function and obligation to use every method that is fair and honorable in protecting theatre owners over the country whose investment is being jeopardized because of the fact that the code for the motion picture industry prohibits lotteries and so forth, and because the code limits the theatre owners. Notwithstanding, ball parks are giving away automobiles, tent shows are having drawings and lotteries and free shows are being given in halls and auditoriums and abandoned theatres, which in many instances practically closes up the legitimate theatre man of the community during their existence. Another problem is the free showing of pictures in public parks. There is a way to stop this.

"I am most anxious that theatre owners everywhere, whether they belong to the MPTOA or not, write me as chairman of the Unfair Trade Practices Committee of the National Code Authority, giving me in detail unfair competition practices that prevail in their communities in order that I may intelligently combat this practice."

Advertising Heads Meet

Advertising and publicity heads of members of the Motion Picture Producers and Distributors of America met with Carl E. Milliken, MPPDA secretary, and J. J. McCarthy, head of the Advertising Advisory Council at the Harvard Club in New York Tuesday to discuss film and theatre advertising policy. The meeting was described as "routine."

WHILE SHIRLEY PLAYS IN HER SANDBOX

Child Star's Father, Being Bank Manager, Thinks $2,500 a Week Would Be Proper Pay from Fox

Amid the maelstrom of church agitation against motion pictures and obviously impervious to the possibilities of the San Francisco dock workers' strike, a five-year-old little lady named Shirley Temple has been unwittingly launched upon a private strike all her own. The agitation in which she is the principal character also is directed at, and has considerable to do with, the motion picture and has, in all probability, added at least one more furrow to the already wrinkled brows of sundry of Hollywood's production executives—for Baby Shirley, who until recently had made only a few short subjects of the juvenile variety, is asking, even demanding, a salary of $2,500 weekly to supplant the $150 which has been her lot thus far in life.

Fox Film Corporation, to whom Shirley is under contract, was quite amenable to the consideration of a raise for its miniature star and even went to the extent last week of offering her $1,000 a week. Miss Temple's parents flatly refused the offer and held out for the $2,500.

Shirley, meanwhile, was basking in the sandpile behind the modest Temple home, oblivious to the storm about to break around her golden head. This five-year-old sensation could not be bothered with such mundane matters as money when there were dolls to be played with, especially in the glorious environment of the sand-box.

Father a Branch Bank Manager

George Temple, the lucky father, regards the matter in an entirely different light. Being a branch bank manager, he naturally placed the situation exclusively on a dollars and cents basis, remembering the limited screen life of a star.

Too, Mr. Temple apparently did not overlook the relation of young Shirley to the law of supply and demand, especially in view of the new market created by the church crusade for unsophisticated motion pictures.

Therefore, reasons George Temple, Fox most assuredly ought to give his daughter a 40-week contract at $2,500 per, and restrict the number of her pictures to two annually, or $50,000 a picture. In addition, the young banker wants Mrs. Gertrude Temple, Shirley's mother, to receive $100 weekly from Fox for taking care of Shirley while on the set.

Started in Educational Shorts

Shirley's career undoubtedly has been hectic—for her parents. Only a few months ago she was "discovered" in Educational short subjects, released by Fox. She was receiving $150 weekly for her efforts. Fox had a part for the young lady in the feature, "Stand Up and Cheer." Immediately "the nation acclaimed her," to quote the fan magazines. Paramount borrowed her for "Little Miss Marker"—and Shirley was a full-fledged star. Back to Fox again to make "Baby Take a Bow," a modest offering in which Miss Temple walked off with all the critics' honors.

All but four agents in Hollywood are reported to have tried to lure Shirley under their wings, away from the original agents who discovered her, Messrs. O'Reilly and Mann.



SHIRLEY TEMPLE

And thereby hangs still another Temple tale. The ethics of some agents are apt to come up for considerable airing and some denunciation during Shirley's salary squabble.

Father Insists on Being Agent

Shirley's father has decided that he alone is capable of adequately handling his daughter's affairs and is planning to act as her agent; this as a result of the activities of those agents who desired to reap some share of Shirley's potential millions. All kinds of methods and promises are said to have been employed by the agents, although only one succeeded in tempting the budding Bernhardt from under established wings, and his triumph did not last long, for a judge who says "yes" and "no" to what Shirley may do proffered the agent a meager five per cent of her $150 weekly salary, which would have netted him $7.50 a week. The agent refused the judge's offer, possibly because there was a stipulation involved which would require him to take care of Shirley's fan mail, her legal work and attend to all her personal business for $7.50.

The original agents, O'Reilly and Mann, who first introduced Fox to Shirley, or *vice versa,* are getting no commissions, but are preparing to file suit for moneys accruing on the basis of the standard agents' contract signed by Shirley, her father and her mother.

Shirley's earning capacity—on the basis of estimates of about five years of favorable public reception, as in the cases of Jackie Coogan, Jackie Cooper, Baby Peggy and other infant prodigies—may conceivably amount to between $1,000,000 and $3,000,000.

Tangible evidence as to the effect of Shirley's name upon a theatre box office is seen in the following figures on the performances of two of her pictures in New York:

	Gross
"Little Miss Marker": (Paramount Theatre)	
Week ending May 24....	$35,000
May 31....	36,000
June 7....	24,000
"Baby Take a Bow" *(Roxy Theatre)	
Week ending July 6....	29,000
July 13....	30,000

**The picture currently is in its third week and may be held over for a fourth, something which has been recorded at this theatre only three times since 1927.*

Miss Temple's parents are said to be endeavoring to offset what they term the "bad influence" of stardom by surrounding her with the simplest childhood games and associations.

The almost phenomenal success of this child star, whose name has swept the country and whose personality has captured the imagination and hearts of millions of motion picture patrons, has made her one of the really outstanding stars of the screen in a couple of weeks.

She's only 43 inches tall now, and if she doesn't shoot up like Jack's beanstalk, everything may be all right for her.

Meanwhile she's playing with her dolls.

Sherman Out; Local 306 Loses Home Rule Right

Two and one-half years of turbulence in New York's Local 306 of the IATSE operators' union finally came to a dramatic ending over the weekend when the parent International Alliance suddenly stepped in, wrested home rule from its officers and took over active management.

Appearing unexpectedly at a meeting of Local 306, George E. Browne, international president of the IATSE, denounced the local as being unfit to manage its own affairs.

Mr. Browne's action was construed as a progressive movement within the ranks of the local, which late last week forced the resignation of Harry Sherman as president, together with other official members of the local.

Mr. Browne, after Mr. Sherman on Friday resigned the presidency, had Harland Holmden, third vice-president of the IATSE, then placed in charge. All other officers were instructed to remain inactive and place themselves at Mr. Holmden's disposal, it was said by the IATSE.

Coincidentally, the United States Government was taking steps to further its investigation of theatrical union affairs.

A committee to study union conditions will consist of Major Leslie E. Thompson, RKO; Charles Moscowitz, Loew's; Charles L. O'Reilly, TOCC; Harry Brandt, ITOA; George E. Browne, IATSE president, and Joseph Blatt of the Empire State Operators' Union.



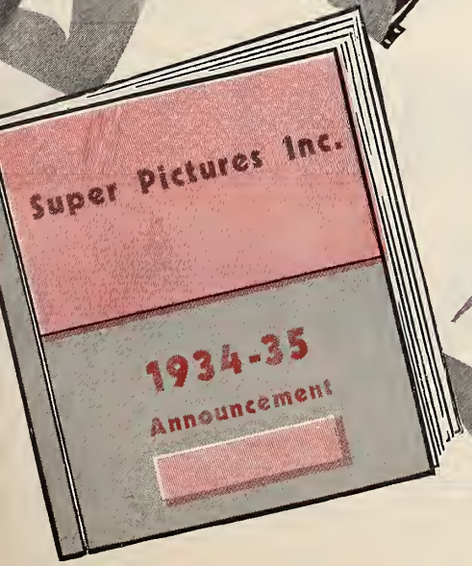




NOW THAT ALL THE SHOUTING'S OVER











"WE'LL STRING A





Leading exhibitors of the United States and Canada, representing 1500 theatres, tell Paramount executives af their confidence in forthcoming praduct. In this group are:

First Row: Nathan Goldstein, Springfield, Mass.; Ralph Branton, Omaha; John Balaban, Chicago; M. A. Lightman, Memphis; Adolph Zukor; Emanuel Cahen; Carl Hoblitzelle, Dallas; Sam Dembow, Jr.; N. L. Nathanson, Canada; M. B. Comerford, Scranton; Harry Nace, Phaenix.

Second Row: H. L. Kincey, Charlotte; J. R. Blank, Des Moines; George Zeppos, Wheeling; Bab

LEADING EXHIBITO
STATES AND CANADA

LONG WITH YOU"





Wilby, Alabama & Tennessee; Bob O'Donnell, Dallas; George J. Schaefer; P. K. Johnston, Dallas; Hunter Perry, Charlottesville; J. Clemmens, Beaumont; Louis Marcus, Salt Lake City.

Third Row: W. K. Jenkins, Atlanta; Col. Lucas, Savannah; Barney Balaban, Chicago; E. V. Richards, New Orleans; John Friedl, Minneapolis; A. H. Blank, Des Moines; Marty Mullin, Boston; Sam Pinanski, Boston; Harold Robb, Dallas; M. Ruben, Chicago; Carl Linz, Dallas; E. Rowley, Little Rock.

Back Row: Carl Bamford, Asheville.

RS OF THE UNITED

TELL PARAMOUNT

...for they know that

PARAMOUNT'S

*Only players that are reaching

and PARAMOUNT STARS will

MAE WEST — 2 pictures • • • "**Gentlemen's Choice**" • • • and one other

marlene DIETRICH — 2 pictures • • •"**The Scarlet Empress,**" with John Lodge, Sam Jaffe, Louise Dresser. Directed by Josef Von Sternberg • • • and one other as yet untitled

claudette COLBERT — 3 pictures, including Cecil B. De Mille's "**Cleopatra**"• •"**Are Men Worth It?**"• •"**The Gilded Lily**", with Cary Grant and a star cast

GARY COOPER — 4 pictures, including "**Now and Forever,**" with Carole Lombard and Shirley Temple • • • "**Lives of a Bengal Lancer,**" with Richard Arlen, Katherine De Mille, Cary Grant and Sir Guy Standing • • • "**20 Hours by Air,**" with Carole Lombard and another picture to be announced

BING CROSBY — 3 pictures, including "**She Loves Me Not,**" with Miriam Hopkins, Kitty Carlisle, Lynne Overman, Warren Hymer• • •"**Here Is My Heart,**" with Kitty Carlisle • • •"**Sailor Beware**" with a star cast

W. C. FIELDS — 3 pictures, including "**Mississippi,**" with Lanny Ross and Evelyn Venable • • • "**Love Thy Neighbor**" • • • "**Back Porch**" with a cast to be selected

CARY GRANT — 4 pictures, including "**Ladies Should Listen,**" with Frances Drake, Edward Everett Horton, George Barbier, Charles Ray • • • "**Lives of a Bengal Lancer,**" • • •"**Eyes of the Eagle,**" with Frances Drake • • • and one other

MIRIAM HOPKINS — •••"**She Loves Me Not,**" with Bing Crosby; and other pictures

charles LAUGHTON — 1 picture • • • Harry Leon Wilson's hilarious classic "**Ruggles of Red Gap,**" with Charlie Ruggles, Mary Boland. Directed by Leo McCarey

if it's a PARAMOUNT PICTURE

STAR LIST *is* *HOT

the peak of popularity.

make these Pictures in 1934-35

carole LOMBARD — 4 pictures, including **"Now and Forever,"** with Gary Cooper and Shirley Temple • • • **"Rhumba,"** with George Raft • • • **"Case Against Mrs. Ames,"** with Lee Tracy • • • **"20 Hours by Air,"** with Gary Cooper

JOE PENNER — 1 **"College Rhythm,"** with Lanny Ross, Richard Arlen, Joe Morrison, Lyda Roberti. Directed by Elliott Nugent

GEORGE RAFT — 4 pictures, including **"Limehouse Nights,"** with Anna May Wong and Montague Love • • • **"Rhumba,"** with Carole Lombard • • • **"One Night Stand,"** with Ben Bernie and one other picture to be announced

LANNY ROSS — 3 pictures, including **"College Rhythm,"** with Joe Penner, Jack Oakie, Lyda Roberti, George Barbier • • • **"Mississippi,"** with W. C. Fields • • • **"Big Broadcast of 1935"**

SYLVIA SIDNEY — 3 pictures, including **"Desire"** • • • and two others to be announced

LEE TRACY — 3 pictures, including **"Case Against Mrs. Ames,"** with Carole Lombard • • • **"You Belong to Me,"** with Helen Mack and Lynne Overman • • • **"Lemon Drop Kid,"** a Damon Runyon story

CHARLIE RUGGLES & MARY BOLAND — 3 pictures including **"The Pursuit of Happiness"** • • • **"People Will Talk,"** with Ida Lupino & Kent Taylor • • • **"Love Thy Neighbor"** with George Burns, Gracie Allen, W. C. Fields & Alison Skipworth

BETTY BOOP — 12 box office cartoons from the Little Sweetheart of the Screen

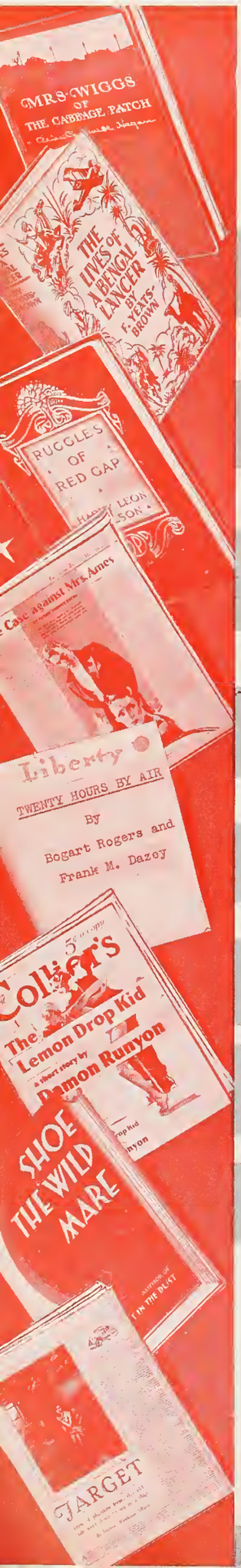
POPEYE — 12 smash hits from the Sailor King of Short Subjects

it's the best show in town!

Paramount Pictures

PARAMOUNT H

. . . and the people



Novels and Stories

"MRS. WIGGS OF THE CABBAGE PATCH"

Alice Hegan Rice's famous story and play. One of the world's most popular and best-loved books. With **Pauline Lord, W. C. Fields, ZaSu Pitts, Evelyn Venable and Kent Taylor.** Directed by Norman Taurog.

"LIVES OF A BENGAL LANCER"

Francis Yeats-Brown's best-selling book. Filmed as a gigantic panorama of life, love and thrilling adventure in mysterious India. With **Gary Cooper, Cary Grant, Richard Arlen, Frances Drake and Sir Guy Standing.** Directed by Henry Hathaway.

"RUGGLES OF RED GAP"

Harry Leon Wilson's hilarious classic, read by millions of Saturday Evening Post readers and favorite novel of thousands. With a cast headed by **Charles Laughton, Charlie Ruggles, Mary Boland and Sir Guy Standing.** Directed by Leo McCarey.

"THE CASE AGAINST MRS. AMES"

Arthur Somers Roche's famous story that 5,000,000 people avidly read in the recent issues of Collier's. With **Lee Tracy and Carole Lombard.** Director to be selected.

"20 HOURS BY AIR"

By Frank Dazey and Bogart Rogers, famous war ace and flyer. This story will soon be read by millions of people as a sensational serial in Liberty Magazine. **Gary Cooper and Carole Lombard** will co-star in this picture.

"LEMON DROP KID"

By Damon Runyon, the most popular writer in motion pictures today. With **Lee Tracy and Helen Mack.**

"SHOE THE WILD MARE"

Gene Fowler's best-selling novel. With **Henry Wilcoxon, Roscoe Karns** and a cast of skilled players to be selected.

"TARGET"

The exciting McCall's Magazine story by Stephen Morehouse Avery. The interest of thousands of enthusiastic readers caused us to purchase this story and put it on the screen. A large cast of stellar players will be headed by **Sir Guy Standing.**

A love affair that shook the world, set in a spectacle of thrilling magnificence!

CECIL B. De MILLE'S "CLEOPATRA"

AS *great* STORIES to put in them!

Broadway's Biggest Plays

"SHE LOVES ME NOT"

Unanimously chosen as the year's most hilarious comedy. 300 performances to date, and all of them S. R. O.! As a picture it will star **Bing Crosby and Miriam Hopkins, with Kitty Carlisle, Lynne Overman, George Barbier Warren Hymer.** Directed by Elliott Nugent.

"THE PURSUIT OF HAPPINESS"

Another big Broadway hit. 28 weeks, 250 performances — all of them capacity. With **Francis Lederer, Joan Bennett, Charlie Ruggles, Mary Boland, Walter Kingsford, Grace Bradley, Miner Watson.** Directed by Ralph Murphy.

"SAILOR BEWARE"

30 weeks, 290 performances. One of the most uproarious comedies of all times. This will be seen on the screen as a comedy with music, starring **Bing Crosby.**

"ALL THE KING'S HORSES"

One of the most successful musical comedies of the year. Enjoyed long runs both in New York and Chicago. Recently bought for **Jack Oakie, Carl Brisson, and Kitty Carlisle,** the combination that scored such a big success in Earl Carroll's "Murder at the Vanities".

"THE MILKY WAY"

Broadway's Spring sensation — the play that made an overnight success in New York. Just purchased as a special vehicle for **Jack Oakie** who will be supported by **Helen Mack, Grace Bradley, Fred MacMurray.**

"R. U. R."

Karel Capek's brilliant play which scored such a hit in New York when produced by the Theatre Guild several years ago. Made into an amazing spectacular production. With an all-star cast. Directed by Mitchell Leisen.

"HER MASTER'S VOICE"

'There's a laugh in practically every line', says Robert Benchley in the New Yorker. Played 220 performances to packed houses this year. Cast to be selected.

with **CLAUDETTE COLBERT, WARREN WILLIAM HENRY WILCOXON**
Ian Keith, Joseph Schildkraut, C. Aubrey Smith, Gertrude Michael and 8000 supporting players



25 PROTESTANT FAITHS TO ENLIST 100,000 PASTORS IN DECENCY DRIVE

Other Groups Representing 26 Million Members Also Act; Broadway Discounts Coast's $10,000,000 Loss Estimate

Developments during the week in the individual proceedings of the church and the industry to effect a better moral tone in motion pictures follow:

Twenty-five Protestant faiths acted jointly to use 100,000 ministers in securing Legion of Decency pledges from their 22,000,000 parishioners.

Similar action was taken independently by Jews, Methodists, Baptists and Lutherans, representing a combined membership of 26,000,000.

Wide diversification of activities of local clergymen in the field appeared to be creating confusion.

Industry's machinery of self-regulation became effective Monday.

Joseph I. Breen's Production Code Administration in Hollywood certified approval of 31 new features, four serials and 22 shorts.

Distributors promised exhibitors that machinery would not break the flow of product.

Eastern Production Code Administration launched, in charge of Vincent Hart, to review films made in New York and also all foreign pictures imported by MPPDA distributors.

Hollywood's estimate that cancellation privilege accorded exhibitors will cost distributors $10,000,000, is discounted on Broadway.

Will Hays explained the technicalities of self-regulation machinery to producers in Hollywood.

Catholics claimed there were 107 major sex violations in 133 features released between January and May.

Hollywood was talking about offering its own system of regulation as a substitute for existing state and municipal censorship, which costs industry $5,000,000 annually.

Church and other groups participating in the movement indicated they are against federal or state censorship, the general objective being to obtain "wholesome" pictures by boycotting the unwholesome.

Allied States Association blamed Will Hays, C. C. Pettijohn and Carl E. Milliken for the present situation; MPTOA asked for a united front.

Exhibitors questioned the sincerity of "reformers" who demand clean pictures and then fail to support them.

The paying customers started their own discussion in "voice of the people" columns of newspapers.

New York *Daily News* reported, after first-hand investigation, that children deny having acquired any harmful effects from motion pictures.

The Catholic press explained the cause and effect of the campaign.

Laemmle, Pickford, DeMille, Cantor, explained some production viewpoints.

Civil Liberties Union and Association for Preservation of the Freedom of the Screen promised "intelligent opposition" to the crusade.

Local and individual church activities in the field were extended along further lines in Atlanta; Allentown, Pa.; Boston; Buffalo; Chicago; Cleveland; Cincinnati; Des Moines; Dover, N. J.; Englewood, N. J.; Hamilton, Ohio; Hartford, Conn.; Kansas City; Lakeside, Ohio; Los Angeles; Marietta, Ohio; Milwaukee; New Orleans; New York; Omaha; Palisades Park, N. J.; Philadelphia; Portland, Ore.; Richmond, Va.; St. Louis; Seattle; Tampa, Fla.; Wilmington, Del., and elsewhere.

American Protestantism's moral support of the Roman Catholic's Legion of Decency crusade to raise the standard of the screen crystallized into active participation over the weekend. An interdenominational conference of the Federal Council of the Churches of Christ in America, speaking for 25 different groups, elected to draft 100,000 ministers to enlist recruits for an army of Protestant Legionnaires from among their 22,000,000 parishioners.

Meanwhile the Legion was making progress in recruiting Catholics from among the 20,000,000 members of that faith. The Protestants will cooperate in a single drive, unlike the Catholics, who are proceeding independently in each diocese. A pledge similar to that being signed by the Catholics will be employed by the Protestants.

Further support of the move came when the Jews acted to enlist their congregations of 5,000,000 members.

Independent Action Also

Independent action was being taken by individual churches and groups. The Methodists, Baptists and Lutherans, having a combined membership of 21,000,000, officially entered the campaign.

On the other side were the distributors in New York and the producers in Hollywood working to remove from their motion pictures all objectionable material, under a system of self-regulation which became effective officially Monday morning.

Reports of the individual proceedings being conducted by the local churchmen in the field indicated confusion has resulted, although nationally the three great religious groups were being drawn together into a single force on matters of motion picture morality.

Machinery Starts; 31 Approved

The self-regulatory machinery for creating a new standard in motion pictures became formally effective at 9 a. m. Monday. Some 17 features, four serials and ten shorts immediately were given Certificates of Approval by Joseph I. Breen, assistant to Will Hays in Hollywood and Administrator of the Production Code Administration. These pictures will bear the official seal of approval and the stamp of the MPPDA in all theatre showings, and cannot be shown without it, under penalty. Later in the week, Mr. Breen announced at his Hollywood headquarters that approval certificates had also been given to an additional 14 features and 12 short subjects. Some of those approved are for immediate release; all will be released within a few weeks. Pictures approved include:

Breen Certifies 31 New Features, Four Serials, 22 Shorts; Distributors Assure Exhibitors of Even Flow of Available Product

COLUMBIA
- One Night of Love
- Blind Date
- Defense Rests
- Beyond the Law

FOX
- The World Moves On
- Handy Andy
- Baby Take a Bow
- She Learned About Sailors
- Charlie Chan's Courage
- She Was a Lady
- Grand Canary
- David Harum
- Change of Heart

METRO-GOLDWYN-MAYER
- Paris Interlude
- Treasure Island

PARAMOUNT
- Cleopatra
- Elmer and Elsie
- Ladies Should Listen
- Scarlet Empress
- She Loves Me Not

UNITED ARTISTS
- Our Daily Bread

WARNER
- The Catspaw
- Housewife
- Friends of Mr. Sweeney
- Circus Clown
- Madame Du Barry
- Here Comes the Navy
- Kansas City Princess
- Return of the Terror
- Midnight Alibi

SERIALS
- Sentenced To Die (Universal)
- A Leap for Life (Universal)
- The Night Attack (Universal)
- A Treacherous Ambush (Universal)

SHORT SUBJECTS
- Going Places with Lowell Thomas (Universal)
- Stranger Than Fiction (Universal)
- La Cucaracha (Radio)
- Goofy Movies (MGM)
- Them Thar Hills (MGM)
- Mike Fright (MGM)
- Seven Untitled Reels

The first certificate in the East was awarded to universal, which got Number 01 for its Mentone short, "Hits of Today." In Hollywood, Fox's "World Moves On" was given Number 1.

All of Hollywood's studios were continuing under a slower production pace in order to meet the demands of the new setup before submitting pictures to Mr. Breen's organization for approval.

The distributors in New York promised this

PROTESTANTS ADOPT FILM PLEDGE

week that exhibitors would not face any break in the flow of product.

Vincent G. Hart, of the MPPDA, on Monday assumed supervision of the production code regulations in the East. All pictures made in the East, in addition to foreign importations, will be submitted for approval.

Foreign product to be reviewed will include only those productions annexed for distribution in this country by MPPDA members.

Announcement made last week by distributors that they would permit any exhibitor to cancel a feature on the grounds of a bona fide local protest against its morality was received favorably in the field. Dispatches from Hollywood said producers estimated the step probably will cost more than $10,000,000. United Press quoted Hollywood executives of the Hays organization as saying that scores of films already released, which have been proscribed by church and other organizations and are eligible for cancellation, probably would not be shown in hundreds of towns.

New York leaders, however, discounted the estimated $10,000,000 cost, pointing out that while one distributor may lose a booking at one theatre because his picture is canceled, he stands to gain a booking at another house which has canceled a picture of the distributor's competitor.

Criticism was leveled against the cancellation decision by Allied States and by leaders in certain church quarters.

Reverend Dr. Sidney E. Goldstein, associate rabbi of the Free Synagogue, who represents American rabbis in the film movement, threw cold water on the idea. So did New England Catholic and Protestant churchmen, who decried the move as "a timid step forward" and declared it was "not a solution which strikes at the heart of the problem."

The cancellation privilege was described by Allied States as "a red herring," and "so vague as to be meaningless."

The new Interfaith Committee of Protestants, Jews and Catholics in New York said it was a step in the right direction, but it did not go far enough.

Hays Talks to Coast Producers

Studio executives representing all the large companies in the Association of Motion Picture Producers, the coast affiliates of the MPPDA, conferred late last week with Will H. Hays about working procedure of the program. They listened to an explanation by Mr. Hays and Mr. Breen of the technicalities of the Hollywood Production Code Administration.

Writers and directors were served with strict orders that there must be nothing in forthcoming pictures to offend the moral sense of anyone, while the staffs of virtually every studio were closeted in projection rooms minutely examining "rushes" and completed negatives for objectionable material.

Mr. Breen said all the studios seemed disposed to a surprising extent to comply with the new regulations. "Instead of arguing about certain changes, as might be expected in some cases, the studios are really 'leaning backwards' to meet the regulations of the administration," he said.

After viewing nearly 50 pictures—31 of which already have been given an approval certificate—Mr. Breen said he demanded changes in some, which production executives immediately ordered. He indicated that one film will be almost completely remade.

Prior to the producers' conference with Hays and Breen, all the studio heads were supplied with copies of a treatise on the industry, written by Bishop John J. Cantwell, of Los Angeles, and with copies of the results of a survey on the morality of films conducted by Reverend Father Daniel A. Lord, Catholic editor.

Bishop Cantwell indicted the films for "not only glorifying the harlot, but her gangster 'boy friends' as well," and laid much of the blame for the rising tide of resentment against the industry to a class of writers who went to Hollywood from New York at the advent of talkers in 1927.

Father Lord's survey, results of which were presented for the guidance of the producers, brought out that out of 133 productions released from January 15th, 1934, to May 15th, there were 107 major violations of sex morality. His report said:

26 of the 133 films had plots built on illicit love.

13 were based on plots or main episodes in which seduction is accomplished.

18 characters lived in open adultery.

31 murders were committed.

17 films presented gangsters in leading roles.

30 were suitable for children or adolescents.

The industry's self-regulatory machine had been in operation scarcely a full 24 hours when there were heard in Hollywood some whispered discussions of the possibility of proving that, as a result of self-censorship, there will be no further need for supporting the seven state censor boards and the 133 municipal boards in the United States and Canada, which, aside from the difficulties caused by their inconsistencies, cost the industry $5,000,000 yearly in fees for licenses.

It is expected that the industry also may prove to the dozens of unofficial groups viewing pictures the needlessness of continuing their activities.

State boards include those operating in Massachusetts, Kansas, Maryland, Pennsylvania, Ohio, New York and Florida.

The Federal Council of Churches interdenominational conference, held late last week at its headquarters at 105 East 22nd Street, New York, was called by the Reverend Samuel McCrea Calvert, secretary, and was attended by the official spokesmen of the Reformed Church in America, American Unitarian Association, Baptists, Methodists, Presbyterians, Quakers, Congregationalists, Salvation Army, Women's Christian Temperance Union, Young Men's Christian Association, Young Women's Christian Association and 13 others.

The delegates elected Reverend Dr. Worth M. Tippy to active charge of the campaign, and the Reverend Dr. Harold M. Robinson, Presbyterian, of Philadelphia, as chairman of the Council's Special Committee on Motion Pictures.

Forms of the Legion of Decency pledge, adopted with minor changes, will be circulated immediately to 100,000 ministers and through the religious press. Some of the church groups immediately will launch a campaign, but the official date for starting activities was set at October 21. The Special Committee was entrusted with promotion.

The conferees made it clear that their objective was to accomplish wholesome entertainment and instruction and was not linked to any attempt to establish federal or local censorship.

There will be no "white" or "black" lists used, as is the case in some Catholic dioceses.

Text of the Pledge

The Council reported a spontaneous demand from Protestants for copies of the pledge in bulk. Here is the pledge:

For Better Motion Pictures
DECLARATION OF PURPOSE
(Sign and give to your pastor or organization)*

I wish to join with other Protestants, cooperating with Catholics and Jews, in condemning vile and unwholesome moving pictures. I unite with all who protest against them as a grave menace to youth, to home life, to country, and to religion.

I condemn absolutely those salacious motion pictures which, with other degrading agencies, are corrupting public morals and promoting a sex mania in our land.

I shall do all that I can to arouse public opinion against the portrayal of vice as a normal condition of affairs, and against depicting criminals of any class as heroes and heroines, presenting their filthy philosophy of life as something acceptable to decent men and women.

I unite with all who condemn the display of suggestive advertisements on bill-boards, at theatre entrances and the favorable notices given to immoral motion pictures.

Considering these evils, I declare my purpose to remain away from all motion pictures which offend decency and Christian morality. I will try to induce others to do the same.

I make this protest in a spirit of self-respect, and with the conviction that the American public does not demand filthy pictures, but clean entertainment and educational features.

Name .....
Address .....

That there may be a united front, the pledge of the Legion of Decency has been used with only slight changes. Organizations and individuals are free to formulate their own pledges. The important thing is not the form of a pledge but to keep its purpose.

(Issued by the Federal Council of Churches, 105 East 22nd Street, New York)

*A duplicate copy of this Declaration to be retained by the signer.

Jewish support of the crusade came on Monday when Dr. Sidney Goldstein, in charge of film matters for American rabbis, announced that during the High Holy Days, rabbis of the country will be asked to enlist their 5,000,000 churchgoers "in the protest against pictures that are a menace to the moral life

The Way the Wind Blows

DISTRIBUTOR—Columbia

OLD TITLE	NEW TITLE
"The Criminal Within"	"Among the Missing"
"What Price Scandal?"	"Name the Woman"

DISTRIBUTOR—Metro-Goldwyn-Mayer

OLD TITLE	NEW TITLE
"Sacred and Profane Love"	"Chained"
"100% Pure"	"The Girl from Missouri"
"Born To Be Kissed"	
"Four Walls"	"Straight Is the Way"

DISTRIBUTOR—Paramount

OLD TITLE	NEW TITLE
"It Ain't No Sin"	"Belle of the Gay Nineties"
"St. Louis Woman"	

DISTRIBUTOR—RKO Radio

OLD TITLE	NEW TITLE
"Family Man"	"His Greatest Gamble"

DISTRIBUTOR—Warner Bros.

OLD TITLE	NEW TITLE
"A Lady Surrenders"	"Desirable"
"Gentlemen Are Born"	"Happiness Ahead"

SHOWMEN ASK CLEAN FILM SUPPORT

of every community." While Jews are opposed to censorship, Dr. Goldstein added, they "must insist on sanitation."

The Jews have not decided whether they will use pledge cards, but they have definitely decided not to invoke a general boycott against all pictures or all theatres, or against all theatres in a particular locality.

Dr. Goldstein denounced the Hays organization as failing "to protect the communities of America," as a result of which, he added, it has "forfeited the confidence of Catholics, Protestants and Jews alike."

Methodists, Lutherans Vote Support

The Methodist Episcopal Church—one of the largest of the Protestant groups, with a membership of more than 8,000,000—entered the campaign when the World Service Commission of the church, meeting in Chicago, ordered that the denomination's board of education distribute pledge cards to members. Headquarters for the campaign will be established in Chicago under Dr. Merle English.

At the same time, the power of 3,500 Lutheran churches, with a membership exceeding 8,500,000, was added to the tide of church opposition. This step was taken at the annual convention of the Associated Lutheran Charities, in Chicago, and was said to be certain of adoption by the national bodies.

Allied Complains; MPTOA Commends

The church crusade gave Allied States Association another opportunity to demand the resignation of Will Hays. On the other hand, the Motion Picture Theatre Owners of America condemned those who condemn the industry in emergencies.

"Every possible effort has been put forth from every source in this industry to bring about an amusement condition that is clean and in good taste," said Ed Kuykendall, MPTOA president. "That is all that is expected of us because every interested party is in accord in that the theatre must go on."

"How any exhibitors, individually or as an organization, or in fact anyone who derives a livelihood out of the industry can condemn this industry on a wholesale basis as some of them have done, is entirely beyond my understanding," Mr. Kuykendall declared, in answering a statement sent to the trade press by national Allied headquarters at Washington, in which a spokesman for that independent exhibitor organization demanded the resignations of Mr. Hays, Charles C. Pettijohn and Carl E. Milliken, all MPPDA executives. Allied demanded such action "in the interests of the industry as a whole."

Allied urged its exhibitor members to contact the leaders of the boycott and ask them: "(a) to affirmatively approve good pictures as a balance to the proscribing of bad pictures; (b) to direct their efforts more especially against the producer-controlled theatres in order to hasten the desired result and free the industry of this terrible blight; and (c) to urge their adherents to patronize independent houses as against the producer-owned theatres."

Exhibitors Challenge Crusaders

Challenging the sincerity of the "reformers," Al Baker, manager of the Fox Theatre at Spokane, and Mrs. Gladys McArdle, owner of the Owl, Lebanon, Kans., demanded that they support clean films and not merely agitate for them.

"As a small town exhibitor," said Mrs. McArdle in a statement published in the Kansas City *Star*, "I have been following with interest the crusade being launched by churches to clean up the movies. No one despises a risque show more than I do, but if I booked the kind of shows the reformers say they want I would starve!

"Last winter, I booked, against my better judgment, 'Little Women.' I never saw a cleaner, better show, but did the advocates of clean shows come? They did not! And the picture took a nosedive equaled by practically all the clean shows I have booked.

"A pledge to boycott immoral shows is fine, but how about a pledge to attend shows they say they desire? If every person in my community who professes to desire clean shows would buy two tickets a month they could make the rotten shows unprofitable.

"If the churches are sincere in this movement, let them get back of the clean shows."

Baker Has Same Complaint

Mr. Baker's complaint was identical. He purchased space for a quarter-page ad in the *Spokesman Review*, Spokane, in which he described the situation thus:

"I'M SORE!

"On every side I hear the demand for 'Better' motion pictures . . . I do everything in my power to get the producers to make 'Better' pictures, that's part of my job.

"The producers are making 'Better' pictures—yet when one of them comes along, the public has a perverse way of showing their appreciation by lack of good attendance.

"What I want to know is . . . where are all those people who are always demanding that the movies get away from sex . . . and crime—and all the rest of what these self-appointed critics of the movies criticize most . . .

"If you self-appointed critics have attended the Fox Theatre this week to see 'Little Miss Marker' (Shirley Temple), your criticisms were answered, and you enjoyed as fine a piece of screen entertainment as has ever run through a projection machine.

"If you have not been here and you really do want what you ask for . . . you will go out singing the glad tidings in such loud and joyous tones that the theatre will not be able to handle the crowds . . . That's the only way we have of knowing your desires."

The paying customers have started a discussion all their own over the morals of motion pictures, in the "voice of the people" columns of the country's newspapers.

One picturegoer suggested that films be segregated for adult and children performances, types to be determined by church listings.

Most of the readers demand that the producers "take the sin out of cinema."

They mentioned censorship with disfavor, although, as a whole, the desire for clean pictures was expressed.

A boycott against motion pictures on the whole is unjust, according to a consensus.

One significant point brought out is the fear of many citizens that the professional type of "blue-nose" reformer, who has been hibernating since the prohibition debacle, will soon return.

An unusual reaction was that of a New York *Times* reader who said it is his understanding that the church campaign is intended "to raise the tone of the movies, not necessarily that they should all be fit for children to see, but so the public may acquire a taste for pictures really worthwhile not only from the standpoint of morality, but of artistry and good taste as well."

The New York *Daily News*, read by some 2,500,000, set out to determine the extent to which the motion picture harms the juvenile mind, having heard much of late to that effect from the churchmen and sociologists, and uplifters of the type of Dr. William Harrison Short, of the Motion Picture Research Council. The results were contradictory to all the charges.

Visiting Washington Square, in the confines of which may be found a cross-section of New York's childhood, a *Daily News* reporter asked youngsters this question: "Have you acquired any harmful ideas from the movies?" The replies, from children ranging in age from 14 to 17, were unanimously in the negative.

Catholic Press Explains Crusade

Standing solidly behind the Legion of Decency is the powerful Catholic press of the country—principally weeklies published exclusively for parishioners' consumption. As a unit, practically, they are against censorship.

Typical of the expressions voiced by these periodicals—and their big editorial issue of the day is the motion picture crusade—is that of the *Brooklyn Tablet*, which admits no desire "to destroy the motion picture business," but an insistence that wholesomeness in screen entertainment supplant vulgarity.

"We are not prohibitionists; we are not prudes; we are not asking a national censorship; we are not demanding the impossible," editorialized the *Tablet*. "We are attacking indecency and vileness, and the better producers know what we mean. We believe that in insisting upon ethics—which every good business has in its program—we are doing a service not only for morality and civic progress, but for legitimate business."

"Intoxicated by Returns"

Reverend Father Robert Woods, editorial mouthpiece of the *Catholic Index*, and reputed to be an authority on the screen, the theatre and books, in paying tribute to motion pictures as "one of the greatest industries of modern times," declared that the purveyors of the industry had been intoxicated by the almost fabulous monetary returns for their labor, and had reached a stage "where practically all the higher considerations of art and decency had been tossed to the winds." He insisted that "dirty motion pictures must go."

The *Commonweal* warned that censorship will come "if the industries concerned will not or cannot take their last chance to restrain themselves." This Catholic publication also holds that most of its churchgoers do not favor a sweeping and drastic censorship law.

"Our most competent motion picture stars have been guilty of endowing chastity with glamour," declared Reverend Father Gerard B. Donnelly, S.J., critic for the Catholic *Review of America*. The Legion, he added, made it clear at the outset that it is not attempting to ban sex from the screen, nor is it attempting censorship.

Later in the week, Father Donnelly wrote in *America* that, taken as a whole, some 277 new motion picture titles announced for the coming season, "offer proof that Hollywood has changed its spots and henceforth will be known as Spotless Town."

Laemmle, Pickford, DeMille Talk

Opinions as to the cause and effect are being voiced daily by pioneers of filmdom.

Carle Laemmle, Universal's president, placed the blame on the public for encouraging suggestive motion pictures and warned exhibitors not to take it for granted that clean pictures won't get by.

Mary Pickford, speaking at the Chicago World's Fair, admitted the need existed for a cleanup. She said parents should lend a hand in selecting their children's entertainment, but held the opinion that "boycotts are dangerous."

"The pendulum has been swinging too far in the wrong direction," Miss Pickford added, "but

CHURCHES ARE ACTIVE IN FIELD

I hope this present demand for a housecleaning does not make the same mistake."

Cecil Blount DeMille also expressed fear that the movement may go too far. Mr. DeMille, like Mr. Laemmle, blamed the cause for the crusade on the public, because "the producers gave the people risque films for the reason that they went to see these films and paid more to see them than they paid for others."

Eddie Cantor, a Samuel Goldwyn star, placed the blame on the producer. "There has been too much concentration in Hollywood on how much can be gotten away with," he declared. "The tide has turned now, although I really feel we have nothing to fear from a fair and intelligent censorship. But, will it be that kind of a censorship?"

"Clean Films Will Get By"

Mr. Laemmle advised theatre owners not to take for granted that clean pictures under the new standard will not be successful at the box-office. "Don't let the church drive get you down," he warned. Mr. Laemmle said that on the infrequent occasions when his company had "slipped," exhibitors "made no more money than when we didn't" on the remainder of the 1,400 features produced by Universal.

"Maybe the drive will awaken all of us to responsibilities in picture making which we never realized were ours," he continued. "Let's get back of this class of product with all the vim and vitality and guts that made the picture business a factor in the world's entertainment program. We'll all be happier for it.

"The church as a whole is very decent. It has its fanatics and its nuts, but so have we."

Two Groups Seek Freedom of Films

"Intelligent opposition" is promised the church crusade by a new group of laymen banded together in New York under the impressive corporate title of the Association for the Preservation of the Freedom of Stage and Screen.

Fearing censorship in their war against films, the National Council of Freedom from Censorship, a branch of the American Civil Liberties Union, called upon the church groups to clarify their position on censorship.

Juster Peter Schmuck signed a certificate of incorporation filed at Albany, N. Y., for the new Association for the Preservation of the Freedom of the Screen, founded by one I. Robert Broder, attorney, of 1560 Broadway, New York. Mr. Broder's headquarters are in the Bond Building on Broadway, a structure which houses motion picture and theatrical interests almost exclusively.

Mr. Broder explained that no layman's voice had been sought by the various church groups, and, therefore, his association will conduct a nation-wide referendum to get the critical opinion of theatregoers. He fears federal censorship, but will campaign nationally for "entertaining films in good taste and of adult standard." Voluntary contributions will carry on the work.

Other incorporators of the Association are: Louis Greenberg, 140 East 46th Street, New York; Juliet Levy, 1215 Grand Concourse, Bronx, and Minna Edith Zelinka, 2676 Grand Concourse, Bronx.

So far as is known none of the principals has a standing of importance in the industry.

Possibility of another counter - offensive loomed when the National Council of Freedom from Censorship issued a warning that censorship might come from the campaign of the churches. "Militant opposition" to such federal legislation was voiced by the Council in a letter to the leading church groups participating in the crusade.

Signing the statement were: Barrett H. Clark, playwright and publisher; Elmer Rice, playwright; Mary Ware Dennett, sociologist; Morris L. Ernst, lawyer; Dr. Louis I. Harris, former New York Health Commissioner; William A. Orr, editor, and James Rorty, writer.

Newsreels Exercising Caution

Evidence that the newsreel staffs in the field have been instructed by their editors in New York to exercise caution in covering news happenings developed Monday when none of the news cameramen covered the funeral of John Lazia, slain Kansas City politician and alleged racketeer, who was given the largest and most elaborate funeral hereabout in years. One of the staff cameramen explained that while once this would have been considered a colorful subject, at least for local consumption, occurrences of this nature and anything else which might be construed as glorifying crime are definitely taboo as newsreel material.

Further Condemnation from Rome

Osservatore Romano, Vatican City newspaper, again voiced disapproval of much of Hollywood's film output, condemning the pictures in vigorous, plain-spoken language and indicating that Vatican authorities, including the Pope himself, intend to continue their support of the campaign in America.

A "special blessing and the strongest encouragement" was extended by Pope Pius XI to the Bishops participating in the Legion of Decency during an audience last Saturday with Bishop James J. Hartley, of Columbus, Ohio, who said the Pope expressed his "delight" at the move against indecent pictures.

Church Activities in the Field

Independent of the proceedings being conducted nationally by the main church leaders, clergymen were continuing local activities. Some of the week's developments in this connection follow:

Atlanta reported the launching of a Catholic campaign throughout Georgia.

At Allentown, Pa., Msgr. Henry Grimmelsman told the Catholic Central Society that the Legion had won its fight.

Boston exhibitors of Allied States voted for clean pictures. The Catholics decided to effect a boycott against individual pictures beginning in July, unless Will Hays appoints someone to be responsible for films shown.

Buffalo's Better Films Council voiced opposition to a boycott, while the Erie County Board of Supervisors joined the "purge the movies" drive.

In Chicago, Cardinal Mundelein and Bishop Sheil endorsed a Legion radio broadcasting series to further the move.

Cleveland first-runs were unhurt, but neighborhood owners reported an adverse effect on box-offices.

The press in Cincinnati continued to engage in a heated controversy over the crusade.

"Hollywood Uncensored" is the title of a new rotogravure feature in the Des Moines *Sunday Register,* showing little known photographs of stars and timed simultaneously with the campaign.

R. F. (Pete) Woodhull, former MPTOA president, was appointed referee to decide for Dover, N. J., organizations whether future pictures shall be shown or banned.

Englewood, N. J., now has a "white" list of films, published by the Catholic church there.

The Hamilton, Ohio, Evening *Journal-News* will not accept any advertising or publicity on pictures branded as objectionable.

At Hartford, Conn., Bishop Maurice McAuliffe composed a letter to all Connecticut parishes, requesting support for the Legion.

The campaign was making progress in Kansas, Bishop Johannes having issued a Legion call.

In Kansas City, the Presbyterians joined the Catholics to boycott objectionable films. Individual discrimination will be promoted.

The Luther League, in convention at Lakeside, Ohio, endorsed the drive.

Los Angeles reported that the California Parent-Teachers Association, having 185,000 members, had allied itself with the movement. They requested "family nights" every Friday and Saturday and the elimination of double featuring.

Decide on Lists

Catholics and Protestants at Marietta, Ohio, decided to issue "black" and "white" lists.

Lutherans in Milwaukee were asked by their leaders to join the crusade, following the formation of the first local Legion of Decency.

New Orleans exhibitors were planning to present their side of the situation in the religious press.

Patrick Cardinal Hayes started the Catholic movement in New York. A pastoral was read at all masses in the diocese last Sunday asking pastors to prepare their parishioners for the organization early in October of a Legion of Decency. The Cardinal said that the church must combat motion pictures that tend to undermine moral laws and tend to counteract the influence of the schools on the minds of the young. His Eminence said there would be no check on "legitimate" pleasure. Some 367 Catholic churches will be enlisted.

To Start Door-to-Door Canvass

Both Catholic and Protestant clergymen in scores of churches endorsed the crusade from their pulpits last Sunday, and school teachers of Manhattan and Queens pledged their support. Independent of the Cardinal's proceeding, the new Interfaith Committee of New York Catholics, Protestants and Jews decided to make a house-to-house campaign for pledges throughout the city. The purpose of this action, according to Reverend Father Joseph McCaffrey, spokesman for the committee, is to enlist non-churchgoers as well as churchgoers.

In Omaha, church campaigning was said to have caused the closing of the Paramount theatre. The *True Voice,* Omaha Catholic paper, started to print "black" and "white" lists.

The board of education at Palisades Park, N. J., voted for a film cleanup.

Philadelphia theatre owners abandoned their plan to close their theatres in protest against the local Catholic boycott. At the same time 1,000,000 Philadelphia Protestants were urged to join the crusade.

The Portland, Oregon, Motion Picture Council was organized to campaign for a better moral tone in films.

At Richmond, Va., the Baptist Young People's Union of Virginia followed the Presbyterians and Methodists in joining the movement.

Archbishop Glennon, St. Louis, estimated that 300,000 Catholics in his diocese have signed Legion pledges.

Presbyterians in Washington, assembled at Seattle, voted in favor of active participation.

Tampa, Fla., sent 1,000 pledge cards to the Legion.

Various church representatives started a drive at Wilmington, Del.

LONDON REGAINING EXPORT PRESTIGE

Universal's Decision to Move European Headquarters From Paris Follows United Artists' Action; What Quota Means

By BRUCE ALLAN
London Correspondent

Announcement that Universal is to move its European headquarters from Paris to London is significant, following a similar statement of policy from United Artists. There seems no doubt that London is about to regain something of the pre-eminence as an export center which it lost during, and as a result of, the War.

In pre-1914 days practically every American concern conducted the whole of its export trade, with the exception of that with the American continent, through its London offices. Similarly, what trade the Continent did with America was effected through London, which also acted as a recognized exchange center for trade among Continental countries, selling French films to Denmark and Swedish films to France and sending the film output of the whole world to the East.

Universal's action is in one way even more significant than United's. Joe Schenck said that the deciding factor in his case was the desire to utilize the capabilities of an exceptional executive, Murray Silverstone. Universal is moving its personnel as well as offices from Paris and Max Friedland will function as a distinct unit, in separate offices from Universal British Pictures, Ltd. It is coming to London because it regards London as the best European film capital.

▽

Quota Is Still News

More impressive official figures from the Board of Trade this week showed that distributors during the year ended March 31 last carried a quota of British films amounting to 27.85% of their output. The official quota was only 17%, and it is pointed out that, in terms of features, the figures mean that the exhibitor has been offered sixteen British productions where he legally was entitled to only ten.

Board of Trade statistics are concerned with footage; exhibitors are interested in entertainment values. When, as at the present moment, one finds responsible theatre owners discussing whether they shall jeopardize their licenses by refusing to show some of the British quota films, it is painfully obvious that percentages do not explain everything.

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B.I.P. Story Lineup

Immediate story plans announced by Walter Mycroft, director of productions for British International Pictures, indicate that the semi-historical drama is likely to remain in favor with our major concerns. The biggest feature in the new list is "Abdul Hamid", an original by Robert Neumann, script by Roger Burford, which is to picture incidents in the reign of the last Turkish autocrat.

Edward Cahn, from Hollywood, is to direct "Search" for BIP. The psychological effect of war experience on a highly strung musician is the theme. Paul Perez and Jack Davis are working on the script.

"My Song Goes Round the World" is the third BIP scheduled. Josef Schmidt, famous German radio star, has arrived at Elstree for the lead, and Jack Barty also has been signed.

▽

La Plante for the Stage

Laura La Plante, recently married to Irving Asher of Warner-First National, is to star in a stage production, "Admirals All", written by Ian Hay (Major Hay-Beith) and Stephen King-Hall, the broadcaster.

▽

"Don Juan" Exteriors

Big exteriors for "The Private Life of Don Juan" were shot in exceptionally favorable weather conditions and, therefore, on fast time, and the film shortly will be in the cutting room.

▽

"The Scarlet Pimpernel," Roland Brown directing Leslie Howard and Merle Oberon, will follow immediately on the floor and at the same time Zoltan Korda will start interiors for "Kongo Raid," for which African exteriors are complete. Paul Robeson and Nina Mae McKinney are leads.

George Graves, veteran star of British musical comedy, has been added to the cast of the BIP musical "Mr. Cinders," which Frederick Zelnick is directing.

Pizor Fete Hears Shutdown Averted

Philadelphia exhibitors on Monday night tendered a testimonial banquet to Lewen Pizor, retiring president of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware. At the dinner it developed that a plan to shut down theatres on a wholesale scale in Philadelphia in protest against the blanket boycott ordered there by Cardinal Dougherty has been canceled, one day ahead of the original two weeks' notice to theatre employees.

Charles Segall, incoming MPTO president, told the diners that he would continue the fight against closing of theatres. Joseph C. Bernhard, general manager of the Warner theatre circuit, explained that the change of decision regarding the theatre closings had been made in view of numerous petitions from clubs, chambers of commerce and business men, and also because of the hardships which would be passed on to employees as a result.

More than 150 exhibitors were present. Mr. Pizor was presented with a watch by the MPTO and a bag from distributors.

Paramount Moves To Reorganizing

Several factors contributed this week to the progress being made by the management of Paramount Publix in effecting complete reorganization of the corporate structure, bringing the company out of the maze of financial tangles which resulted from bankruptcy.

Closer Understanding Reported

The various groups interested in the reorganization were reported proceeding in closer understanding than has prevailed for some time. At the same time, Paramount officials have not indicated that this necessarily indicated the company ready to move for final reorganization, but rather that it points to a desire for as much cooperation as may be effected in view of conflicting points of view.

Another factor is the revelation that Paramount's cash position stands at $15,500,000. Auditors recently completed this report for the debtor corporation's trustees and their findings bear out the statements made by Frank A. Vanderlip of Kuhn, Loeb & Co., Paramount bankers, three weeks ago when he sailed for Europe.

A financial executive this week summed up the Paramount situation as follows:

"I think it entirely fair to say that bondholders, debenture holders and common stockholders now lean toward a pretty well established conviction that there is no birthday cake to be cut up in huge slices and that avoidance of disturbances in advancing plans for reorganization is to be desired from all angles."

Kuhn, Loeb Plan

Kuhn, Loeb & Co. is reported to have assembled in what is termed "rough form" a considerable compilation of statistics bearing on reorganization and it is expected that in about 10 days this plan will be ready for discussion.

The three Paramount trustees have been made parties to a revised action against the 1931-32 directorate to recover $13,600,000 spent in theatre acquisitions.

Meanwhile, in New Orleans, reorganization of the Saenger interests under the new bankruptcy laws is sought in a petition filed in Federal Court by three unsecured creditors, the Blum Real Estate Co., Item Publishing Co. and the Baldwin Hardware Co. E. V. Richards, who has been trustee under the old bankruptcy law, has been named temporary trustee.

One-year extensions on two Paramount Publix theatre partnership deals have been arranged by the company's trustees. Operators who have been given renewals on last year's contracts are George Trendle and Willard Patterson, handling the Detroit houses, and Lucas and Jenkins of Atlanta. All other theatre operating partnership contracts are being reviewed by the trustees' advisory committee.

It is said the trustees prefer to continue present temporary partnership contracts pending reorganization of the company.

In Washington the Federal Trade Commission granted San Francisco Paramount Corporation permission to issue $1,652,000 first mortgage bonds which are to be issued to Granada Realty Co.'s bondholders' protective committee for the transfer of a real estate title. San Francisco Paramount Corporation is a successor to Granada Realty Corporation.

Nye Dobbs Dead

Nye Dobbs, 53, recently treasurer for the Multnomah Theatres in Portland, Ore., died at his home there last week. He was at one time booker for First National and auditor for the old Mutual Film Company.


HE'S HERE
with the picture
that will
ELECTRIFY
SHOW
BUSINESS



HAROLD

The

Every-
thing
new but

these

LLOYD in Cat's Paw

with

UNA MERKEL
GEORGE BARBIER
NAT PENDLETON
GRACE BRADLEY
ALAN DINEHART
GRANT MITCHELL

From the Saturday Evening Post Story
by CLARENCE BUDINGTON KELLAND

Directed by
SAM TAYLOR

Produced by the
HAROLD LLOYD CORPORATION
a FOX release

WHEN

—that man is Warner Baxter

—that woman is Madge Evans...

YOU JUST KNOW YOUR CROWDS WILL THRILL!



Compellingly they bring to life one of the year's most popular novels... the drama of strange adventure in exotic lands ... the romance, all-possessive but protecting ...the anguish of love... and its ecstasy!

Faithless

—or true?

Caught in the mesh of a loveless marriage ... torn between loyalty and loneliness.

Murderer

—or victim?

Plunged from the top of the medical profession to the depths of disgrace.

Warner

BAXTER

in

GRAND CANARY

with

MADGE EVANS

Marjorie Rambeau • Zita Johann

Roger Imhof • H. B. Warner

Directed by Irving Cummings

From the novel by A. J. Cronin

Screen play by Ernest Pascal

FOX

A JESSE L. LASKY PRODUCTION

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

A casual glance through the vital statistics of prominent American churchmen reveals a total of 140 years spent in the priesthood by the four Bishops who constitute the Catholic Episcopal Committee on Motion Pictures, the steering board of the Catholics' motion picture crusade which is now quite a topic of conversation in quarters here and there. They have worn the Roman collar for an average of 35 years each, their combined ages totaling some 240 years, an average of 60 each.

Two of the Bishops were born in the adopted land of St. Patrick in Ireland, the other two are of American stock. Little known, except in their own dioceses, are the facts in the following "thumbnail" sketches of these four prelates whose influence on the studios of Hollywood has brought some disquieting effects:

Archbishop John T. McNicholas, of Cincinnati; born at Kiltimagh, Ireland, on December 15th, 1877; organized the Holy Name (anti-profanity) Society, composed of 1,250,000 Catholic men; 33 years a priest.

Bishop John Francis Noll, of Fort Wayne, Ind., where he was born on January 25th, 1875; a Rotarian and a writer; 36 years a priest.

Bishop John Joseph Cantwell, of Los Angeles; born at Limerick, Ireland, December 1st, 1874; Bishop-assistant to the Papal Throne, holder of the Golden Cross of Tepeyac and a Knight Commander of the Holy Sepulchre; 35 years in the priesthood.

Bishop Hugh Charles Boyle, of Pittsburgh; born at Johnstown, Pa., the scene of the famous flood, on October 8th, 1873; prominent for years in school supervision; 36 years a priest.

▽

A discussion of Broadway's perennial subject: the unemployed actor, brought to the mind of Mark Hellinger Molly Picon's favorite yarn about a Jewish actor who once earned $500 a week on the Yiddish stage. Things became very tough, however, and last winter he had to accept a part for $25 a week.

One night after a show, the actor stepped into the Royal Cafe in the heart of Jewish Second Avenue. An acquaintance started to bait him.

"I don't understand this," chided the annoyer. "You once got $500 a week, and now you work for $25. What's the idea?"

"Well," replied the actor, "$25 a week is not a bad salary these days. Besides, in the second act, I eat two salami sandwiches!"

▽

Deflation note: Vocafilm's $65,950,000 damage suit against Erpi has been dismissed because the plaintiff failed to supply a $250 bond.

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The inclusion in the columns of Motion Picture Herald *of a legitimate news story concerning a certain motion picture company, and the exclusion of a publicity "puff" submitted by another organization of the same line brought a complaint from the press agent of the second company. All of which reminds us of the recent barrage leveled against a well-known publishing firm in another field by a certain casket company, an advertiser, because the president of the publishing corporation was buried in a casket of a competitor.*

▽

Adolphe Jean Menjou, actor, was fired unceremoniously, they say, from his Cornell College theatrical society as an incompetent. They are now planning to name it for him.

A GLORIOUS picture of opportunity, wealth, chivalry in the motion picture business was painted by Samuel Lionel Rothafel for the benefit of some college graduates who assembled a few days ago at Newark's large Bamberger department store to hear leaders of various professions tell how to choose a career. It was a promotional stunt, summer dry goods business being what it is.

The fact that Mr. Rothafel is still unemployed in his chosen profession of directing de luxe motion picture theatres did not deter the Bambergers from asking him to tell the collegians how *they* might get a job in the show business.

It is all very simple according to the Roxy formula: merely "get on the wagon and get a good seat."

"There are opportunities in show business for jobs that pay $50,000, $100,000 and $150,000, but they are rare," explained Mr. Rothafel in his best optimistic mood. "If I could only get a $50,000 man, I would be very, very happy," he added.

Roxy probably meant that he would be very, very happy if he could only get a $50,000 *job*.

Having told all about the opportunities offered in the show business, "the greatest showman on earth" launched an open forum for the college boys.

Question by Graduate: Is backstage life as polluted as fiction presents it to us?

Answer by Roxy: The atmosphere back stage is as wholesome as you ever could expect it to be. Those young ladies who comprise the ballet and the Rockette Chorus, are ladies. I wouldn't be afraid to have any one of them come to my home and sit at my table. (Mr. Rothafel's New York home phone number is Endicott 2-3600.)

"And the stage hands," he continued, "rough and ready as they are, become chivalrous—it is a beautiful thing to see them help those youngsters on and off the stage and provide chairs for them if they see them standing too long."

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And Californians call their golden coast pacific.

▽

A special, for today only, is this opportunity of a lifetime appearing in the want ad section of a Los Angeles newspaper:

WANTED—GIRL—Beautiful, desiring to be a picture star; $150 required. Box 535.

▽

Advertising Age sees a record exploitation opportunity for the refrigerator manufacturers in Mae West's willingness to do her part for the motion picture industry by cooling off "It Ain't No Sin."

▽

Atwater Kent has developed a robot radio which plugs in only those programs the listener wants to hear. The machine looks much like any other large all-wave radio, except that an electric clock is set into the front panel. A series of small holes around the clock face mark the quarter periods. Into these apertures are plugged cords much after the manner of a miniature switchboard. The radio owner decides what programs he wants and plugs the cords to suit. The receiver then brings in the desired programs at the appointed hour without further attention. Now the bridge game may go on uninterrupted.

▽

Comedian Phil Baker proved to Jimmy Star that Hollywood has changed since the silent days. On the set of Phil's new picture, "Gift of Gab," the director sneezed—and there was absolute silence.

"A few years ago," Phil explained, "nine yes-men would have yelled gesundheit!"

EDDIE DOWLING'S newest idea for aiding the development of a state theatre system for the drama is to import the famous Russian Ballet for a tour of the country. Besides, thinks Eddie, it would foster more goodwill than a score of ambassadors. Mr. Dowling, as reported in this pillar last week, has been learning a lot about the Soviet-subsidized drama from Maxim Litvinov, Russia's Ambassador to Washington.

Smilin' Eddie's contact with Litvinov was firmly established by his good friend, Franklin Roosevelt. The political news-writing combination of Drew Pearson and Robert Allen now tell how it happened.

It appears that the President had asked Dowling to come to the White House to meet the Soviet Envoy, but Eddie arrived late, and Roosevelt, Litvinov, Bullitt and other State dignitaries had already retired to the Lincoln study for important conferences.

Mrs. Roosevelt, however, ushered Dowling in. And the President interrupted the discussion of debts and whatnot to give him this introduction:

"M. Litvinov, I want you to meet a very close friend of mine, a theatrical producer and an artist, who is interested in the art of your country. I don't know what he has in mind, but I want you to know if he comes to Russia that he comes with my very best wishes and my blessing."

"Mr. President," replied Litvinov, "Mr. Dowling is an artist. And in Russia we welcome an artist and give him the same reception even if he does not come with so gracious an introduction. Now, if Mr. Dowling were a banker or a businessman, he might need your introduction."

▽

A cotton farmer's life is not a happy one. If it isn't the boll weevil, it's handsome Clark Gable.

Seems that Clark is the latest menace of King Cotton, who has been ailing since the Civil War.

"The Daily News-Record" of the dry goods trade, is alarmed because Gable doesn't wear any undershirt. Every time he removes his outer shirt in the movies they say it is shockingly apparent that he has no other. Mr. Schenck should reprimand Clark for such un-American behavior.

▽

We of the modern analytical motion picture trade press, geared to the speed of these scientific times and to the ever-changing demands of a fickle public on the box-offices of our exhibitor readers, felt the urge to answer the call of primitive journalism of the backwoods when we read the other day this refreshingly candid editor's note in the Gallatin County *News* of rural Kentucky:

On account of the Warsaw Water Works advertisement last week we were compelled to leave out nearly all of our county news. This could not be avoided, but we will try to make up for this a little later.

Of course, you all know, or should know, that we have to make a living or steal. We do want to live, and we are afraid we would be caught stealing. Advertising is the only way we have of getting money. So bear with us and everything will come out all right.

▽

Methodist Will Rogers blew into Boston over the weekend, said the Catholics' crusade did not worry him because his pictures "have been so clean they've been uninteresting," and then hopped off by plane for Maine.

HOLLYWOOD SCENE

Producers Taking Precautions As Nine Features Are Put in Work; Script Writers Careful

By VICTOR SHAPIRO
Hollywood Correspondent

NINE new features were placed before the cameras last week as against twelve for the preceding week, indicating producers are taking extra precaution with story treatments before starting.

Only five productions were completed and turned over to the cutting rooms.

The total number of features in work last week was 32 against 29 for the same period last year.

Warner's three new ones are "The Perfect Week-end" featuring James Cagney, Alan Jenkins, Arthur Aylesworth and Robert Barrett; "Six Day Bicycle Race," starring Joe E. Brown, with support of Maxine Doyle, Frank McHugh, Gordon Westcott and Arthur Aylesworth, and "I'll Sell Anything," featuring Pat O'Brien, Ann Dvorak, Claire Dodd, Roscoe Karns, Harry Tyler and Russell Hopton.

Many in Work

Sol Lesser started "The Return of Chandu" with Bela Lugosi, Maria Alba, Clara Kimball Young, Lionel Atwill, Jr., Phyllis Ludwig, Lucien Prival and others.

Columbia started "That's Gratitude" with Frank Craven, Arthur Byron, Helen Ware, Sheila Manners and Mary Carlisle.

Fox started "Charlie Chan in London" with Warner Oland, Drue Leyton, Ray Milland, Madge Bellamy, Mona Barrie, Alan Mowbray, Walter A. Johnson and David Torrence.

Universal started "Wake Up and Dream," starring Russ Columbo, with support of June Knight, Roger Pryor, Andy Devine and Henry Armetta.

Monogram started "The Wolf Hunters," with John Wayne, Noah Beery, Jr. and Sr., Verna Hillie, Iris Lancaster, Robert Frazer, Earl Dwire and Ed Parker.

Mascot, after delaying the production of "Young and Beautiful" several times, for the availability of the Wampas Baby Stars, finally got under way with all 13, and with William Haines, Judith Allen, Joseph Cawthorn, Ted Fio Rito, Franklin Pangborn and Vince Barnett.

Pictures completed were "Four Walls" and "Chained," at MGM; "Among the Missing," Columbia; "A Lost Lady," Warner; "Wanted," Fox, and "The Gay Divorce," Radio.

Indicative of the fact that studios are slowing up in putting new pictures to work, is the aggregate total of pictures in the final stages of preparation ready to start. Within the fortnight, 20 go to the stages, which is about around 10 below the normal figure for this division at this time.

▽

News Flashes

Radio withdraws its suit against Joel McCrea for refusing to be loaned out. They have made up with a new long term contract for the actor.

* * *

MGM is dispatching Frank Lloyd and troupe to the South Seas to make 90 per cent of "Mutiny on the Bounty" there. Will select a Polynesian there to play the feminine lead.

* * *

Upon completion of "The Merry Widow," Maurice Chevalier will sail for France, where he will make one picture and then return to America.

* * *

The Screen Writers' Guild plan a series of open meetings when leaders from each branch of the technical side of making pictures will be invited to address the writers on the intricacies of the endeavor.

* * *

C. B. DeMille's next for Paramount will be "The Crusaders" from the Harold Lamb novel, Mr. Lamb also having been retained to write the screen play. The film starts late in the summer on a pretentious scale.

* * *

The executive board of the Parent-Teachers Association of California, representing 185,000 members, made definite recommendations to label pictures in three classifications, adult, family and children, for the guidance of parents. They also urged family nights for community theatres, preferring Friday and Saturday.

* * *

Having one more picture to make on their old contract, Wheeler and Woolsey signed a new contract with Radio calling for three pictures to be delivered within the next eighteen months.

SHORT PRODUCT PLAYING BROADWAY

Week of July 14

MAYFAIR
Pleasing Grandpa..... Universal
Undie World..... RKO Radio

PARAMOUNT
This Little Piggie Went to Market..... Paramount
New Deal Rhythm..... Paramount
Paramount Product..... Paramount

RKO MUSIC HALL
Dog-Gone Babies..... Educational
Flying Mouse..... United Artists
Screen Snapshots—No. 8... Columbia

RIALTO
Betty Boop's Life Guard... Paramount
In-Laws Are Out..... RKO Radio

ROXY
Can You Take It?..... Paramount
Call of the Klondike..... Beverly Hills
Allez Oop..... Educational

STRAND
How Do I Know It's Sunday? Vitaphone
Who Is That Girl?..... Vitaphone
At the Races..... Vitaphone

WABASH AVENUE

CHICAGO

Allied exhibitors have decided to ask the Mayor for a 90-day extension of his order through Lieutenant Costello which ordered the giving away of premiums stopped as of July 15. Many exhibitors, according to Aaron Saperstein, cannot get rid of merchandise on hand without this extension.

▽

Jack Miller made a trip East to visit his 80-year-old father at Westville, N. Y.

▽

A report on the industry investigation sponsored by the Independent Theatre Owners Association headed by Ed Brunnell and others will go to Washington in about five weeks, according to the local Federal Trade commission agent, William Dinnen.

▽

Leonard Grossman has joined the Schoenstadt organization and has been succeeded at the Royal and Paulina by Rube Leventhal.

▽

Jack McPherson of National Screen says that there are very few theatres closing this year. The exception throughout the Middlewest are spots that were especially hard hit by the recent drought.

▽

Lill and Lee Sternberg, who formerly graced the offices of Metro and RKO respectively are now operating a shop of their own in the Stevens building catering to milady's needs in the way of lingerie, "undies" and other things.

▽

Mueller and Sass have taken over the Famous theatre on Chicago Avenue. They also operate the Alamo.

▽

Charles Stern is planning to reopen the Punch & Judy theatre on Van Buren street as a picture house.

▽

In two cases asking additional protection on a number of down state spots the petition of Essaness was denied by the local clearance and zoning board. The determination in each instance included an exception in cases of bargain 15-cent nights at houses in these towns when additional clearance was granted for those nights.

▽

Jack Rose has taken over his friendly competitors at Goshen, Ind., who operated the Lincoln theatre.

▽

Joe Green has opened the Harvard theatre at Harvard, Illinois.

▽

Sam Horowitz is back from what probably can be described as a belated honeymoon and vacation combined. With Mrs. Horowitz he covered the scenic spots of the northwest and Canada.

▽

Fred Swanson has taken over the Antioch theatre, Antioch, Ill.

HOLQUIST

Le Pera to Do New Spanish Series

Alfredo Le Pera, writer of originals and lyrics for Spanish language pictures, has been signed by Frank Z. Clemente and Lewis Maisell to prepare the story, dialogue and lyrics for the first of a series of six pictures which will be produced in the east by Latin Artists Pictures Corporation. Mr. Le Pera has long been associated with Carlos Gardel, Argentine star, both having completed "Luces de Buenos Aires," "Esperame," "Melodia de Arrabal" and "Questa Abajo."



RKO-RADIO announces the early presentation of a short feature production of such distinction that it heralds a new era in motion picture art. Filmed for the first time in the amazing new Technicolor Process, it floods the screen with rich and glowing color harmonies never before achieved .... blends story, drama, laughter, music and hues into something so lovely and utterly enchanting that a beholder is eager to see it again and again.

La Cucaracha

LA CU-CA-RA-CHA



MELODY DRAMA OF
DAZZLING SPLENDOR

IN TECHNICOLOR

with STEFFI DUNA
Don Alvarado Paul Porcasi

•

Designed in color . . . . by
ROBERT EDMOND JONES

Directed by Lloyd Corrigan
Produced by Kenneth Macgowan
Assoc. Producer; Carly Wharton
Technicolor Director; Natalie M. Kalmus

A PIONEER PICTURES
PRODUCTION

RKO-RADIO PICTURE

OF HUMAN BONDAGE

PILING IN MON AVALAN ED A PICT

W. Somerset Maugham's Great Novel

STARRING

LESLIE HOWARD

BOSTON POST

"SEASON'S BEST FILM . . . one of the finest films of the new season, or any season . . . definitely one of the films which should be seen by the legion of discriminating picturegoers."

DETROIT EVENING TIMES

"Mr. Howard gives his most magnificent portrayal . . . Miss Davis . gives a remarkable performance . don't miss 'Of Human Bondage.' It's one of the really fine films of the year."

UP THE BIGGEST GROSSES THS AND THE GREATEST CHE OF PRAISE ACCORD- URE IN YEARS

AN DAGE

"FOUR STARS"

★ ★ ★ ★

N. Y. DAILY NEWS

RKO-RADIO PICTURE

Pandro S. Berman, Executive Producer

with **BETTE DAVIS**

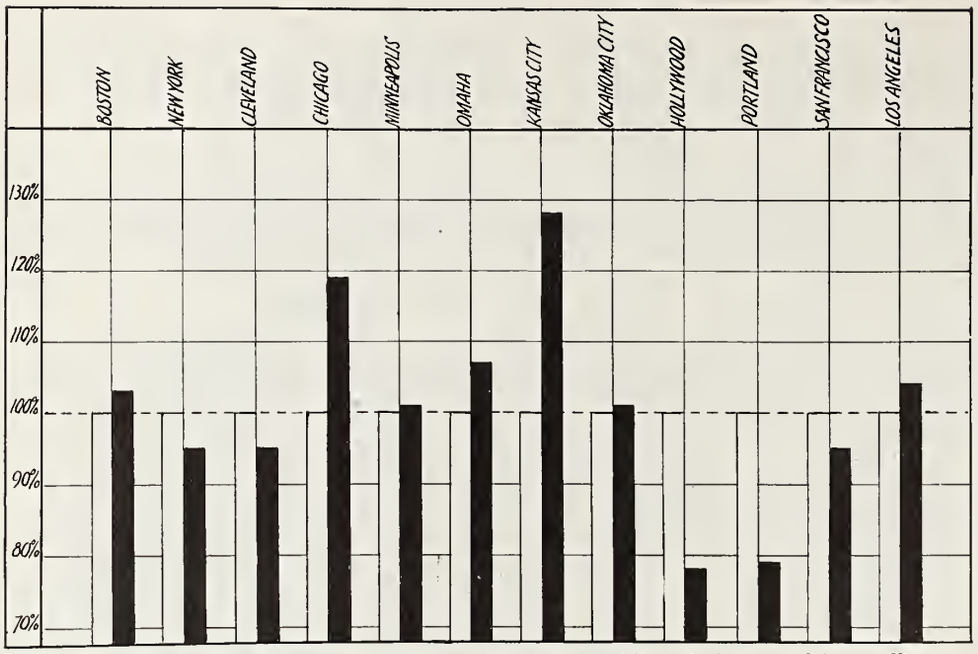
Frances Dee, Kay Johnson, Reginald Denny • Directed by John Cromwell

SYRACUSE POST-STANDARD

". . . a remarkably fine piece of work has been done in bringing to life . . . 'Of Human Bondage' . . . a picture worth seeing . . . the picture is not one you will forget in a hurry . . ."

MEMPHIS PRESS SCIMITAR

"I do not know how to tell you about 'Of Human Bondage . . . extravagant praise would be an offense to its delicacy, and anything less would be inadequate. Nothing so sensitive and so personally real has ever been put on the screen."



The above chart, based on Motion Picture Herald's tabulation of box office grosses, compares the business done in each of twelve key cities during the three-weeks period from June 2 to June 16, 1934, with the receipts for the same cities in the following three-weeks period, from June 23 to July 7. In each city, the total gross for the earlier period is taken as 100 per cent. The white bar indicates this figure. The black bar shows the comparative gross for the more recent period.

PRODUCERS CLOSING CURRENT SCHEDULES

John Auer Will Make Six Classics; Chesterfield-Invincible Announces 18 Titles for New Season; Others Active

Production on the West Coast this week started humming as the companies set about the task of clearing up pictures remaining on the 1933-34 schedules and putting into work the initial offerings on the new season programs. At the same time distributors in New York were announcing final plans for 1934-35.

Auer To Make Six Classics

Arrangements have been made whereby John H. Auer, former director for Paramount and Universal, will produce a series of six classics. "Rip Van Winkle" will be the first. Distribution will be handled by DuWorld, and all production will take place in New York.

Chesterfield-Invincible this week announced its 1934-35 list of 18 titles, including four specials, as follows: "The Dartmouth Murders," by Clifford Orr; "The Curtain Falls," by Karl Brown; "Circumstantial Evidence," by Tom Terriss; "Just Off Broadway," by Charles Belden; "The Ghost Walks," by Charles Belden; "Port of Lost Dreams," by Robert Ellis; "The World Accuses," by George Morrison; "A Song in My Heart," by June Webster; "Fragments," by Will Fiske; "My Son Is Yours," by Charles Belden; "For Love or Money," by Jack Thompson; "The Square Triangle," by Ernest Tye; "Hell to Pay," by Larry Wilkins; "As Youth Desires," by Raymond Stone; "A Girl Must Live," by Wentworth Barrie; "Condemned to Live," by Henri Ferval; "The Dawn Express," by Claude Hendricks; "The Hidden Sin," by Sonia Baron.

Clearing its decks of the last of the present season's product, Columbia is busy on its production program for 1934-35. "One Night of Love," the first for the new season, is completed, and the studio is now at work on "Broadway Bill," "The Girl Friend," "That's Gratitude," "Spring 3100," "Sure Fire," "$25 an Hour," "Eight Bells" and "The Depths Below."

Fox Completes Two

Fox was well under way on its 1934-35 product. "The World Moves On" and "Servants' Entrance" have been completed, and "Marie Gallante" is before the cameras. These and five others will be delivered by Winfield Sheehan personally.

Thirteen one-reel novelties will be produced by Ideal Pictures for the new season. Four of these, "Camera Thrills," "Happy Daze," "Strange Hobbies" and "Something for Nothing," have been completed.

Imperial Distributing, through William M. Pizor, has signed Edgar A. Guest, poet, to supply 13 poems for a series of shorts to be known as "Poetic Gems." Cy Braunstein will supervise production.

The popular radio serial, "Chandu," is to be brought to the screen by Sol Lesser under the title "The Return of Chandu," and will star Bela Lugosi in the role of Chandu. The story will be released as a complete seven-reel feature with eight two-reel episodes to follow, and also as a serial in 12 episodes.

Short Color Series for Orient

Grant H. Stone, heading the newly organized Prizmatic Productions, Inc., using the Cinecolor process, has planned as his initial production effort, the filming of a color short series for distribution in the Orient.

RKO Radio Pictures announced that, in association with Pioneer Pictures, it will produce "The Three Musketeers" in the new Technicolor process. Francis Lederer will play the role of D'Artagnan, made famous by Douglas Fairbanks. Plans are to start production October 1.

George Stout and Ben Cohen of Romance Productions, Inc., were in New York this week for conferences with Harry Thomas of First Division on distribution of "Young Eagles," a Boy Scout serial recently completed by Romance. First Division will handle the picture in 60 per cent of the territories and it will be sold on a state rights basis for the remainder.

Universal will add several pictures to the current cycle of musicals with three already nearing completion and two more to go into production within the next eight weeks. Those currently in work are "Romance in the Rain," "Wake Up and Dream" and "Gift of Gab."

Warner Brothers announced that Rudy Vallee has signed a starring contract. The company plans to feature him in the "most elaborate of all the musical pictures that have come from their studios since '42nd Street' brought musicals back into public favor."

Gaumont Lines Up New Series of 12

Gaumont-British Pictures of America, headed by Arthur A. Lee, will release immediately a pre-season group of 12 features, to be marketed as the "Select 12," and comprising the following:

"Along Came Sally," starring "Cicely" (Cicely Courtneidge) and Sam Hardy; "Channel Crossing," with Constance Cummings and Matheson Lang; "Orders Is Orders," starring James Gleason and Charlotte Greenwood; "The Murder Party," with Leslie Banks and Jane Baxter; "Friday the 13th," to star Jessie Matthews, Frank Lawton and Ursula Jeans, and "Dick Turpin," with Victor McLaglen and Jane Carr.

The second half will consist of: "Strike!" starring Leslie Banks and Carol Goodner; "The Woman in Command," to star "Cicely" and Edward Everett Horton; "Sleeping Car," with Madeleine Carroll and Ivor Novello; "Just Smith," with Tom Walls and Anne Grey; "What! A Boy?" with Edward Everett Horton, Leslie Henson and Albert Burdon, and "The Arson Ring," starring Leslie Banks and Anne Grey.

These productions are in addition to the 1934-35 schedule already announced. All have been completed and are ready for booking.

Meanwhile, Mr. Lee denied that Mundus Pictures, which is affiliated with United Artists, had acquired distribution rights in America to all Gaumont product.

George W. Weeks, in charge of Gaumont and Gainsborough distribution in the west, arrived in New York this week for home office conferences. At the same time Mr. Lee added Rudolph Bach to the New York sales division to handle the Metropolitan territory.

Word was received on Tuesday from the Gaumont studios in London that Lothar Mendes has been signed to direct two features for next season, titled "King of the Diamonds" and "Anna Karenina," from the Tolstoy novel. Madeleine Carroll and Conrad Veidt will be co-starred.

Weber with Laboratory

John Weber, former general sales manager of Majestic, has joined Producers Laboratories, Inc., headed by Harry Glickman, as treasurer and general sales manager.

The Daily Press on Decency

OBVIOUSLY the motion picture is still the world's best story, and grave though many of the problems of the day may be, there is assurance of a depth of public interest in the screen that continues to assure it dominance among the amusement media of the world. The current issues of the campaign crystalized into the Legion of Decency movement have been receiving and continue to receive more widespread and original editorial attention than any other great national concern of the day and certainly well near as much attention as the Blue Eagle revolution in industry commanded.

Motion Picture Herald has been compiling typical newspaper comment, from journals great and small, a cross section of the press of the nation, presented here and in subsequent pages.

Newspaper editorial attitudes include flat approval of the campaign, approval qualified by insistence that there shall be also organized support of good pictures, and lastly flat disapproval of the campaign. It is interesting to observe a wide tendency to relieve the exhibitor of responsibility. That is understandable for a number of reasons—including the fact that the exhibitor is, for each newspaper, the head of local enterprise, which is to be supported. All of which is very well, for every exhibitor's friend is a friend of the industry.

One poignant observation comes to one who has waded this river of attention to the screen—the fact that the evidences in print show the industry to be equipped much more effectively to tell the press about productions and entertainment than about the great world institution of the screen itself. —TERRY RAMSAYE

DETROIT NEWS, JUNE 28: The conscience of the motion picture industry will remain active only while aroused by failure of receipts. If vigilance relaxes, the postponements will end and the old flood of dirty pictures will start all over again. . . .

LOS ANGELES NEWS, June 25: Giving the decent producers credit for what they have always done to exclude nasty stuff, the people have little faith in the others. They will wait for the storm to blow over in the expectation of returning to their wallow.

CHICAGO AMERICAN, JUNE 29: Pass beyond the Eastern fringe of States and the voting in favor of good, clean fun and nice dramatic action is as impressive as Mr. Roosevelt's totals in a straw vote. . . .

NEW YORK HERALD-TRIBUNE, JUNE 30: Hitherto the only index to national taste that the promoters have consulted has been the box office, the most eccentric and misleading of all barometers. They now have a warning in the movement initiated by the Catholic Church and supported by Protestants, Jews and public welfare organizations of all kinds, which they will try to circumvent at their peril. . . .

SAN FRANCISCO CHRONICLE, JUNE 23: It is fortunate that there were leaders and organizations ready to direct individual protest into one potent demand. It is unfortunate that it can be done only this way. For this is bound to be sporadic. . . .

CHICAGO TRIBUNE, JUNE 25: The head most clearly seen to be hardest rapped is that of the producer to whom salaciousness is the main motive, with all other considerations secondary. . . .

MEMPHIS COMMERCIAL APPEAL, JUNE 23: Cardinal Mundelein and his associates in the Catholic church are saying what a great many other people besides are thinking. . . .

PHILADELPHIA RECORD, JUNE 26: The big motion picture producers must heed this timely warning if they are to maintain their control of the industry. . . .

ST. LOUIS STAR-TIMES, JUNE 25: Get rid of block-booking, establish a massed public opinion against the salacious appeal, and there will be a thorough-going reformation, valuable in the end to the industry itself. . . .

BOSTON CHRISTIAN SCIENCE MONITOR, JUNE 26: The voice of the box office is the one thing that the film producers will listen to. Repeatedly they have proved their ability to circumvent every effort to induce them to stop making pictures that the public would pay money to see. . . .

SPRINGFIELD, MO., NEWS & LEADER, JUNE 21: We do feel that the church organizations are not only justified in their united action . . . much good will come of it. . . .

CINCINNATI POST, JUNE 26: The Ohio Board of Censors has made a complete failure of its job. . . . The Leagues of Decency have an opportunity to do a much better job by creating in the public mind a desire to exercise mass judgment against bad movies and in favor of good ones.

INDIANAPOLIS NEWS, JUNE 28: Presumably there is to be a general cleanup, but it will result from outside pressure rather than from the source to which the public has been led to look for action.

DETROIT NEWS, JUNE 23: The output of the studios during coming months will prove whether they are sincere. . . .

CINCINNATI ENQUIRER, JUNE 22: The energetic crusade . . . commends itself at once to the public. . . .

CLEVELAND PLAIN DEALER, JUNE 23: The public needed an awakening, the awakening is complete and the fight is on. What is now needful is to keep the public awake.

PHILADELPHIA INQUIRER-PUBLIC LEDGER, JUNE 25: The public will await the result with keen interest. It requires more than a gesture to satisfy an aroused public opinion. . . .

NEW YORK POST, JUNE 26: The well-justified condemnation of the church federations can no longer be disregarded. The overwhelming majority of Americans still hold to the old-fashioned ideals of family life and personal decency. . . .

NORFOLK, VA., LEDGER-DISPATCH, JUNE 26: The movie producers . . . will whine that they have given the public what it wanted. Bah! They . . . will not be long in finding out that the League of Decency is not just another movement for them to disregard. . . .

COLUMBUS DISPATCH, JUNE 26: Few movements have appealed to people generally as has that instituted by the Catholic church. . . . At the moment the country is feeling the effects of a reaction to a period of strong reform. . . .

KNOXVILLE, TENN., JOURNAL, JUNE 28: That the great Church of Rome, as a world organization, has taken up the matter of the screen's reform is a thing for which to be profoundly thankful. . . .

WILKES-BARRE, PA., RECORD, JUNE 27: This demand . . . is spontaneous, not artificial; and it is gaining momentum. . . . Whether the wayward youngster can be corrected with a parental spanking, or whether it is headed for a run-in with the cops, seems to hinge largely upon the next step of Papa Will.

YOUNGSTOWN, O., TELEGRAM, JUNE 27: The campaign, in the words of Rev. McAllister, "is intended as rebuke to the alien influences that have corrupted the industry."

SPARTANBURG, S. C., HERALD, JUNE 28: The crusade for better films is old stuff, but it is old stuff with new teeth in it. . . .

ERIE, PA., DISPATCH-HERALD, JUNE 24: As a rule, boycott is an undesirable thing. . . . But there are occasions when nothing else seems to serve. This is one of them. . . .

COLUMBUS, GA., ENQUIRER, JUNE 26: The League of Decency will either reform the few offending producers or put them out of business.

ALBANY, GA., HERALD, JUNE 23: The change that is coming over the motion picture industry is more than apt to be epochal. . . .

MOULTRIE, GA., OBSERVER, JUNE 27: It is a move that will hit the innocent as well as the guilty, but it may be the only way left open to bring immoral and conscienceless producers to their senses.

GREENVILLE, TENN., NEWS BULLETIN, JUNE 22: It is high time a reformation of motion pictures was initiated. . . .

GASTONIA, N. C., GAZETTE, JUNE 23: The motion picture industry tried to put this rotten, dirty picture business over on the movie public, thinking it was representing typical American life. It soon found itself mistaken. When the people talk, they get action.

NORFOLK, VA., VIRGINIA PILOT, JUNE 25: Reformations within the movies themselves have been so obviously hypocritical that they have become ridiculous. . . .

GALVESTON, TEX., NEWS, JUNE 23: Local exhibitors are helpless to do anything about the situation. They must accept the pictures offered them under their contracts. Reform must originate in the studios, but apparently the impulse must be applied to the theatre box office.

WASHINGTON, PA., REPORTER, JUNE 26: We can see, though we claim no gifts of prophecy, the handwriting on the wall for those who pander to lust through moving pictures. . . .

RENO, NEV., GAZETTE, JUNE 23: They are going about it in the most effective way. They are striking at the box office receipts.

SPARTANBURG, S. C., HERALD, JUNE 26: Too much cannot be said in commendation of the leaders of the Catholic Church for the fight they are making to purify the films. . . .

BRIDGEPORT, CONN., POST, JUNE 25: This sudden, nationwide eruption of indignation can not he taken as temporary excitement bound to blow over in a short time. . . .

BROOKLYN TIMES-UNION, JUNE 28: A good housecleaning in the character of pictures shown has been long over due. This housecleaning should have come from within, but it has not. . . .

SAN BERNARDINO, CAL., SUN, JUNE 24: If the producers have been mistaken, it is largely because the public has failed to assert itself. It is good to hear its voice now and know that it is, as usual, raised on the side of decency and right living.

UTICA, N. Y., PRESS, JUNE 27: It is gratifying to note that a movement has been started for moral, or mental sanitation, in this country. It is religious in its impulse, but essentially it is medical and social in purpose and character. . . .

MINNEAPOLIS JOURNAL, JUNE 26: The League of Decency . . . could hardly have found widespread encouragement, had the various appraisers of decency within the motion picture industry functioned as capably in the public interest as the same sections of the public may have hoped when Mr. Hays took over his job. . . .

SUFFOLK, VA., NEWS-HERALD, JUNE 25: Resorting to slime and vile, vulgar insinuations and low suggestions at the expense of the nation's morals is too high a price to pay for our amusement or entertainment.

CONCORD, N. C., TRIBUNE, JUNE 26. There will be fewer of these worldly pictures now because the public has demonstrated a reaction and because the public wants something else. . . .

BINGHAMTON, N. Y., SUN, JUNE 26: Morons are numerous. . . . But it begins to appear that the people preferring greater reserve, seemliness and respectability in popular drama are still more numerous. . . .

LONGVIEW, WASH., NEWS, JUNE 23: Undoubtedly the film industry itself will play a lone hand in resisting the movement for no one else is going to rally to its side. . . .

BEL AIR, MD., AEGIS, JUNE 22: Leaders of the Catholic church throughout the United States deserve unstinted praise. . . . The blame rests squarely upon the public—not movie magnates. . . . Clearly the downward drift to . . . demoralizing movies comes in response to the public's demands.

ELMIRA, N. Y., STAR-GAZETTE, JUNE 23: What a relief it will be to get some fresh air, sunshine and clean romance in the movies in place of the fetid, over-sexed vulgarities of the recent past!

ALBANY NEWS, JUNE 26: If Hollywood wanted to know about the effect of films on the box office, Hollywood found out . . . learned that the people do not want filth, do not want sex and crime. . . .

"wholesale fluttering of Hollywood dovecotes"

GALVESTON, TEX., NEWS, JUNE 25: Mr. Hays' announcement is equivalent to an admission that the method used heretofore has produced imperfect results from the standpoint of public morals and good taste. . . .

NEW HAVEN JOURNAL-COURIER-TIMES, JUNE 25: As the influence of the motion picture has become so powerful that it must be reckoned with, so has the demand for greater decency become so powerful that producers must recognize it.

DETROIT NEWS, JUNE 25: It demonstrates that the good sense and moral sensibilities of the American people can not be continually affronted without incurring stern and costly rebuke.

AMSTERDAM, N. Y., RECORDER, JUNE 25: Clean films will now be the avowed goal of educators and religious leaders of all faiths.

AUGUSTA, ME., JOURNAL, JUNE 28: Obviously the producer must consider the box office, but for a while he will be well advised to make the most of clean attractions, although this will require better taste and more intelligence than in pandering. . . .

MINNEAPOLIS EVE. TRIBUNE, JUNE 27: In the present instance, the public is striking Hollywood where it hurts most—the pocketbook. There could be no better guarantee that the producers will respond, as a result, with exactly the measure of decency the public insists that it should have.

POTTSVILLE, PA., JOURNAL, JUNE 28: What is happening now was forecast by many people and many newspapers, including this one, for from five to ten years. . . .

NEW HAVEN JOURNAL-COURIER-TIMES, JUNE 22: The Catholic campaign is significant as it aligns with and stimulates the general national movement for a celluloid clean-up through audience selectivity. . . .

NORTH ADAMS, MASS., TRANSCRIPT, JUNE 25: This sort of compaign will prove to the producers that there are a good many people who do not want what the studios have been giving them. . . .

CAMDEN, N. J., COURIER, JUNE 26: Not all motion pictures are pernicious but, unfortunately, a large enough proportion are, to make this protest both opportune and justified. . . .

CHATTANOOGA, TENN., NEWS, JUNE 23: This Catholic movement to clean up the films is in reality a blow to preserve the personality of the American child.

SAN PEDRO, CAL., NEWS-PILOT, JUNE 21: The producers, they are guilty of turning out such stuff, guilty also of forcing it on picture houses. . . .

FAIRMONT, W. VA., TIMES, JUNE 23: How will the movie makers react to this crusade? They are an arrogant lot. . . . If the boycott will not force a reform and a change of attitude then undoubtedly federal supervision will be necessary. The force of public opinion is strong enough to bring it about.

YOUNGSTOWN, O., VINDICATOR, JUNE 23: The producers of pictures can conduct their business at a profit and still keep within the moral bounds insisted upon in the present campaign. . . .

WORCESTER, MASS., GAZETTE, JUNE 25: The churches are performing a task that is properly theirs. . . .

NEWARK NEWS, JUNE 26: The effort of the churchmen . . . must go farther than the current attack on the movies . . . there is much public education to be done if the "reformation" is to be anything more than temporary. . . .

UTICA, N. Y., OBSERVER-DISPATCH, JUNE 25: Reforms . . . must be provided if the film industry is to keep its head above water. . . .

WOONSOCKET, R. I., CALL, JUNE 25: There should be no injustice worked upon an industry so great and so helpful. . . . Yet, there must be a house-cleaning in the interest of the industry itself and of the general public. . . .

LAWRENCE, MASS., NEWS, JUNE 24: If there is any doubt what the pictures are doing to the children of Greater Lawrence, it might be well to ask a few questions of a policewoman. . . .

NEWARK LEDGER, JUNE 24: With such a formidable consolidation and solidarity of clerical effort directed to end the evil, motion picture producers and theatrical magnates would be fools, indeed, to stand against the tide. . . .

NEWBURYPORT, MASS., NEWS, JUNE 26: The movie magnates are after the money and apparently do not care a hang for morals. . . .

WINSTED, CONN., CITIZEN, JUNE 27: It is high time they woke up to the fact that all persons are not sex crazy and that the great majority of movie fans want to see good, clean pictures. . . .

PITTSFIELD, MASS, EAGLE, JUNE 26: The boycott, sad to relate, is about the only method that promises to succeed. . . .

ROANOKE, VA., WORLD NEWS, JUNE 26: Almost every decent man and woman will join in a movement to purge the screen of filth. . . . It is to be hoped, however, that this campaign . . . does not result in imposing upon motion picture producers Puritanical standards. . . .

BURLINGTON, N. J., ENTERPRISE, JUNE 26: What has plainly happened is that a serious notice has been served upon Hollywood. It must improve both its taste and morals or suffer the consequences. This wholesale fluttering of its dovecotes bids fair to do it a lot of good.

POCATELLO, IDA., STATE JOURNAL, JUNE 23: With the list of signers to the Pledge of Decency growing into many millions, we believe the film producers will note the handwriting on the wall and face about, both to their profit and the public pleasure.

DOVER, DEL., INDEX, JUNE 21: At last, but we hope in good time, protest is made against immoral and corrupting movies. This great industry that might mean so much to pleasure and diversity of knowledge has sadly missed its mission in many respects. . . .

SMITHFIELD, N. C., HERALD, JUNE 22: Mrs. Franklin D. Roosevelt said in her Duke University speech that we can accomplish anything if we have the backing of public opinion—Our church leaders have undertaken a Herculean task, but if the majority of people want sex and sophistication taken out of the moving pictures it can be accomplished.

LAURINBURG, N. C., EXCHANGE, JUNE 21: There is a bit of irony in a situation that puts Hollywood on the defensive in a clash with the churchmen. The way the picture industry has gone out of its way for many years to lampoon and ridicule the Protestant ministry and the church is scandalous. . . . Perhaps there is retribution in the situation now that brings these producers to the churchmen with peace offerings.

SCHENECTADY, N. Y., UNION-STAR, JUNE 25: The public will commend the courageous move of the clergy; but the public would like to know what its salaried censors have been doing all this time.

LANCASTER, PA., INTELLIGENCER & JOURNAL, JUNE 26: It looks to us as if the battle being carried on against immoral movies by churchmen of all classes is the beginning of a revival of what may be aptly termed a "church era." . . .

RICHMOND, IND., PALLADIUM, JUNE 21: There is no doubt about the outcome, for no industry can long withstand an organized movement to correct an evil and to elevate a medium of entertainment. . . .

POTTSVILLE, PA., REPUBLICAN, JUNE 27: The move . . . gives indication of becoming general. It is hoped in this connection that the good work shall not be spoiled by any spirit of fanaticism or by recourse to what is known as reform. . . .

AMSTERDAM, N. Y., RECORDER, JUNE 28: Hollywood fears Federal censorship, and unless the picture producers soon take shelter from the gathering storm they are likely to find themselves under such restrictions.

ROCHESTER, N. Y., DEMOCRAT & CHRONICLE, JUNE 28: There is only one way to suppress indecent movies—that is to suppress them. Recognition of this simple expedient has already brought results in the campaign. . . . It is only fair to say that the flagrantly offensive pictures are comparatively few. . . .

MINNEAPOLIS TRIBUNE, JUNE 27: The only motion picture censorship worthy of the name is that imposed by an alert and self-respecting public opinion. It is that public opinion to which the churches are now making an effective appeal, and the rapidity with which the producers are responding to it is most enlightening. The truth of the matter is that the producers will always give the public about what it demands. . . .

SANTA ROSE, CAL., PRESS DEMOCRAT, JUNE 24: Salacious films are coming in for a good drubbing. And it's about time. . . .

FREDERICKSBURG, VA., FREE LANCE-STAR, JUNE 28: If the various church . . . organizations . . . do not become over-zealous and attempt to carry their reforms to extremes they can . . . eradicate some most distasteful features from films. . . .

FAIRMONT, W. VA., WEST VIRGINIAN, JUNE 28: It appeals to us that the campaign of the Legion of Decency . . . is carrying on right well . . . May continued success mark the efforts of the Legion of Decency.

RENSSELAER, N. Y., TRANSCRIPT, JUNE 29: The people of this country are ready and willing to follow leadership that affords opportunity to show that there are more decent people than indecent people in the country. . . .

SAGINAW NEWS, JUNE 28: Cleanup . . . should come from within . . . the present campaign is an indication that failure to do a thorough job is likely to result in an enforced cleansing that may go far beyond what the public would otherwise accept.

EL PASO, TEX., TIMES, JUNE 26: The Times naturally sympathizes with the Roman Catholic Church which, with the endorsement of leading Protestants also, is starting a campaign for clean motion pictures. This is a matter which lies close to the hearts of parents. . . .

ELMIRA, N. Y., ADVERTISER, JUNE 27: The indications are that reforms which have often been promised in the character of films, but never realized, must be provided if the film industry is to keep its head above water.

ROCHESTER, N. Y., TIMES UNION, JUNE 28: It has been a good campaign and we are glad of it and grateful to those who voiced the best American sentiment.

GREENWOOD, S. C., INDEX-JOURNAL, JUNE 28: The churches have made a gesture . . . which can not be ignored. It is a movement supported by many people not members of churches but whose ideas of decency are none the less rigid.

VENTURA, CAL., FREE PRESS, JUNE 26: Bitter complaints are coming from Japan, China, Turkey and several European countries of the moral debauch being produced by American films . . . For the sake of our youth, for the sake of our self-respect as a nation, for the sake of our name abroad, for the sake of a great educative agency and popular pastime, let's clean up.

JOHNSON CITY, TENN., STAFF NEWS, JUNE 28: Exercising its prerogative, the public can accept or reject whatever entertainment is offered. . . . Genuine entertainment . . . does not need to stoop to vulgarity. It is with recognition of these facts that the new censors are registering a protest. Sentiment, largely, is with them.

SOUTH BEND, IND., NEWS TIMES, JUNE 18: In the end, the pressure of opinion should be more effective than censorship. . . . The newspapers . . . have not found it necessary or wise to stoop to the salacious. . . . Less than two per cent of the American press would cater to the salacious, if it dared.

CORDELE, GA., DISPATCH, JUNE 27: Many a rotten picture has had its influence in lowering the standards of our people and anything which does that brings the penitentiary nearer to our doors. . . .

STERLING, COLO., ADVOCATE, JUNE 19: The fact which chagrins is that the public will consume this sort of diet with evident relish. It is not the fact that bad pictures are made, but that humanity seems to like them which is truly disheartening. . . .

BEAVER FALLS, PA., NEWS-TRIBUNE, JUNE 28: The News-Tribune asks of the movies nothing which the newspapers have not been compelled to do by their readers, that is, to keep clean, out of consideration for the sanctity of the home and the precious right of boys and girls to grow up in a wholesome environment. . . .

MARSHALL, TEX., MESSENGER, JUNE 24: One is forced to the conclusion that Hollywood itself is rotten and it's impossible to expect pure water from a corrupt spring. . . .

TUCSON, ARIZ., STAR, JUNE 25: Methods now being used are temporary in nature. To produce permanent results one of two methods will have to be used: first, legal suppression by government agency; second, a permanent organization to register disapproval. . . .

TRENTON, N. J., STATE GAZETTE, JUNE 27: Evidently, there is at least one argument that Hollywood understands.

ELIZABETH, N. J., JOURNAL, JUNE 28: There should be a stronger appeal to the producers than that of business, but possibly the test must be made from that viewpoint. A great industry, with manifold potential opportunities for promoting public welfare and betterment, should be careful of its responsibility.

BAKERSFIELD, CAL., CALIFORNIAN, JUNE 23: The people of the nation as a whole will give enthusiastic approval to the movement. . . .

NEW BRITAIN, CONN., HERALD, JUNE 27: The movie interests need to take due note and clean out their stables. The religious effort does not appear to be merely another clean picture crusade. . . .

SANTA ANA, CAL., REGISTER, JUNE 22: The Catholic church is now going to furnish censorship and theirs will be the responsibility for the quality of the shows in the future. . . .

KNOXVILLE, TENN., NEWS-SENTINEL, JUNE 26: We believe the campaign will serve its purpose and do the movie business great good. . . .

GLOVERSVILLE, N. Y., HERALD, JUNE 26: Readers of The Morning Herald in general will be gratified to see that a real housecleaning has been started in Hollywood. . . . The ultimatum . . . has been received from churches. . . .

"There is a great public opinion at work"

STAUNTON, VA., LEADER, JUNE 27: The Bishops took the wise course. . . .

SACRAMENTO, CAL., UNION, JUNE 23: Fight of a council of Catholic priests against salacious moving pictures will win widespread approval. . . .

LOCKPORT, N. Y., UNION-SUN & JOURNAL, JUNE 26: If such a movement can be made to include all decent minded people . . . the reaction shown in the profit and loss sheet should soon enough bring reform. . . .

HARTFORD, CONN., COURANT, JUNE 25: Censorship from above is . . . ineffective but . . . encouraging the public to express its opinion by giving or withholding its patronage . . . is a reasonable method. . . .

BURLINGTON, VT., FREE PRESS, JUNE 26: There is no doubt that this movement is of a highly worthwhile nature. . . .

WATERTOWN, N. Y., TIMES, JUNE 23: The strange thing is that as a people we tolerated the undesirable film as long as we did. . . .

CHICOPEE, MASS., HERALD, JUNE 21: All people should join with whatever leadership will rise up and demand and command that so great power as our movies are must be turned to higher aims.

EUGENE, ORE., NEWS, JUNE 19: The clean-up campaign is intelligently directed and consequently is to be taken seriously. . . . Campaigners have recognized the fact that local exhibitors are generally at the mercy of the producers.

NEW BEDFORD, MASS., STANDARD-TIMES, JUNE 26: Discontent and disgust that have long been growing . . . have found a leadership through which their indignation can find effective expression. . . .

WILKES-BARRE, PA., NEWS, JUNE 27: The force which has been set to work is not censorship, which can be as stupid as Hollywood itself, but public opinion aimed at a most important objective. . . .

SHARON, PA., HERALD, JUNE 27: A permanent change in the type of movie fare offered by Hollywood to the public, however, is perhaps more likely to result from the rise of other film-producing units. . . .

DAVENPORT, IA., DEMOCRAT, JUNE 24: It is a movement which promises to not only enlist the church-going population, but . . . the general public. And most people, both within and out of the church, will profess to believe that there is room for reform.

CENTERVILLE, IA., IOWEGIAN, JUNE 23: The producers may believe they can make more money by appealing to the lower instincts. But there is a great public opinion at work in this country demanding that our ideals be preserved.

PITTSFIELD, MASS., EAGLE, JUNE 27: The effort of churchmen and impartial organizations to "clean up" the films is encouraging. . . . Hollywood should be told in no uncertain terms that the country is tired of its typical products. . . .

PALESTINE, TEX., HERALD, JUNE 22: The press has never found it necessary or profitable to stoop to the salacious. . . .

LEXINGTON, KY., LEADER, JUNE 29: The movement . . . will go on, and should go on. . . . It is probable that the industry has seen the light, and that offensive films will be fewer and fewer. There should be none of them. . . .

CORDELE, GA., DISPATCH, JUNE 28: The boycott is the most practical plan to arouse strong public interest and produce results. . . .

OSWEGO, N. Y., PALLADIUM TIMES, JUNE 29: The present campaign . . . will be successful. It has been echoed in every corner of the country. . . .

UNION CITY, N. J., HUDSON DISPATCH, JUNE 29: Far better than censorship is the voice of leadership, the creating of a decent public opinion. That is what the Roman Catholic Church seems to be doing. . . .

LANCASTER, PA., NEW ERA & EXAMINER, JUNE 23: It is palpable that "The Legion of Decency" has been successful in its demand for decent films. . . .

WATERBURY, CONN., AMERICAN, JUNE 28: It may be taken for granted that if the movie-going public can be induced to reform, Hollywood will reform with it. Meanwhile, due credit . . . ought to be awarded to the producers for . . . photoplays of the first rank of excellence from every standpoint.

SALEM, MASS., NEWS, JUNE 26: It isn't the producers that the religious and civic organizations will have their troubles with; it is their own members. . . . Their strength must come from keeping their own people in line should the portion of the public outside the fold show signs of having the greater numerical weight. The producers will produce that for which they find the greatest demand.

UTICA, N. Y., OBSERVER-DISPATCH, JUNE 26: In the long run the box office receipts will regulate the kind of pictures offered. . . .

ATLANTA CONSTITUTION, JUNE 27: Of course the answer to the whole matter is response at the box office. It is impossible to compel the public to patronize the class of show they do not like. . . .

HAMILTON, ONT., SPECTATOR, JUNE 23: The churches are unanimous in their demands for cleaner films. But it is one thing to make demands and another to persuade patrons what they ought to like and what is good for them. . . .

DALLES, ORE., CHRONICLE, JUNE 23: In the last analysis motion picture producers are going to give the people what they want. Right now they are demanding a better type of pictures—and getting it.

GREENSBURG, PA., TRIBUNE, JUNE 27: The united church campaign . . . should not only be aimed at the off color productions. It should include a reference to better standards of . . . production. . . .

AKRON, O., BEACON JOURNAL, JUNE 23: Close observers of the cinema industry hold that along with the boycott of questionable pictures there also must go some means of supporting the cleaner pictures with patronage. . . .

ATLANTIC, IA., NEWS, JUNE 25: It seems to us that a successful campaign to clean up the movies needs more than the boycott of bad pictures. It requires also the determination on the part of those engaged in the crusade to show their appreciation of good pictures. Until this is done campaigns to elevate the movies will be rather uncertain of success.

BAKER, ORE., DEMOCRAT, JUNE 21: Apparently there is to be a change for the better. . . . It will last just so long as the public approves by giving its patronage to the better pictures and no longer. So it's up to you.

ST. LOUIS POST-DISPATCH, JUNE 26: The audience is being heard from, and vociferously, in the matter of undesirable movies. . . . The movement sponsored by church organizations . . . is making itself felt in Hollywood. . . . If it results in . . . no increase in patronage of high-standard films, the outcome will be only to ruin or greatly handicap a major industry. . . . If high-grade pictures are to be as profitable, there must be audiences to support them . . . a boycott . . . should be accompanied by a movement to show appreciation to the producers, if their promise is kept, by supporting films of merit.

NORTHAMPTON, MASS., HAMPSHIRE GAZETTE, JUNE 28: The motion picture industry cannot be expected to devote its attention to pictures that the public will not patronize. . . . If a sufficiently large number of men, women and children will encourage the showing of worth-while films, the producers will be quick to take the hint.

SIOUX CITY, IA., JOURNAL, JUNE 28: Those who clamor for better movies should back up the demand by showing by their patronage that better pictures are better profit makers. It is unfortunately true that many of those who clamor for cleaner movies patronize the movies very little. . . .

McKEESPORT, PA., NEWS, JUNE 28: If the public demands only the highest type of pictures they will be produced with rapidity. It therefore would appear that if the public and the producers work hand in hand, the quality of the movies would be enhanced a thousand fold. . . .

BROCKTON, MASS., ENTERPRISE & TIMES, JUNE 28: Not until there is a genuine public demand, reflected at the box office, for wholesome screen plays will unwholesome ones be excluded from the theatres. The playgoers themselves are the most powerful of all censors.

VIRGINIA, MINN., ENTERPRISE, JUNE 21: Public responsibility . . . transcends that of the picture producer. . . . Good pictures must be given the better patronage. If production could be in the hands of theatre managers . . . the response to the challenge for a higher nobility in picture presentation would be immediate.

FLINT, MICH., I. M. A. NEWS, JUNE 27: The campaign is not directed against the theatres. . . . It is aimed at the producers. . . . No one wants to see the movie industry paralyzed. . . . It can be a harmless influence or one decidedly harmful. One can discuss the merits of censorship pro and con, but in the long run the public will act as its own censor.

DOYLESTOWN, PA., NEWS, JUNE 27: Let us hope that this laudable effort . . . will open up a better way than wiping all pictures (both good and bad) . . . off the map.

NEW ORLEANS, LA., TRIBUNE, JUNE 29: If the public wants good pictures that are both clean and artistic, it will have to patronize them liberally . . . the standard they set won't be maintained without the support of the revenue that comes from the other kind.

DES MOINES REGISTER, JUNE 29: Hollywood is beginning to prick up its rather elongated ears . . . the objectors can cooperate to raise movie standards not only by boycotting the bad films but also by patronizing the good ones.

MILWAUKEE SENTINEL, JUNE 29: Forthcoming pictures . . . of the type desired by the protesting organizations should, as a matter of fairness and encouragement, be liberally patronized. . . . That is the road to real and permanent improvement. . . .

NEW YORK WORLD-TELEGRAM, JUNE 26: Great care should be taken lest the zeal to cure undeniable evils swing the pendulum too far toward fanaticism. The unhappy American experience of prohibition must not be repeated in unreasoned film censorship. It's the old question of trying to legislate morals. . . .

LOUISVILLE TIMES, JUNE 23: The relative positions of theatre, professional critics and churches is about what it was when "The Black Crook" was assailed—and patronized—two generations ago.

HUNTINGTON, W. VA., HERALD-DISPATCH, JUNE 25: Our hope is that it will not be permitted to develop into a wave of prudery on the one hand or didacticism on the other.

KANSAS CITY STAR, JUNE 23: No one is thinking much of the artistic elements at present. There is considerable danger of the reaction going so far as to bring about a narrow censorship that would later be obnoxious to the American public. . . .

WHITE PLAINS, N. Y., REPORTER, JUNE 25: If common sense is lost sight of there is liable to come about a censorship that will make the moving picture a vehicle of propaganda instead of a place of entertainment. And most certainly that would not be wanted.

HIGH POINT, N. C., ENTERPRISE, JUNE 23: We hold no brief for indecent films. On the contrary, we feel there is a need for more wholesome films. We only wish to suggest caution in the matter of censoring of any kind.

DENNISON, O., PARAGRAPH, JUNE 26: Managers of local theatres present well balanced programs that include many times, news, travel, novelties, comedy and the feature picture—all for a few nickels. Where else in the world can one spend a pleasant evening for so little money? No, we do not believe the movies are half as bad as they are painted. Let's go to the show tonight!

HARTFORD, CONN., TIMES, JUNE 25: We do not like the idea of boycott, because so often it is abused, and so often, too, prejudice takes the place of reasonable, helpful protest. . . . Censorships, boycotts, prohibitory laws, crusades and campaigns spring up automatically when society falls into lapse. Movie producers have themselves to thank for what is going on. . . .

BROCKTON, MASS., ENTERPRISE & TIMES, JUNE 25: Boycott is an effectual way to correct objectionable trends and practices, but always it is a weapon which injures or kills. No one wants to see a form of entertainment which is so potential and productive, not only to the industry but also to the public, permanently injured or killed.

ESTHERVILLE, IA., NEWS, JUNE 25: Bad for the industry and for the public would be government censorship, which soon would become a matter of political corruption. Neither can the boycott be approved. . . . Motion pictures are not all bad. A little blue penciling here and there in most cases would remedy all that the decent theatre going public really demands. . . . The worse phase of the churchmen's war is the effect it has on the business of exhibitors, who are blameless. . . .

DANVILLE, VA., REGISTER, JUNE 27: All theological hands have been joined to declare that the movies are Sin. . . . The churches stand to gain something but they also take a risk in the holy crusade against the movies. Very few pictures are, in fact, salacious. . . . To nearly all theologians the devil is a comely woman displaying her charms. If Hollywood will take Broadway off the screen, it may be possible to arrange a quick armistice.

PATERSON, N. J., CALL, JUNE 28: Patrons . . . are to pledge themselves to remain away from all moving picture shows which are considered as unwholesome. . . . Such a movement, if it is carried on in earnest, will undoubtedly aid the efforts of the Motion Picture Producers and Distributors under the leadership of Will Hays, to bring about a real uplift in the movies. The Hays' organization has put forth strenuous efforts and has done a great deal of good. . . . We must give the movies their due . . . as a vehicle of entertainment the motion picture is far above the average stage production and even the average modern novel in decency and moral attributes. Any comparison a fair-minded citizen might make will abundantly approve of this fact. . . .

THE BOX OFFICE CHAMPIONS FOR JUNE

● Seven productions were appointed June's Champions by the box offices of the nation's key theatres. Only four rankings are represented, however, three pictures having tied for second place, and two for fourth. June's Champions constitute quite a varied fare, with two straight comedy-dramas, one comedy-drama with music, a novelty-mystery, two dramas and one melodrama making up the winners for the month.



MANY HAPPY RETURNS

PARAMOUNT

(1) Directed by Norman McLeod. Based on the story, "Often a Bridegroom," by Lady Mary Cameron. Screen play by John P. McEvoy and Claude Binyon. Adapted by Keene Thompson and Ray Harris. Music by Arthur Johnston. Lyrics by Sam Coslow. Photographed by Henry Sharp. Cast: Gracie Allen, George Burns, George Barbier, Joan Marsh, Ray Milland, Stanley Fields, Guy Lombardo. Released June 8, 1934.



THE THIN MAN

MGM

(2) Produced by Hunt Stromberg. Directed by W. S. Van Dyke. Screen play by Albert Hackett and Frances Goodrich. From the novel by Dashiell Hammett. Musical score by Dr. William Axt. Art director, Cedric Gibbons. Photographed by James Wong Howe. Film editor, Robert J. Kern. Cast: William Powell, Myrna Loy, Maureen O'Sullivan, Nat Pendleton, Minna Gombell, Porter Hall. Released May 25, 1934.



LITTLE MISS MARKER

PARAMOUNT

(2) Produced by B. P. Schulberg. Directed by Alexander Hall. Original story by Damon Runyon. Screen play by William R. Lipman, Sam Hellman and Gladys Lehman. Music by Ralph Rainger. Lyrics by Leo Robin. Art directors, Hans Dreier and John Goodman. Photographed by Alfred Gilks. Cast: Adolphe Menjou, Dorothy Dell, Charles Bickford, Shirley Temple, Lynne Overman, Frank McGlynn, Sr., Jack Sheehan. Released June 1, 1934.

LITTLE MAN WHAT NOW?

UNIVERSAL

(2) Directed by Frank Borzage. From the novel by Hans Fallada. Screen play and continuity by William Anthony McGuire. Photographed by Norbert Brodine. Art director, Charles D. Hall. Assistant director, Lew Borzage. Cast: Margaret Sullavan, Douglass Montgomery, Alan Hale, Catherine Doucet, DeWitt Jennings, Bodil Rosing, Muriel Kirkland, Donald Haynes, George Meeker, Paul Fix. Released June 4, 1934.



OPERATOR 13

MGM

(3) Produced by Lucien Hubbard. Directed by Richard Boleslavsky. Screen play by Harvey Thew, Zelda Sears and Eve Green. From the stories by Robert W. Chambers. Songs by Walter Donaldson and Gus Kahn. Art director, Cedric Gibbons. Photographed by George Folsey. Cast: Marion Davies, Gary Cooper, Jean Parker, Katharine Alexander, Ted Healy, Russell Hardie, Henry Wadsworth. Released June 16, 1934.



GLAMOUR

UNIVERSAL

(4) Produced by B. F. Zeidman. Directed by William Wyler. Based on story by Edna Ferber. Screen play by Doris Anderson. Continuity by Gladys Unger. Photographed by George Robinson. Film editor, Ted Kent. Art director, Charles D. Hall. Editorial supervision by Maurice Pivar. Sound supervision by Gilbert Kurland. Cast: Constance Cummings, Paul Lukas, Phillip Reed, Joseph Cawthorn. Released April 9, 1934.



SMARTY

WARNER BROTHERS

(4) Directed by Robert Florey. Screen play by F. Hugh Herbert and Carl Erickson. Based on a play by F. Hugh Herbert. Dialogue director, Frank McDonald. Photographed by George Barnes. Art director, John Hughes. Gowns by Orry-Kelly. Supervisor, Robert Presnell. Film editor, Jack Killifer. Cast: Joan Blondell, Warren William, Edward Everett Horton, Frank McHugh, Claire Dodd, Joan Wheeler. Released May 19, 1934.



SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Girl from Missouri

(MGM-Hyman)

Romantic Melodrama

With Jean Harlow, plus the title, "The Girl from Missouri," and support players headed by Lionel Barrymore, Franchot Tone and Patsy Kelly, showmen have several values here.

The story is romantic melodrama pleasingly told, but efforts to keep within the lines of the present clamor being quite obvious, it has turned out to be somewhat of a direct but mild exploration of the purity of gold diggers. It definitely reflects that a gold-digger can possess a soul of white, despite her craving for the finer things in life. So in this breezy, racy piece of entertainment, Jean Harlow, tired of being a slave to her mother's small town beer parlor, joins up with Patsy Kelly and strikes out for the big town and heavy sugar.

Their exploits toward this end afford many bright episodes and situations, basically built on a battle of wits among all involved. Harlow sets her bait for Lionel Barrymore, powerful political figure, and while she pursues him, continually suggesting marriage, Barrymore's son, Franchot Tone, becomes enamoured of her. Instead of the Harlow-Tone association being what he thought he could make it, it results, through clever complications, that she is the girl for his heart. In the meantime, sensing the romance waxing too warm, Barrymore, to stave off any possible marriage between the two, effectively frames her with an "unknown" man, resulting in her incarceration. While in jail another and close friend of Barrymore learns of her plight, bails her out, and seeing she has lost out with Tone she accepts presents and favors.

Barrymore is about to sail for Europe. With the assistance of a newspaper photographer, Miss Harlow conceives and executes a clever twist to reverse the frame-up with Barrymore. They photograph him in a compromising position with her and in order to save his own neck he effects a reconciliation between Tone and Miss Harlow and they are married.

Patsy Kelly as the hard-boiled companion to Miss Harlow is in humorous striking contrast to Jean's character. Miss Harlow seeks the finer things in life, while Miss Kelly falls for uniforms, doormen, bell-hops and sailors with little thought of acquiring money or fine clothes.

The entire production is lavishly set before a background of luxurious refinement, and is typical Harlow fare that carries the spectators along the half-primrose path with a girl who decided to make good, climb high and have wealth, although she remains pure through it all.

Exploitation should be carefully planned.—SWIGART, Hollywood.

Distributed by MGM. Produced by Bernard H. Hyman. Directed by Jack Conway. Original screen play by Anita Loos and John Emerson. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Arnold Gillespie, Edwin B. Willis. Gowns by Adrian. Photographed by Ray June, A.S.C. Film Running time, 70 minutes. Release date, Aug. 3, 1934.

CAST

Eadie ..... Jean Harlow
T. R. Paige ..... Lionel Barrymore
T. R. Paige, Jr. ..... Franchot Tone
Frank Cousins ..... Lewis Stone
Kitty Lennihan ..... Patsy Kelly
Lord Douglas ..... Alan Mowbray
Miss Newberry ..... Clara Blandick
Charlie Turner ..... Hale Hamilton
Senator Titcombe ..... Henry Kolker

No Ransom

(Liberty - M. H. Hoffman)

Comedy-Drama

An entertaining picturization of Damon Runyon's comic yarn, "The Big Mitten," this production has entertainment for the entire family. The author's name suggests the obvious showman's angle in view of the absence of cast name power. The story is backgrounded with a mild gangster theme dominated by laugh situations and satirical dialogue.

The usual Runyon twist gives the story a good sendoff, establishing the fact that Robert McWade, in the role of a maltreated parent, is willing to put $30,000 on the line to have himself bumped off. The reason for his morose behavior is evidenced in the actions of his wife, Hedda Hopper, who falls for a lily-like philosopher, also in those of his son and daughter, Phillips Holmes and Leila Hyams, who continually throw monkey wrenches into his plans.

Jack LaRue is the considerate gangster who shows up to do the bumping off but gets soft hearted on the job even to the extent of getting soft on McWade's daughter.

A series of comic situations is climaxed when LaRue ships the old man to a health resort and the family thinks he's been kidnaped. McWade thrives on the fresh air and home cooking while the family begin to realize their loss. LaRue kids him into thinking the time has come to knock him off, forcing McWade to confess that he's changed his mind about dying. He finally goes home to an entirely different family, which have thrown out the philosopher and remodeled their habits. McWade talks LaRue out of marrying Miss Hyams and the gangster drowns his sorrows in philosophy.—WATT, Hollywood.

Distributed by Liberty. M. H. Hoffman, producer. M. H. Hoffman, Jr., associate producer. Story, continuity and dialogue, Albert DeMond. Suggested by "The Big Mitten," by Damon Runyon. Photographed by Harry Neuman. Production manager, Rudolph Flothow. Film editor, Mildred Johnston. Sound recorder, R. E. Tyler. Music supervised by A. F. Meyer. Running time, 70 minutes. Release date, Oct. 26, 1934.

CAST

Barbara Winfield ..... Leila Hyams
Tom Wilson ..... Phillips Holmes
Larry Romero ..... Jack LaRue
John Winfield ..... Robert McWade
Myra Winfield ..... Hedda Hopper
Bullet ..... Vince Barnett
Eddie Winfield ..... Eddie Nugent
Ashton Woolcott ..... Carl Miller
Heinie ..... Irving Bacon
Budge ..... Christian Rub
Archie DeWitt ..... Garry Owen
Miss Price ..... Fritzi Ridgeway
Mrs. Smithers ..... Mary Foy
Grant ..... Arthur Hoyt

Hat, Coat and Gloves

(Radio - Kenneth MacGowan)

Drama

Beginning as a modern sophisticated drama involving a marital triangle, this one takes a sudden novelty twist and becomes a thoroughly entertaining murder mystery. The title carries a suggestion of drawing room farce, but also contains a mystery element valuable for exploitation. This is strictly adult entertaiment, which, owing to the lack of name power, necessitates the selling of story and title.

The story centers on a trial separation, a typical woman's angle not to be overlooked by showmen. Ricardo Cortez has the starring role of the criminal lawyer, who has struggled through three months of an experimental separation from his wife, portrayed by Barbara Robbins, and is ready to call it quits and go home. In trying to affect a reconciliation he discovers his wife is infatuated with a young painter, played by John Beal.

Cortez, mild, philosophical and addicted to amateur photography outside of the courtroom, visits the apartment of Beal for the purpose of a quiet talk. There he discovers Dorothy Burgess, ex-flame of Beal, who has made up her mind to hang around, wanted or not. The girl is drunk. In a rash moment she picks up a gun to kill herself. Cortez intervenes too late and she dies.

The finger of the law points at Beal. Cortez's wife pleads with him to take the case, to which he finally consents, with the pledged understanding that she return to him after the trial whether he wins Beal's freedom or not.

The trial suspense centers on whether Cortez will let the prosecution convict his wife's lover or win the case, as is in his power. The trial is somewhat of a departure from formula, with Cortez comically riddling the prosecution's entire case in the last two minutes on the stand. Cortez cancels the agreement with his wife, but the trial has proved to her that her rightful place is at his side.

Margaret Hamilton, in the role of a milliner, gives an outstanding performance on the witness stand, with Sara Haden coming in for acting credits in the role of Cortez's secretary.

This will need enterprising showmanship directed at adult trade.—WATT, Hollywood.

Distributed by RKO Radio. Executive producer, Kenneth MacGowan. Director, Worthington Miner. Play by Wilhelm Speyer. Screen play by Francis Faragoh. Cameraman, Roy Hunt. Sound recorder, George Ellis. Film editor, Ralph Dietrich. Running time, 66 minutes. Release date, August 27, 1934.

CAST

Robert Mitchell ..... Ricardo Cortez
Dorothea Mitchell ..... Barbara Robbins
Jerry Hutchins ..... John Beal
Mrs. Jones ..... Margaret Hamilton
Mitchell's Secretary ..... Sara Haden
John Walter ..... Samuel Hinds
The Judge ..... Murray Kinnell

Elmer and Elsie

(Paramount-Lighton)

Comedy-Drama

A homely type of comedy drama which seldom rises to its potential peak, this picture offers little more in exploitation values than the title would indicate. Aimed at the comedy side of modern business and domestic life, the story attempts to show the male as master of commercial affairs and woman's dominance over the domestic, with a satirical twist showing the feminine to be subtly governing both. It is potentially of family calibre. Heavy exploitation on comedy is essential.

George Bancroft does as well as could be expected in the lifeless role of a big dumb cluck who juggles pianos in the shipping department of a small piano manufacturing plant. He falls for Frances Fuller, who aspires to become a concert pianist. Roscoe Karns, Bancroft's roommate and co-juggler, tries to block the impending marriage because Bancroft has been paying all the bills and he's afraid he'll lose his meal ticket. The wedding goes on anyway and the wedlock tends to fire Bancroft with ambitions of becoming a vice-president, so

he takes up after-dinner speaking by correspondence course.

Meanwhile, the big advertising coup of selling a piano to Albert Conti, who plays the role of Barlotti, the great concert pianist, has been smartly put over by Nella Walker, wife of George Barbier, president of the piano company.

Bancroft's big moment arrives when the piano falls on him as he and Karns are endeavoring to hoist it on the train. He is merely knocked out, but his wife cleverly makes him put his arm in a sling, then invites the president over to extend his sympathies to the man who saved the piano.

Climaxing a series of comedy situations, the two wives get together and promote Bancroft a spot at the speakers' table at the promotion dinner. Karns steals Bancroft's carefully rehearsed speech but Miss Fuller, apologizing that Bancroft has lost his voice from a nervous disorder, comes to the rescue with an extemperanous one, which she reads, pretending it is the one her husband wrote.

Bancroft is boosted to foreman, is hired and fired a couple of times, but all ends well, with the two wives silently negotiating all business maneuvers unbeknown to the males.

Karn's performance is a standout for laughs, with Nella Walker's acting rating above par. Miss Fuller handles her role effectively, and George Barbier is pompous and convincing.—WATT, Hollywood.

Distributed by Paramount. Producer, Louis D. Lighton. Director, Gilbert Pratt. Original, George S. Kaufman and Marc Connelly. Screen play, Humphrey Pearson. Sound, A. W. Singley. Art director, Earl Hedrick. Photographer, William Mellor, A.S.C. Running time, 75 minutes. Release date, July 27, 1934.

CAST

Elmer Beebe	George Bancroft
Elsie Beebe	Frances Fuller
Rocky Cott	Roscoe Karns
John Kincaid	George Barbier
Mrs. Eva Kincaid	Nella Walker
George Simpson	Charles Sellon
Ma Simpson	Helena Phillips Evans
Barlotti	Albert Conti
Mamie	Ruth Clifford
Anna	Floyce Brown
Blanche	Vera Steadman
Ruby	Helene Lynch
Mabel	Marie Wells
Joe	Tom Dempsey
Evans	Eddie Baker
Smith	Duke York
Al	Wm. Robyns
Postman	Alf P. James

Registered Nurse

(Warner)

Drama

The trials and tribulations, romantic and otherwise, of a nurse in a city hospital, are quite entertainingly recounted in this film, with sufficient excitement and action included, and enough emphasis on the romantic angle to make the appeal of the picture justifiably directed at both the masculine and feminine elements of the patronage. Well-spotted comedy takes the edge off a few dramatic situations and serves to add liveliness.

For cast names there are Bebe Daniels, in the title role, and Lyle Talbot and John Halliday, hospital doctors and rivals for the hand of Miss Daniels. Minna Gombell, Sidney Toler and Vince Barnett are familiar names in supporting roles, Barnett supplying the greater part of the straight comedy. The title may be made effective in the selling campaign with a buildup indicating something of the interest and excitement, as opposed to drudgery, to be found in the life of the experienced hospital nurse. The effort of the girl to forget a situation in her past, and the near-crash in her life as a result of the sudden reawakening of that situation, presents an opportunity for copy lines especially effective in addressing women patrons. The girl is confronted with the problem of possibly sacrificing a man's life, with her own future happiness dependent on her decision. That is the type of selling line the picture requires.

Miss Daniels, traveling in a fast set, has difficulties with her husband, Gordon Westcott, as their love cools. She threatens to leave him, the threat being immediately followed by the crash of the speeding car he is driving while intoxicated. Miss Daniels returns to professional nursing, obtaining a post in a large city hospital, where she is arduously pursued after a time by Talbot, shyly courted by Halliday. Halliday is chief of the hospital staff, Talbot one of the leading surgeons subordinate to him. Drawn to both of them, one because of his kindness and consideration, the other because of his appearance and ability to make love, Miss Daniels nonetheless refuses both of them, failing to indicate a reason.

Against the background of the rapidly tempoed activity of a busy hospital, Miss Daniels goes about her duties, the two doctors alternately ask her to reconsider their proposals, and a secondary romance, that of Miss Gombell, capable nurse friend of Miss Daniels, and Ed Gargan, moves forward. Tragedy stalks as Gargan is killed by bandits on the eve of his marriage to Miss Gombell, and comedy has its moments as Toler, rough wrestling promoter, is brought in after a battle royal at a party. His two thug-like wrestlers arrive to cheer him, become entangled in an argument and then in each other, and conclude their impromptu bout in beds and bandages.

A climax is reached as Westcott appears, having escaped from a sanitarium. As he prepares for a delicate brain operation, Toler, understanding the state of affairs, "accidentally" talks with Westcott, points out innocently the situation, and Westcott takes his own life. Learning that Talbot's intentions were not of the best, she finds eventual happiness with Halliday.

The film is an adult attraction, perhaps best played in the midweek.—AARONSON, New York.

A First National Production. Distributed by Warner Bros. Directed by Robert Florey. Based on play by Florence Johns and Wilton Lackaye, Jr. Screen play by Lillie Hayward and Peter Milne. Dialogue director, Arthur Greville Collins. Photographed by Sid Hickox. Film editor, Jack Killifer. Art director, Robert Haas. Release date, April 7, 1934. Running time, 62 minutes.

CAST

Sylvia Benton	Bebe Daniels
Dr. Connolly	Lyle Talbot
Dr. Hedwig	John Halliday
Sadie	Irene Franklin
Sylvestrie	Sidney Toler
Jim	Gordon Westcott
Schloss	Minna Gombell
McKenna	Beulah Bondi
Jerry	Vince Barnett
Bill	Philip Reed
Gloria	Mayo Methot
Ethel	Renee Whitney
Dixie	Virginia Sale
Dickie	Ronnie Cosby
Pat	Ed Gargan
Male Nurse	Gordon Elliott
Bonnelli	George Humbert

Whom the Gods Destroy

(Columbia)

Drama

Rather weighty drama with a strong touch of tragedy pervading the story, this picturization of a well known narrative by Albert Payson Terhune offers chiefly an excellent vehicle for the long unquestioned ability of elderly Walter Connolly.

There is much in the story with which patron attention may be aroused and sustained, in addition to the fact of the origin, since Terhune has long been one of the more popular authors of the country. The title itself has an intriguing ring, and yet carries the implication of strong drama. The selling, in justice to the story and its execution, should be along distinctive, quiet and dignified lines, rather than in the manner of ballyhoo or loud showmanship. The cast in general does not offer any particular opportunity for name draw, the two best names, outside of that of Connolly, being those of Robert Armstrong and Doris Kenyon. As far as Connolly is concerned the exhibitor should make a strong effort to sell him to his public—there should be important value in strengthening his name for future appearances. Heretofore he has appeared in smaller character parts almost exclusively.

The story is punctuated with suspense and thrill action which prevents any lagging of interest. The conclusion, though not striking the happiest note, is nevertheless logical in the extreme and the producers have avoided a definitely tragic termination.

Connolly's role is that of a most successful play producer on Broadway, deeply in love with his wife, Miss Kenyon, and with unending dreams for the future with his son stepping into his shoes. He goes alone to England to produce one of his shows, but en route the ship strikes a derelict and fills rapidly. In the wild panic which ensues, Connolly does his part manfully, until finally, stricken by sudden fear, he dons woman's clothes and is rescued. On the bleak coast of Newfoundland, the villagers curse him, but he is befriended by Hobart Bosworth, who helps to conceal his identity. Eventually, with a planned story, he returns to New York, but cannot face family and friends and the plaque to his heroism which adorns his New York theatre. He, a derelict, seeks and finds odd jobs, watches from afar as he sees his son grow to young manhood, begin his career as a producer.

The boy, Armstrong, meets with dismal failure, and Connolly, concealing his identity, goes to him, instills a new confidence in him, and renders assistance as the boy, coming to the old man's room, works hard on a new play. Connolly claims to be an old friend of the boy's father. Eventually real success greets their joint effort and Armstrong, proud, brings his mother to the room. She recognizes her husband, and as the boy leaves the room, the two decide they still may have happiness before them, without the boy knowing.

Strong, adult material, the film is worthy of the exhibitor's best efforts.—AARONSON, New York.

Produced and distributed by Columbia. Directed by Walter Lang. Story by Albert Payson Terhune. Adaptation by Fred Niblo, Jr. Screen play by Sidney Buchman. Assistant director, David Selman. Cameraman, Benjamin Kline. Sound engineer, Lambert Day. Film editor, Viola Lawrence. Release date, July 14, 1934. Running time, 71 minutes.

CAST

John Forrester	Walter Connolly
Jack Forrester	Robert Young
Margaret Forrester	Doris Kenyon
Jack (age 14)	Macon Jones
Jack (age 4)	Scotty Beckett
Henry Braverman	Rollo Lloyd
Henrietta Crosland	Maidel Turner
Carlo	Henry Kolker
Niccoli	George Humbert
Alec	Hobart Bosworth
Jameson	Hugh Huntley
Professor Weaver	Gilbert Emery
Korotoff	Akim Tamiroff
Puppeteers	The Yale Puppeteers

3 On a Honeymoon

(Fox)

Comedy-Drama

A lively and entertaining comedy-drama, with the comedy element definitely predominating, this screen adaptation of the novel, "Promenade Deck," by Ishbel Ross, has the kind of title which should be promising as an incentive to ballyhoo selling, with the greater emphasis on the comedy.

With three romances virtually going on simultaneously, two serious, one highly comic, plus the introduction of a blackmail plot and intrigue, considerable action, and all localed on board a large Mediterranean cruise steamship, the picture offers plenty of active entertainment for almost any type of audience. The tempo is fast, the plot never to be taken too seriously.

Heading the cast are Sally Eilers and Zasu Pitts, with Henrietta Crosman and Charles Starrett offering capable support, Miss Crosman especially giving a performance highly enjoyable. The copy lines, though striking the predominating comedy note, should indicate something of the other phase of the story. The wealthy young girl, spoiled by having too much her own way, and too much money, meets with opposition on board ship, and comes to learn that her own way is not always the best either for herself or others about her. It is romance and comedy, with appeal for both sexes.

Miss Eilers, with a stepmother with whom


ROMANCE
in the
RAIN

GET READY FOR A HIT!

•

The kind of a picture that spells big business for every type theatre!

•

A ROMANTIC COMEDY-DRAMA WITH MUSIC!

•

Youth! Pep! Rhythm! Laughs! Drama! Speed!

and

EXPLOITATION!

with

ROGER PRYOR • HEATHER ANGEL

ESTHER RALSTON—VICTOR MOORE—RUTH DONNELLY—PAUL KAYE. Story by Sig Herzig and Jay Gorney. Songs by Jay Gorney and Don Hartman. Directed by Stuart Walker. A Stanley Bergerman Production, presented by Carl Laemmle.

A UNIVERSAL PICTURE



she cannot get along, sets sail, much publicized, for a Mediterranean cruise on a ship belonging to a line which her father owns. Aboard she meets Starrett, second officer on the ship, who is delegated by the captain to "look after" Miss Eilers, much to her annoyance—at first. On board also are Miss Pitts, librarian from a small town in the Midwest, and Miss Crosman, elderly but extremely lively passenger, who shares her room with Miss Pitts.

The three strike up an odd acquaintance, and considerable amusement ensues as Miss Pitts, at first bewildered by what goes on about her, sets her cap for Russell Simpson, fellow passenger who is approximately as old fashioned as she herself. Enjoying herself hugely, Miss Crosman encourages Miss Pitts in her pursuit of belated romance.

Miss Eilers makes small progress in her growing affection for Starrett, who treats her as the spoiled child she is, but she is persevering in her pursuit. Also aboard are John Mack Brown and his bride, Irene Hervey, an old friend of Miss Eilers. When, in Algiers, Miss Hervey is confronted by the blackmail attempt of Cornelius Keefe, whom she once knew and who has unfortunate letters, she goes to Miss Eilers in desperate fear that unless she can raise the money Keefe wants, he will go to her husband. Miss Eilers goes to Keefe's room, obtains the letters after a fight from which she is rescued by Miss Crosman, and when Keefe is found to have committed suicide, Starrett misconstrues Miss Eilers' presence in Keefe's cabin. He will not listen to her explanation, and it is only after her injury in a daredevil stunt, undertaken in resentment, and Miss Crosman's explanation to Starrett, that the romance is completed, as is that between Miss Pitts and Simpson.

Lively comedy, this is best suited to a midweek playing position.—AARONSON, New York.

Produced and distributed by Fox. Directed by James Tinling. Produced by John Stone. From the novel "Promenade Deck" by Ishbel Ross. Screen play by Edward T. Lowe and Raymond Van Sickle. Adaptation by Douglas Doty. Photographed by Joseph Valentine. Settings by Duncan Cramer. Sound engineer, Albert W. Protzman. Dance director, Dave Gould. Musical director, Samuel Kaylin. Release date, March 23, 1934. Running time, 65 minutes.

CAST

Joan Foster	Sally Eilers
Alice Mudge	ZaSu Pitts
"Ma" Gillespie	Henrietta Crosman
Dick Charlton	Charles Starrett
Millicent Wells	Irene Hervey
Chuck Wells	John Mack Brown
Ezra MacDuff	Russell Simpson
Phil Lang	Cornelius Keefe

Princess Charming

(Gaumont-British)

Musical Comedy

Evelyn Laye's singing and her personal charm are big assets in this British comedy-musical, but the use of the inverted description indicates the box office values in their proper order; it is definitely amusing material, presented in a spirit of light-hearted burlesque. Nevertheless, the sentimental value is there, with songs to back it up, and accentuates the woman appeal of a picture which is another proof that leading British studios can now successfully handle quick moving musical farce of this description.

Against the usual Ruritanian background, the story is that the Princess Elaine is betrothed for reasons of state, which can be more easily defined as a large dowry, to the impoverished king of a neighboring state. Revolution breaks out. To prevent her seizure by the mob, she goes through a marriage ceremony with Captain Launa, a naval officer from her husband-to-be's country and, protected by her new nationality, is allowed to go.

The King, meanwhile, is having trouble with the Countess Annette, who previously consoled him very completely for the lack of a legal consort and vigorously resents being ordered to the background. When the Princess arrives with her escort, an annulment of the tactical marriage is drawn up. The gallant captain refuses to sign it and is sent to prison, and the overjoyed Princess, who has thought him indifferent, plots so successfully that they eventually escape together over the frontier.

The value of this picture rests on its light-heartedness and speed. The comedy atmosphere is maintained by George Grossmith as the King and by Yvonne Arnaud as his Countess, and the broad satire of the ways of courts is never too broad to be funny. There is a strong low-comedy element provided by Max Miller, as Chuff, the representative of a British insurance company which has "covered" the safe arrival of the Princess. Chuff breaks into most of the action and the revelation at the end that he is not Chuff at all but a lunatic who has stolen the real Chuff's papers does not lessen the humor of the situation in which he has reached Christian-name terms with the king in an endeavor to bribe him to let the Princess go.

There is something to sell to all types of audience in this subject. Four good new song numbers, "Love Is a Song," "Brave Hearts," "Near and Yet So Far" and "Too Many Women," can all be exploited. Evelyn Laye and George Grossmith are both good names and Harry Wilcoxon is a leading man with a definite woman appeal. More than any individuals, however, are the entertainment values provided by spirited direction. The amusement possibilities of minor incident are exceptionally well exploited.

"Princess Charming" can be put up as a musical, a musical comedy or as yet another burlesque of monarchy and will justify each description.—ALLAN, London.

Produced by Gainsborough Pictures Ltd., and distributed by Gaumont-British. Director, Maurice Elvey. Authors, Arthur Wimperis and Laurie Wylie. Screen play and dialogue, L. du Garde Peach. Photography, M. Greenbaum. Art Director, E. Metzner. Sound, A. Douglas. Lyrics by Max Kester.

CAST

Princess Charming	Evelyn Laye
Countess Annette	Yvonne Arnaud
King	George Grossmith
Chuff	Max Miller
Captain Launa	Harry Wilcoxgon
Ernest	Ivor Maclaren
Seegman	Finlay Currie
Ivonoff	Ivor Barnard
Alakiev	Frances Sullivan
Louis	Dino Galvani

BRITISH PICTURES SHOWN IN LONDON

DANNY BOY

Butcher-Panther production, distributed by Butcher's Film Service, Ltd. Directed by Challis Sanderson and Oswald Mitchell. Features Dorothy Dickson, Frank Forbes-Robertson, Cyril Ritchard, Fred Duprez, Archie Pitt and Denis O'Neil.

A typical example of a class of film which does good business in British working class areas and in theatres below the super category. The story, written round the song title, is oversentimental, but that is partially redeemed by broad comedy relief and some excellent singing of Irish songs by Denis O'Neil. A New Year'e Eve cabaret in which the orchestra is formed by street performers is well done. The leading acting, apart from that of Fred Duprez and Cyril Ritchard, is very poor and the recording is mediocre.—B. A.

The Great Defender

(B.I.P.-British)

Murder Mystery

Here are familiar ingredients of the crime drama: an obviously indicated murderer who isn't guilty, an innocent-seeming non-suspect who is surprisingly discovered to have done the deed, a wife who lies to save her husband, and a lawyer who, loving the wife, saves that husband. The new selling angles are that the assembly of these jig-saw pieces is accomplished in the novel environment of a British court of justice and that the real drama concerns the actual and suspected murderer less than the counsel for the defense.

On the first count, the picture offers intelligent American audiences an interesting opportunity to compare British and American social customs, as expressed in legal procedure. It is not merely that the American witness chair is replaced by a "box," or pew, or that the Judge and lawyers are gowned and bewigged. What the film offers is a complete and accurate picture of the procedure, much of it dating back more than 500 years, at the Central Criminal Court—the famous Old Bailey. It's a selling point that these processions, bowings, and traditional forms of announcement are from the life and that their setting is also authentic.

Next in interest is that Matheson Lang's study of the great defending counsel, Sir Douglas Rolls, mirrors many of the professional methods and personal peculiarities of the real life advocate, Sir Edward Marshall Hall, now dead. Sir Edward's fame was international and the public may be promised that his tricks of advocacy, though not his story, are reproduced.

Leslie Locke, an artist, is threatened with divorce by his wife, who has discovered his liaison with a figure model, Phyllis Ware; Miss Ware is engaged to be married to Eric Hammond, an electrician. She is discovered dead from a dagger wound on a night after Locke has visited her. Locke has been seen by a detective, employed by Mrs. Locke to watch her husband in order to obtain divorce evidence. To shield Locke, his wife agrees to swear that he was with her all the night of the crime.

His defense against the murder charge is undertaken by Sir Douglas Rolls, once Locke's unsuccessful rival, who still loves Mrs. Locke. Although seriously ill, he conducts the case brilliantly and, after Locke's false alibi has been exposed, succeeds in forcing a confession in the witness box from the model's electrician lover. The effort is the famous counsel's last; he dies in the ante room of the Court.

Leaving aside the British atmosphere, which can be made an asset, "The Great Defender" offers good opportunities for "mystery" exploitation. There's the point that a detective identifies the accused by the light of a lamp which had been extinguished by a current failure; was the breakdown at the time of the murder? "Why did Eric Hammond refuse to take the Oath?" is another line suggested by the fact that the electrician, guilty of murder, balks at perjury because, as is later revealed, he is a victim of religious mania.—ALLAN, London.

Produced by British International Pictures, Ltd., at Welwyn and distributed by Wardour Films, Ltd. Directed by Thomas Bentley. Story by John Hastings Turner. Screen adaptation and dialogue by author, Marjorie Deans and Paul Perez. Photography, John J. Cox. Sound, D. Howells. Art director, John Meade.

CAST

Sir Douglas Rolls	Matheson Lang
Laura Locke	Margaret Bannerman
Leslie Locke	Arthur Margetson
Eric Hammond	Richard Bird
Phyllis Ware	Jeanne Stuart
Sir Henry Linguard	Sam Livesey
Parker	Lawrence Hanray
Pope	Frank Atkinson
Mr. Hammond	O. B. Clarence
Mrs. Hammond	Mary Jerrold
Judge	J. Fisher White
Detective	Hal Gordon
Chief of Agency	Denier Warren
Maid	Kathleen Harrison
Gertie	Gladys Hamer
Doctor Hackett	Robert Horton
Grainger	Alec Fraser
Inspector Holmes	Jimmy Godden

Dog-Gone Babies

(Educational)

Amusing

Ernest Truex, long a comedy star of the stage, herein contrives to be definitely entertaining, as the only man in the office who dislikes babies and prefers dogs. For that reason the boss offers him an out-of-town promotion, but his wife, to bring a change in his attitude, borrows an infant with which to arouse her husband's sympathy and interest. It works, but not without complications which are quite entertaining. An enjoyable comedy number.—Running time, 20 minutes.

NRA NAMES INDUSTRIAL APPEALS BOARD TO HEAR CODE COMPLAINTS

New Organization Succeeds the Review, Compliance Boards; To Consider Only Specific Charges of Code Unfairness

The National Recovery Administration this week made a new approach to the problem of settling complaints against existing codes of fair competition through the creation of an industrial appeals board to hear and pass upon charges of discrimination against small business.

Headed by Amos J. Peaslee, former head of the administration's compliance division, with John S. Clement, president of the Sandura Company, floor covering manufacturers, and Msgr. John A. Ryan, professor of social ethics at Catholic University, Washington, as the other members, the board will not receive general complaints against codes—as did the Darrow board, which it succeeds—but will hear and act upon specific charges that code provisions or orders of code authorities are onerous.

The new organization is generally considered to be a logical outgrowth of the National Recovery Review Board and the National Compliance Board, which recently was abolished. Cases coming before it will be the result of non-compliance charges to which the defense will be discrimination.

Profiting by its experience with the Darrow board, the administration is said to be determined that if discriminatory provisions of codes are to be considered it shall be done by some group within and under the control of the organization. Thus, the new appellate board, while nominally independent of all save the Administrator himself, will never be really free of administration dominance, a fact which undoubtedly will soon be stressed by those who bitterly fought codes before the National Recovery Review board.

New Board Will Hear Complaints

The object of the new board will be "to hear all complaints relative to the operation of the National Recovery Administration or the codes, particularly complaints of small businesses that the codes oppress or discriminate against them or favor monopolies."

When communications are received at NRA headquarters that some action of the NRA has operated unjustly toward a business firm, administrative officials, unless they can correct any abuse revealed, will forward the complaints to the Industrial Appeals Board for appropriate action.

"Likewise," it was explained, "should action of a code authority be alleged to bear unjustly upon a business organization, failing redress by the code authority, the matter will be taken up with the deputy administrator in charge, who will forward it to the appeals board."

No Direct Industry Connection

It was stressed that the board will have no direct connection with industry, but its appellate character will follow within the

In cases of complaints by small businesses, the new board may recommend the granting of relief by exemptions from, exceptions to, or modifications of, codes.

The Motion Picture Code Authority this week put its foot down hard on local clearance and zoning boards, ordering members immediately to dispose of all pending protests on current and new schedules filed before July 1. The order came as a result of the complaints of various distributors that holding up of the schedules had considerably retarded the 1934-35 sales season.

Of the 31 exchange centers, only 17 have been heard from, and while these key cities have sent in schedules for 35 cities in their territories, the Code Authority declared this week that local boards will not hear any complaints filed after the beginning of the current month.

On and after November 1, however, protests and new schedules may be filed for the 1935-36 season.

Assents Extended to August 15

The extension of the code assent date to August 15 by the Code Authority came up for discussion by Allied during the week. In its weekly advisory letter to members, Allied issued the following statement:

"Deputy Administrator Rosenblatt and the Big Eight in defending the code have many times asserted that it has the support of an overwhelming percentage of the exhibitors

IN COMPLIANCE WITH GRAPHIC ARTS CODE

The Code Authority of the periodical publishing and printing industry has issued to Quigley Publications an emblem symbolic of acceptance of, and compliance with, the Graphic Arts Code.

This emblem supersedes the Blue Eagle issued to Quigley Publications for compliance with the President's re-employment agreement. It establishes that MOTION PICTURE HERALD *and the other Quigley Publications are carrying out the hours and wage conditions of the code of the publishing industry and that they are complying with the code of fair trade practices adopted by the industry.*

Important under the provisions for fair trade practice in the publishing code is a pledge of absolute editorial independence and a requirement that advertising rates comply with the registered rate cards of publications.

Film Code Authority Orders Quick Disposition of Local Clearance; Allied Interprets Extension of Assent Date

as witnessed by the number of assents on file. This contention was dishonest because (1) actually only a small percentage of independent exhibitors filed assents and (2) assent did not imply approval, as was made plain by the Johnson-Richberg interpretation dated February 21, 1934.

"Now the truth is out! So few signed that the Code Authority has not been able to make expenses and another attempt will be made to get exhibitors to come in and share in the expense of the elaborate code machinery. Accordingly, the time in which to assent will be again extended until August 15."

Producer selections to the actors' and writers' committee were made last week by the Code Authority. These supplement selections made by Mr. Rosenblatt and are as follows:

Actors: E. J. Mannix (MGM), J. J. Gain (Fox), Frank O'Heron (RKO), Nat Levine (Mascot), Sam Briskin (Columbia). Respective alternates are: Fred Pelton (MGM), William Koenig (Warner), Al Kaufman (Paramount), M. H. Hoffman (Liberty), Abraham Lehr (Samuel Goldwyn).

Writers: Irving Thalberg (MGM), Darryl Zanuck (20th Century), I. E. Chadwick, Henry Henigson (Universal), Sol Wurtzel (Fox). Respective alternates are: Hal Wallis (Warner), Samuel Goldwyn, Larry Darmour (Majestic), Harry Cohn (Columbia), Merrill Hurlburt (Paramount). Victor H. Clark was named to succeed Al Berries as temporary alternate for Pat Casey on the code labor committee.

More than a dozen complaints against theatres using the game "Screeno" have been upheld by the Chicago grievance board, which previously had called the practice a lottery. The inventor of the game has indicated he will take the matter up with the Code Authority on the ground the game is one which involves skill. Screeno is the old game known variously as Keeno, Bunko, Lotto, Corno, etc., and theatre patrons are given a card to punch while numbers are flashed on a dial-faced clock operated from the projection room.

The throwing out of cases against the Harry Huffman theatres in Denver for lack of evidence and the declaration that "bank nights" are unfair to competing exhibitors were the highlights of last week's meeting of the Denver board. Eight theatres had filed protests against the Huffman theatres.

In Kansas City, 27 theatres, including 24 independents and three downtown first runs, have filed formal appeals with the Code Authority on the new clearance schedule adopted for the territory. Inadequate protection for first runs is the burden of protest by Loew's Midland, Publix Newman and the RKO Mainstreet.

MORE RAVES

Grace IN ONE NIGHT

4 ★ ★ ★ ★!

"THE MOST CHARMING—THE MOST INTELLIGENT MUSICAL PICTURE TO COME OUT OF HOLLYWOOD."

LIBERTY MAGAZINE

"A PICTURE THAT EVERYONE WILL ENJOY. GRACE MOORE IS A STAR TO BE RECKONED WITH." —*Alice Tildesley*

PUBLIC LEDGER SYNDICATE

•

"A MAGNIFICENT PICTURE." —*Franc Dillon*

MOVIE MIRROR

"SOMETHING TO CHEER ABOUT... GRACE MOORE IS A REVELATION. SETS A STANDARD WHICH WILL BE DIFFICULT TO TOP."

Sidney Skolsky

NEW YORK DAILY NEWS

"NOT ONLY ENJOYABLE BUT IF WE DON'T HAVE MORE OF IT THE AMERICAN PUBLIC WILL BE BADLY CHEATED."

James Fidler

SCREENLAND MAGAZINE

•

"IT'S FASCINATING."

Alma Whitaker

LOS ANGELES TIMES

"PROBABLY THE FINEST MUSICAL PICTURE EVER MADE. I CANNOT RECALL ANY THAT APPROACHES IT."

Daniel Jesse Spiro

DETROIT NEWS, CLEVELAND PLAIN DEALER & PHILA. BULLETIN

Watch for CAPRA'S "BROADWAY BILL" with WARNER BAXTER

for Moore of Love

"SETS NEW PATTERN FOR WHAT MAY BE DONE SO THAT IT BECOMES THE MOST POPULAR DISH OF THE DAY WITH MOVIE-GOERS."

Mollie Merrick
NORTH AMERICAN NEWSPAPER ALLIANCE

"A SMASH HIT AND SURE-FIRE MONEY MAKER. GRACE MOORE'S SINGING FAR SUPERIOR TO ANY I HAVE HEARD ON THE SCREEN BEFORE."

Danny Thomas
NEWS ENTERPRISES OF AMERICA

"ABSOLUTELY THE MOST THRILLING PICTURE I HAVE EVER SEEN AND I AM NOT SURE BUT WHAT IT IS TO ME THE OUTSTANDING PICTURE OF ALL TIME. GRACE MOORE IS REFRESHING AND HAS TREMENDOUS CHARM."

Grace Wilcox
DETROIT FREE PRESS

"IT WAS SIMPLY GREAT... SUPERB ENTERTAINMENT."

Robbin Coons
ASSOCIATED PRESS

•

"NEAREST TO PERFECTION OF ANY PICTURE I HAVE SEEN IN YEARS."

Dorothy Wooldridge
AMERICAN WEEKLY

Never in the entire history of motion pictures have all critics united in such unbounded unanimous praise — it's in the air — it's everywhere — Columbia's first for 1934-35 is a sensation — *off with a sure record-maker COLUMBIA MARCHES ON!*

Story by
DOROTHY SPEARE
and
CHARLES BEAHAN

with TULLIO CARMINATI — LYLE TALBOT
MONA BARRIE
Directed by VICTOR SCHERTZINGER
A COLUMBIA PICTURE

Screen play by
S. K. LAUREN, James Gow
and Edmund North

MYRNA LOY AND OTHERS ... COLUMBIA MARCHES ON!

THE CUTTING ROOM

Advance outlines of productions nearing completion at the studios as seen by Motion Picture Herald's Hollywood Bureau

CASE OF THE HOWLING DOG

Warner

The outstanding showman's sales punches are suggested by the facts that the story ran serially in *Liberty;* that it is an unusually mystery yarn involving three murders, and a novel twist in the solution, credited to the criminal lawyer.

Erle Stanley Gardner, the author, has sold the screen rights to his next four stories to Warner. Ben Markson, who collaborated with Earle Baldwin on "Here Comes the Navy," did the screen play. The director is Alan Crosland, whose latest previous effort was "Midnight Alibi."

Warren William, who had top honors in "The Dragon Murder Case" and will do "The Case of the Curious Bride" as his next, plays the featured rule of the attorney. The other important names are Mary Astor, who was in "Return of the Terror," Helen Trenholme, New York stage actress, Dorothy Tree and Allen Jenkins, which comprises a part of the familiar Warner contract group.

The story has all the essentials for a fast moving, thrilling and puzzling screen drama. It involves a series of secret love trysts, mistaken identities and matrimonial snags among a big city's social set, ultimately ending in the mysterious murder of three, with an eerie effect achieved by a mournfully howling police dog moving threadlike in the background and yet a substantial element of the story.

Important to showmen is the fact that Warner plans a series of similar mystery thrillers, featuring William in the same characterization he creates in "Case of the Howling Dog." These in all probability will be penned by the same author.

Inasmuch as there is to be a series of these same mysteries and judging from the unusual nature of this one, it appears that resourceful showmanship possibilities are open for the exhibitor.—M. W.

NOW AND FOREVER

Paramount

This modern drama is based upon the play, "Honor Bright," authored by Jack Kirkland and Melville Baker, whose previous screen credits include "Zoo in Budapest." The screen play is by Austin Parker, who did "Shanghai Madness," "Broadway and Back" and "Mandalay." The director, Henry Hathaway, made "The Witching Hour" and "Come On, Marines."

The cast is of unusual showmanship importance inasmuch as the leading players have been associated with currently successful pictures, and a well known newcoming stage actress is introduced. Gary Cooper, currently in "Operator 13," has the lead. Opposite him is Carole Lombard, whose work in Columbia's "20th Century" with John Barrymore has given her a new prestige. Listed third, but probably the one having more patron drawing influence than any of the others, is little Shirley Temple. The stage actress making her screen debut is Charlotte Granville, who has appeared in many metropolitan successes. Best known of those in the supporting cast are Henry Kolker, Jameson Thomas and Gilbert Emery. Atmospheric and bit parts are handled by unknowns.

In addition to the showmanship potentialities of the cast, there is a novel value in the story. It revolves around a situation that is unique and builds to a climax seldom attempted. The locale includes Paris, Monte Carlo and other Continental spots. Cooper, a confidence man, desiring to go straight, adopts Shirley Temple. Driven, however, by Miss Lombard's insistence upon easy money, and the influence of Sir Guy Standing, he becomes involved in a robbery of Miss Granville, which compels him to surrender the child to her. Standing being eliminated, Cooper and Miss Lombard take up their old game of "taking" the suckers.—McCarthy.

HIDEOUT

MGM

Here is romantic comedy drama which begins on the "great white way" and has an ironic windup on the Connecticut country side. It's about an easy-money boy, who works his racket among the bright lights and takes his pick of dames, but finally falls for a farmer's daughter. Penned by Mauri Grashin and adapted to the screen by Albert Hackett and Frances Goodrich, the story appears plentiful in mass appeal suggesting ripe exploitation possibilities. W. S. Van Dyke, whose last picture was "The Thin Man," is the director.

The star is Robert Montgomery, the same Montgomery of "Riptide," in a tailor-made role. The important supporting cast names are Maureen O'Sullivan, seen in "The Thin Man," Edward Arnold, Elizabeth Patterson and Mickey Rooney, a youngster who is said to add much to the picture.

The story deals with a young racketeer, who plays Broadway to the limit. The town gets too hot for him and the cops chase him out. He is shot in the shoulder and is taken in by a simple country family. He recovers and sticks around, milking cows, while romance blooms between himself and the farmer's daughter. He's finally sent up the river but the girl waits.

Incidental music includes two numbers by Nacio Herb Brown and Arthur Freed titled "The Dream Was So Beautiful," sung by Louise Henry, new MGM contract player, and "Shake Your Feet," already published with music and records now available. Lynn Cowan, musical director and master of ceremonies and composer of "Dream House," also appears in the picture.

From all indications "Hideout" affords star name power, comedy, romance and fast moving action for showmen to work on.—M. W.

AMONG THE MISSING

Columbia

This is an action drama of jewel thievery, carloads of cops and an old lady who becomes implicated but finally reforms the crooks. The title suggests an element of mystery and points to a particular brand of showmanship which fits in well with the present trend for mystery yarns.

Florence Wagner is the author. Screen play credits go to Fred Niblo, Jr., and Herbert Asbury. The director is Al Rogell, who directed the Edmund Lowe-Victor McLaglen picture, "No More Women," for Paramount, and "Below the Sea" for Columbia.

Richard Cromwell, who ranks first on fan mail at Columbia and is now working in "That's Gratitude," is starred. The old lady, who is among the missing and subject to an intensive search by the law, is played by Henrietta Crosman, star of "Pilgrimage." The other featured players are Billy Seward, unknown to the screen but known to New York legitimate audiences; Arthur Hohl, who had one of the important roles in "A Man's Castle," Ivan Simpson, Ben Taggart and Wade Boteler.

The story centers around the sudden disappearance of Miss Crosman. Cromwell and Hohl, jewel thieves, reach her first, plant the hot jewelry on her and take her with them. There follows a series of chases and robberies culminating in the arrest of Miss Crosman on theft charges. Cromwell exonerates her at police headquarters and while the gang takes a rap, he is handed a suspended sentence and given over into the custody of Miss Crosman, completely reformed.

The picture indicates general audience appeal to be hopped on with heavy showmanship artillery.—M. W.

WANTED

Fox-Wurtzel

Here is tropical romantic drama involving a woman and two men, etched against the somewhat primitive and colorful background of the East Indies. The immediate locale is a fictional kingdom in British North Borneo. In this locale and love triangle possibly lies the key to the showman's campaign. The story is a screen adaptation by Lester Cole and Stuart Anthony from the short story, "The Painted Lady," written by Larry Evans. Louis King, responsible for "Murder in Trinidad," directs.

The cast has such names as Rosemary Ames, who was featured in "I Believe in You" and "Such Women are Dangerous." She appears in the main characterization, as a woman who has fought life at many stations. Victor Jory is the heavy, a ruthless half-caste. This is Jory's first role on the home lot in three pictures, having been on loan to Warner for that number, among them being "DuBarry." Russell Hardie, who did a featured role in MGM's "Murder in the Private Car," and under contract to that studio, has the romanic lead. Will Stanton does a comedy role.

The story is a typical drama of the tropics. The girl falls in love with a man whom she believes too good for her. She flees from him but returns when he is injured. She destroys his enemy and their love ultimately overcomes all moral obstacles.

Sidney Clare and Harry Akst, who penned the music, have included a song titled "Wanted, Someone," which is of popular calibre. Miss Ames sings it.

The colorful locale and general nature of the story suggest a definite type of ballyhoo for elemental interest and elemental drama in romantic setting.—M. W.

MGM Signs Chevalier

Maurice Chevalier has signed a long term contract with MGM. He will begin work at the studio following a picture for Alexander Korda of London Films.

Close Deal on Short

Film Exchange, Inc., New York, has closed with Edward J. O'Toole, for distribution of Mr. O'Toole's two-reel subject, "Desert Dangers."

Blessed Event FOR SHOWMEN



It's cause for rejoicing when showmen get together and kick out dat ole debbil double bill. *Educational* steps up its production budget and the short subjects step out for finer entertainment all through the show.

Here's dog-gone good news for the exhibitors who are just going back to the ideal form of varied picture program . . . and for the wise ones who never left it . . .

ERNEST TRUEX
in
"Dog-gone Babies"

From the play "Love and Babies" *by* Herbert P. McCormack
Adapted by William Watson and Art Jarrett
Produced by Al Christie

Tom Patricola and **Buster West** will soon be on parade with **"Hello, Sailor"; Buster Keaton** with another to duplicate the hits he has made in **"The Gold Ghost"** and **"Allez Oop!"** and **Bing Crosby** singing the songs that made him famous in four short subject specials.

HAP HADLEY STUDIO

Educational Pictures
"THE SPICE OF THE PROGRAM"

Distributed in U. S. A. by
FOX Film Corporation

THEATRE RECEIPTS

Theatre receipts for the calendar week ended July 14, 1934, from 98 houses in 19 major cities of the country, reached a total of $916,626, a decrease of $32,471 from the total for the preceding calendar week, ended July 7, when 101 theatres in 19 cities reported an aggregate gross of $949,097.

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Theatres			Current Week		Previous Week		High and Low Gross	
Boston			**Picture**	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1933.)**	
Boston	2,900	25c-50c	"Cockeyed Cavaliers" (Radio) and "The Love Captive" (U.)	16,000	"Murder on the Blackboard"..... (Radio) and "Let's Try Again" (Radio)	18,000	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"Return of the Terror" (F.N.) and "Kiss and Make Up" (Para.)	8,000	"Fog Over Frisco" (F. N.) and.... "Springtime for Henry" (Fox)	8,000	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"Of Human Bondage" (Radio).....	18,000	"Life of Vergie Winters" (Radio).. (2nd week)	18,000	High 12-2 "Little Women"	28,000
Loew's State	3,700	35c-50c	"Murder in the Private Car"..... (MGM)	17,500	"The Hollywood Party" (MGM)..	18,000	Low 3-11 "When Strangers Marry"....	12,000
							High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight"	11,000
Metropolitan	4,350	30c-65c	"Dr. Monica" (W. B.).....	30,000	"Here Comes the Groom" (Para.)	31,000	High 11-4 "I'm No Angel"	44,500
							Low 3-11 "King of the Jungle"	26,500
Paramount	1,800	30c-50c	"Return of the Terror" (F.N.) and "Kiss and Make Up" (Para.)	8,000	"Fog Over Frisco" (F. N.) and.. "Springtime for Henry" (Fox)	9,000	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 7-14-34 "Return of the Terror" and "Kiss and Make Up"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"The Circus Clown" (F. N.).....	12,000	"Baby Take a Bow" (Fox).....	12,300	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"Private Scandal" (Para.) and.... "Registered Nurse" (F. N.)	6,000	"The Hollywood Party" (MGM).. "The Witching Hour" (Para.) and "The Mad Age" (Hollywood)	5,600	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	8,100
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Hippodrome	2,100	25c-40c	"Shoot the Works" (Para.).....	7,100	"Fog Over Frisco" (F. N.).....	6,000	High 5-19-34 "The House of Rothschild"	18,000
							Low 8-26 "Moonlight and Pretzels"....	5,100
Lafayette	3,300	25c	"Let's Be Ritzy" (U.) and..... "Murder on the Campus" (Chesterfield)	6,000	"Sisters Under the Skin" (Col.).. and "Cross Streets" (Chesterfield)	6,400	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 12-23 "Myrt and Marge"	4,800
Chicago								
Chicago	4,000	35c-68c	"Baby Take a Bow" (Fox).....	34,000	"Shoot the Works" (Para.).....	35,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
McVicker's	2,284	30c-60c	"She Learned About Sailors" (Fox)	8,000	"The Circus Clown" (F. N.).....	9,500	High 4-14-34 "Wonder Bar"	23,000
							Low 7-1 "The Woman I Stole"	5,000
Oriental	3,940	25c-40c	"Laughing Boy" (MGM).....	19,000	"The Black Cat" (U.).....	15,000	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	10,000
Palace	2,509	35c-75c	"I Give My Love" (U.).....	18,000	"His Greatest Gamble" (Radio)..	24,000	High 9-9 "Morning Glory"	37,000
							Low 4-28-34 "Glamour"	11,500
Roosevelt	1,591	25c-50c	"Shoot the Works" (Para.).....	7,000	"Many Happy Returns" (Para.)..	7,500	High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	6,200
State-Lake	2,776	20c-35c	"Sisters Under the Skin" (Col.)..	13,500	"Sing and Like It" (Radio).....	11,000	High 1-13-34 "Goodbye Love"	18,000
							Low 2-18 "Lucky Devils"	4,500
United Artists	1,700	30c-60c	"Operator 13" (MGM) ..... (3rd week)	10,000	"Operator 13" (MGM)..... (2nd week)	12,000	High 5-5-34 "The House of Rothschild"	30,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	20c-40c	"Little Man, What Now?" (U.).. (2nd week)	2,500	"Little Man, What Now?" (U.).. (1st week)	3,100	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"Charlie Chan's Courage" (Fox)	5,300	"Merry Wives of Reno" (W. B.)..	3,500	High 10-21 "East of Fifth Avenue"....	30,000
							Low 6-10 "Circus Queen Murder".....	2,900
RKO Palace	3,100	30c-44c	"Life of Vergie Winters" (Radio) (2nd week)	11,000	"Life of Vergie Winters" (Radio) (1st week)	14,000	High 3-3-34 "It Happened One Night"..	28,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"Shoot the Works" (Para.).....	8,500	"Many Happy Returns" (Para.)..	8,500	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	20c-40c	"The Great Flirtation" (Para.)....	2,900	"Thirty Day Princess" (Para.) and "Laughing at Life" (Mascot)	3,000	High 10-28 "I'm No Angel"	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake	800	30c-40c	"The Personality Kid" (W. B.).. (5 days)	1,200	"Sisters Under the Skin" (Col.) and "Notorious But Nice" (Chesterfield)	1,500	High 10-28 "Footlight Parade"	10,000
							Low 7-7-34 "Sisters Under the Skin" and "Notorious But Nice"	1,500
Denver								
Aladdin	1,500	25c-50c	"The Circus Clown" (F.N.)	3,000	"Where Sinners Meet" (Radio)..	2,250	High 2-25 "Cavalcade"	10,000
							Low 6-23-34 "Half a Sinner" (6 days)	1,200
Denham	1,500	25c-40c	"Kiss and Make Up" (Para.).... (6 days)	2,500	"Shoot the Works" (Para.).....	7,000	High 10-28 "I'm No Angel"	16,000
							Low 6-3 "Mussolini Speaks." "Night of Terror" and "Soldiers of the Storm"	1,950
Denver	2,500	25c-50c	"Life of Vergie Winters" (Radio)	6,000	"Stingaree" (Radio)	5,000	High 1-13-34 "Roman Scandals"	17,500
							Low 12-16 "The World Changes"	3,000
Orpheum	2,600	25c-50c	"Fog Over Frisco" (F. N.).....	5,500	"Operator 13" (MGM)	5,500	High 2-17-34 "Hi, Nellie!"	19,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"Finishing School" (Radio) and.... "Smarty" (W. B.)	2,250	"Sisters Under the Skin" (Col.).. and "Whirlpool" (Col.) (2nd week)	2,000	High 4-1 "The Kid From Spain"	7,000
							Low 4-7-34 "Ever Since Eve" and "Son of Kong"	1,500
Detroit								
Fisher	2,700	15c-50c	"The Circus Clown" (F. N.).....	6,700	"Many Happy Returns" (Para.)..	3,900	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"Of Human Bondage" (Radio)....	23,200	"Strictly Dynamite" (Radio).....	19,500	High 9-16 "Sing, Sinner, Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	15c-50c	"Here Comes the Groom" (Para.)	21,300	"Operator 13" (MGM)	18,200	High 4-7-34 "Mystery of Mr. X"	31,400
							Low 7-1 "College Humor"	7,300
United Artists	2,000	25c-50c	"Dr. Monica" (W. B.).....	7,100	"The Great Flirtation" (Para.)..	6,600	High 5-12-34 "The House of Rothschild"	17,600
							Low 3-25 "The Sign of the Cross".....	4,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Hollywood								
Pantages	3,000	25c-40c	"Let's Try Again" (Radio) and.... "Let's Talk It Over" (U.)	3,500	"The Hollywood Party" (MGM).. and "Sisters Under the Skin" (Col.)	3,500	High 1-7 "Handle With Care".....	13,000
							Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	1,500
W.B. Hollywood.	3,000	25c-55c	"The Key" (W. B.).....	12,000	"Return of the Terror" (F. N.)....	11,000	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"....	7,000
Indianapolis								
Apollo	1,100	20c-40c	"Charlie Chan's Courage" (Fox)....	2,500	"She Learned About Sailors" (Fox	2,500	High 2-18 "State Fair"	7,000
							Low 6-16-34 "Wild Gold".....	2,000
Circle	2,800	20c-40c	"Life of Vergie Winters" (Radio)..	4,000	"Shoot the Works" (Para.).....	5,500	High 8-19 "She Had to Say Yes".....	12,000
							Low 3-4 "The Sign of the Cross"..... (2nd run)	2,500
Lyric	2,000	20c-40c	"The Key" (W. B.).....	4,500	"Affairs of a Gentleman" (U.).... (2nd week-4 days)	3,000	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Born to Be Bad" (U. A.).....	4,000	"Murder in the Private Car".... (MGM)	3,500	High 2-3-34 "Sons of the Desert"	12,500
							Low 7-7-34 "Murder in the Private Car"	3,500
Kansas City								
Mainstreet	3,049	25c	"Cockeyed Cavaliers" (Radio) and.. "Murder on the Blackboard" (Radio) (7 days and Sat. late show)	6,000	"Most Precious Thing in Life".... (Col.) and "The Circus Clown" (F.N.) (5 days and Sat. late show)	4,400	High 6-23-34 "Glamour"	23,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"Laughing Boy" (MGM) and.... "Lazy River" (MGM) (7 days and Sat. midnite show)	8,700	"Murder in the Private Car" (MGM) (7 days and Sat. midnite show)	9,100	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding" ...	4,900
Newman	1,800	25c	"Shoot the Works" (Para.) and.. "The Personality Kid" (W. B.) (7 days and Sat. late show)	6,000	"He Was Her Man" (W. B.) and "Private Scandal" (Para.) (7 days and Sat. late show)	6,000	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Tower	2,200	25c	"Smarty" (W. B.) ..... (7 days and Sat. midnite show)	6,300	"The Hell Cat" (Col.) ..... (7 days and Sat. midnite show)	6,600	High 7-7-34 "The Hell Cat"	6,600
							Low 5-5-34 "Let's Fall in Love".....	4,000
Uptown	2,000	25c	"Baby Take a Bow" (Fox)..... (2nd week)	4,400	"Baby Take a Bow" (Fox)..... (1st week)	6,900	High 1-6-34 "Mr. Skitch"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Filmarte	800	40c-50c	"The Virgin Man" (French)..... (2nd week)	1,800	"The Virgin Man" (French)..... (1st week)	2,200	High 4-14-34 "Moon Over Morocco"	7,600
							Low 6-30-34 "Shame" and "Island of Doom"	360
Loew's State	2,416	30c-55c	"Operator 13" (MGM).....	18,400	"Baby Take a Bow" (Fox).....	11,500	High 4-7-34 "Riptide"	28,500
							Low 2-24-34 "Coming Out Party"	4,870
Paramount	3,596	30c-55c	"The Old-Fashioned Way" (Para.)	19,476	"Kiss and Make Up" (Para.).....	19,847	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Life of Vergie Winters" (Radio)	8,500	"Cockeyed Cavaliers" (Radio)....	4,200	High 3-31-34 "Little Women"	15,500
							Low 9-30 "Brief Moment"	1,700
W. B. Downtown	3,400	25c-55c	"The Key" (W. B.).....	10,000	"Return of the Terror" (F. N.)..	9,000	High 3-25 "42nd Street"	19,000
							Low 6-2-34 "Merry Wives of Reno" and "Harold Teen"	5,000
Minneapolis								
Century	1,650	25c-40c	"Now I'll Tell" (Fox).....	3,500	"Little Miss Marker" (Para.)....	4,500	High 4-22 "Secrets"	5,500
							Low 3-11 "Secret of Madame Blanche"	2,500
Lyric	1,238	20c-25c	"Wild Gold" (Fox).....	1,500	"Upper World" (W. B.)	1,200	High 4-1 "20,000 Years in Sing Sing"..	3,000
							Low 11-11 "I Loved a Woman"	1,000
RKO Orpheum	2,900	25c-50c	"His Greatest Gamble" (Radio)....	5,000	"Cockeyed Cavaliers" (Radio)....	5,700	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"The Thin Man" (MGM)..... (2nd week)	6,500	"The Thin Man" (MGM)..... (1st week)	6,500	High 4-29 "Cavalcade".....	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"M" (German)	2,300	"Sweden, Land of the Vikings".. (Foreign)	2,000	High 5-5-34 "Private Life of Henry VIII" (5th week)	4,300
							Low 11-25 "Vi Som Gar Koksvagen"..	1,000
Montreal								
Capitol	2,547	25c-60c	"Operator 13" (MGM) and..... "Upper World" (W. B.)	7,000	"Little Man, What Now?" (U.) and "The Merry Frinks" (F. N.)	8,500	High 2-24-34 "Queen Christina"	13,500
							Low 7-14-34 "Operator 13" and "Upper World"	7,000
Imperial	1,914	25c-50c	"Happy" (British) and..... "Insult" (British)	4,500	"Springtime for Henry" (Fox) and "Keep 'Em Rolling" (Radio)	5,500	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion"	6,500
							Low 7-8 "Les Bleus d'Amour".....	1,500
Loew's	3,115	25c-65c	"No More Women" (Para.) and.... "The Key" (W. B.)	6,000	"Laughing Boy" (MGM) and.... "Half a Sinner" (U.)	6,500	High 1-21 "The Mask of Fu Manchu"..	14,500
							Low 7-14-34 "No More Women" and "The Key"	6,000
Palace	2,600	25c-75c	"Return of Bulldog Drummond".. (British) and "The Great Flirtation" (Para.)	6,500	"Where Sinners Meet" (Radio) and "Wild Gold" (Fox)	8,000	High 2-18 "The Sign of the Cross"...	15,500
							Low 7-14-34 "Return of Bulldog Drummond" and "The Great Flirtation"	6,500
Princess	2,272	25c-65c	"Aunt Sally" (British) and..... "Turkey Time" (British)	5,500	"Sisters Under the Skin" (Col.) and "Hell Cat" (Col.)	6,000	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 12-23 "Sing, Sinner, Sing" and "The Chief"	5,000
New York								
Capitol	4,700	35c-$1.65	"The Thin Man" (MGM)..... (2nd week)	24,500	"The Thin Man" (MGM)..... (1st week)	39,800	High 4-7-34 "Riptide"	63,373
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-85c	"Call It Luck" (Fox).....	3,150	"The Circus Clown" (F.N.)..... (12 days)	7,600	High 1-7 "The Half Naked Truth"....	24,750
							Low 7-14-34 "Call It Luck".....	3,150
Palace	2,500	25c-75c	"The Hell Cat" (Col.).....	15,000	"Many Happy Returns" (Para.)..	9,200	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Shoot the Works" (Para.).....	26,800	"Kiss and Make Up" (Para.)..... (8 days)	31,000	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	25c-65c	"Strictly Dynamite" (Radio).....	9,000	"Black Moon" (Col.)..... (6 days)	8,500	High 4-7-34 "The Lost Patrol".....	32,800
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
RKO Music Hall	5,945	35c-$1.65	"Of Human Bondage" (Radio).... (2nd week)	73,000	"Of Human Bondage" (Radio).... (1st week)	94,500	High 11-25 "Little Women"	109,000
Roxy	6,200	25c-55c	"Baby Take a Bow" (Fox)..... (2nd week)	30,000	"Baby Take a Bow" (Fox)..... (1st week)	29,000	Low 6-17 "Ann Carver's Profession"....	44 938
							High 11-25 "The Invisible Man"	42,000
Strand	3,000	25c-$1.10	"Midnight Alibi" (F.N.)..... (6 days) "The Man With Two Faces" (F.N.) (1 day)	9,700	"Dr. Monica" (W. B.)..... (2nd week-5 days) "Midnight Alibi" (F. N.) (2 days)	11,000	Low 1-28 "Air Hostess"	9,100
							High 10-14 "Footlight Parade"	55,190
							Low 12 23 "Sin of Nora Moran".....	6,850

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Oklahoma City								
Capitol	1,200	10c-41c	"Let's Try Again" (Radio).....	1,800	"Cockeyed Cavaliers" (Radio)....	2,200	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven".....	1,350
Criterion	1,700	10c-56c	"Midnight Alibi" (F. N.).....	3,000	"The Thin Man" (MGM).....	5,500	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Forgotten Men" (First Div.).... (4 days)	900	"All Men Are Enemies" (Fox).... (3 days)	800	High 6-16-34 "Half a Sinner" and "Uncertain Lady"	5,000
			"He Was Her Man" (W. B.).... (3 days)	2,500	"The Merry Frinks" (F. N.)..... (4 days)	2,000	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"Baby, Take a Bow" (Fox).....	4,800	"Shoot the Works" (Para.).....	3,000	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis	1,200	20c-35c	"Cockeyed Cavaliers" (Radio) and.. "Let's Try Again" (Radio)	4,250	"Murder on the Blackboard"..... (Radio) and "Black Moon" (Col.) (5 days)	3,000	High 11-18 "One Man's Journey"	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-40c	"Catherine the Great" (U.A.) and.. "Private Scandal" (Para.)	7,000	"Little Miss Marker" (Para.) and "Affairs of a Gentleman" (U.)	8,250	High 3-10-34 "Easy to Love"	17,250
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-40c	"Shoot the Works" (Para.)..... (8 days)	7,700	"Dr. Monica" (W. B.)..... (6 days)	7,000	High 7-22 "Gold Diggers of 1933"	13,250
							Low 2-24-34 "Six of a Kind" and "Good Dame"	5,250
World	2,500	25c-35c	"He Was Her Man" (W. B.) and "Call It Luck" (Fox)	4,300	"She Learned About Sailors" (Fox)	5,250	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 5-19-34 "As the Earth Turns" and "Smoky"	3,250
Philadelphia								
Arcadia	600	25c-50c	"Heart Song" (Fox)..... (6 days)	1,750	"Little Miss Marker" (Para.).... (7 days)	1,800	High 1-6-34 "Duck Soup" (7 days)....	6,500
							Low 6-2-34 "The Trumpet Blows".....	1,500
Earle	2,000	40c-65c	"Here Comes the Groom" (Para.) (6 days)	19,000	"The Circus Clown" (F. N.).... (6 days)	11,500	High 4-7-34 "Harold Teen"	40,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	30c-60c	"Charlie Chan's Courage" (Fox).. (6 days)	13,000	"Baby Take a Bow" (Fox)..... (6 days)	14,500	High 4-22 "Cavalcade"	29,000
							Low 7-14-34 "Charlie Chan's Courage"..	13,000
Karlton	1,000	30c-50c	"Most Precious Thing in Life".. (Col.) (6 days)	2,400	"The Great Flirtation" (Para.).. (6 days)	2,200	High 4-8 "42nd Street"	7,700
							Low 7-7-34 "The Great Flirtation".....	2,200
Stanley	3,700	40c-65c	"Shoot the Works" (Para.)..... (6 days)	9,500	"The Hollywood Party" (MGM).. (6 days)	8,000	High 11-25 "I'm No Angel"	32,500
							Low 7-7-34 "The Hollywood Party"	8,000
Stanton	1,700	30c-55c	"Murder on the Blackboard"..... (Radio) (6 days)	5,800	"He Was Her Man" (W. B.).... (6 days)	5,700	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"The Circus Clown" (F. N.) and "I Give My Love" (U.)	3,900	"Fog Over Frisco" (F. N.) and.. "Let's Talk It Over" (U.)	4,900	High 4-7-34 "Wonder Bar"	13,000
							Low 3-11 "What! No Beer?"	3,500
Music Box	3,000	25c-40c	"Affairs of a Gentleman" (U.)....	6,900	"Stingaree" (Radio)	4,000	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids".....	1,600
Oriental	2,040	25c	"The House of Rothschild" (U.A.)	2,700	"Murder on the Blackboard"..... (Radio) and "Smarty" (W. B.)	2,000	High 10-14 "Rafter Romance".....	14,000
							Low 11-18 "College Coach"	1,600
Pantages	1,700	15c-25c	"Money Means Nothing"..... (Monogram)	1,600	"The Loud Speaker" (Monogram)	1,600	High 11-4 "Lady for a Day"	10,200
							Low 4-21-34 "Laughing at Life".....	1,500
Paramount	3,008	25c-40c	"Shoot the Works" (Para.) and.. "The Great Flirtation" (Para.)	4,800	"Many Happy Returns" (Para.) and "Wild Gold" (Fox)	4,800	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"Viva Villa!" (MGM).....	4,800	"Born to Be Bad" (U. A.).....	4,000	High 4-28-34 "The House of Rothschild"	9,800
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"Marriage on Approval" (Freuler) and "Shock" (Monogram)	5,500	"No Ransom" (Liberty) and..... "Marrying Widows" (Tower)	5,500	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 7-14-34 "Marriage on Approval" and "Shock"	5,500
Golden Gate	2,800	25c-40c	"Life of Vergie Winters" (Radio)..	17,500	"Cockeyed Cavaliers" (Radio).....	10,200	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman".....	8,000
Orpheum	3,000	15c-40c	"I Give My Love" (U.).....	7,000	"Murder on the Blackboard" (Radio)	7,000	High 6-9-34 "Sing and Like It".....	19,500
							Low 6-30-34 "Affairs of a Gentleman" and "Orders Is Orders"	5,000
Paramount	2,670	15c-65c	"The Great Flirtation" (Para.) and "The Circus Clown" (F. N.)	11,000	"Shoot the Works" (Para.) and.. "She Learned About Sailors" (Fox)	8,500	High 10-28 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
St. Francis	1,400	15c-65c	"Little Miss Marker" (Para.).... (2nd week)	6,500	"Little Miss Marker" (Para.).... (1st week)	8,500	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	3,500
Warfield	2,700	25c-65c	"Change of Heart" (Fox).....	21,000	"Operator 13" (MGM)	16,500	High 1-6-34 "Dancing Lady"	26,000
							Low 5-27 "Story of Temple Drake"....	10,000
Seattle								
Blue Mouse	950	15c-35c	"Embarrassing Moments" (U.) and "She Made Her Bed" (Para.)	2,850	"Tomorrow's Children" (Foy).....	2,550	High 12-9 "Little Women".....	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Little Miss Marker" (Para.)....	7,500	"Change of Heart" (Fox)	5,500	High 8-5 "Tugboat Annie	19,250
							Low 5-5-34 "Tarzan and His Mate"....	5,000
Liberty	2,000	10c-25c	"Let's Talk It Over" (U.) and.... "Taming the Jungle" (S. R.)	3,400	"Manhattan Love Song" (Monogram) and "Riders of Destiny" (Monogram)	3,200	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-55c	"Cockeyed Cavaliers" (Radio)....	3,200	"Little Man, What Now?" (U.)..	3,100	High 11-11 "Footlight Parade"	8,600
							Low 6-16-34 "The Black Cat".....	2,900
Music Hall	2,275	25c-55c	"Life of Vergie Winters" (Radio)	7,000	"Cockeyed Cavaliers" (Radio)....	5,000	High 5-26-34 "Wild Cargo".....	11,500
							Low 6-23-34 "Stingaree" (6 days).....	4,500
Paramount	3,030	25c-35c	"Now I'll Tell" (Fox).....	5,200	"Many Happy Returns" (Para.)..	4,800	High 1-7 "A Farewell to Arms"	9,300
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

J. C. Jenkins—His Colyum

Unionville, Missouri

DEAR HERALD:

Down here in this wooded part of Missouri is where the oldtimers keep a pack of hounds to chase foxes. Chasing foxes is an event with a lot of Missourians that supersedes the county and state fairs in importance. The oldtimer down here who doesn't have a pack of hounds is not considered eligible to belong to the F.F.V.'s.

To kill a fox down here would be equal to killing a bullsnake out on the range, for out there the bullsnake is considered the deadly enemy of the rattlesnake, and when he finds a rattler's trail he goes up it like a streak of lightning and it is just too bad for Mr. Rattler, for the bullsnake won't leave him until he is dead, so when you come down here don't kill any foxes. If you want to get one of these oldtimers interested don't bother to ask him about his crops and his hogs, but ask him about his hounds, how many he has and if any of them have had pups yet. Of course they are not all this way. Many have moved in here from other states and have not acquired the fox chasing habit yet. There are some who don't even own a hound, but they are not real Missourians.

A Missourian and His Hounds

Some people claim they can tell a real Missourian by the number of mules he owns but we know a surer way than that, and that is by the number of hounds he has, but for all that they are delightful people, very accommodating and courteous and we don't care to know any better.

Perhaps some of you remember the story a theatreman told us some time ago which we reported in this supposedly intelligent colyum. It seems that a preacher came out here to visit an old friend of former years who happened to own a pack of hounds, and to show the preacher a good time he took him out on a fox hunt. The night was cold and frosty and they built a log fire to ward off the cold. Nothing happened until along about midnight when the pack picked up a fox trail and the entire bunch began to beller as loud as they could. The owner got so excited that he jumped up and down and clapped his hands and said: "Listen to that heavenly music, Elder." The parson, who was somewhat cold and pretty thoroughly disgusted, replied: "Why, Ezra, I can't hear anything for them damned hounds."

If chasing foxes with hounds is as much fun as hunting coon of a night with a coon dog we could qualify as a fullfledged Missourian without being vouched for. Anyhow we hope to be always as courteous as these people, for they will go out of their way to accommodate you.

▽

Meeting Some Showmen

Over at Unionville we found one of those who look upon fox chasing about the same as we do fishing for muskies. His name is G. W. Summers and he operates the Royal theatre. We had a delightful visit with him and also met his operator, Otis H. Butler, who has been in the business ever since Lucy got sick on parsnips that time, and we found that both of them swear by the HERALD. We don't mean that they use profanity, for they don't, but they both know a good thing when they see it. We hope to meet them again some time.

▽

C. L. Hurdle is working for the film companies at the Karyl theatre at Milan but he has succeeded in saving out a few dimes for himself. We know some other of the boys who would like to learn just how it is done, and Mr. Hurdle does it by hard labor and honest tactics.

▽

Virgil Harbison at Tarkio has his hands pretty well filled trying to make one end meat and the other bread at the Tarkio theatre. We haven't any bullfrogs but if we had some we'd bet the whole bunch that Harbison would make it go.

▽

Frank Anderson operates the Family theatre at Kirksville and Frank keeps both eyes on the business, and that's why the Family is one of the popular playhouses of the northwest.

The Foam Ran Over

Jerry Baker gives them their money's worth at the Kennedy theatre at Kirksville. Kirksville is where they teach the boys how to rub the lumbago and other things out of 'em at so much per rub and it is the Mecca of the whole osteopath fraternity, besides some of the other boys and girls. The guy who rubbed our lumbago out of us graduated here. Jerry rubs the dimes and nickels out of the customers at the Kennedy; he is also a doctor, for he prescribed for us but the foam ran over the top.

▽

Chillicothe has two theatres. The Ritz is operated by Dick Curry and the Dickinson is under the supervision of J. E. McCannon. Neither of them have patches on the seats of their pants, which indicates that they are both hustlers and do the most of their work on their feet. McCannon is the second circuit operator who ever subscribed for the HERALD from us; the other boy lived in Idaho, as we remember it now. Too many of these circuit operators leave the heavy thinking to New York and not to the HERALD, and New York sometimes gets things wrong end to.

▽

L. A. Williams operates the theatre at Mexico. Mexico is a town in Missouri and not a country south of the Rio Grande, although there is a country down there by that name, but Williams would sooner operate the Liberty and live in Missouri than live below the Rio Grande, which shows good judgment on Williams' part. We've been in both places.

Might Fish Out the Window

Were you ever in Louisiana, Missouri? This town is located in a canyon. It is about three miles long and seventy-five feet wide except at the business end and here it spreads out a little to give the former Champ Clark room to build a bridge across the Mississippi.

If they had built Louisiana a hundred feet farther east they could have sat in the back bedroom and fished out of the window in the Mississippi for cat fish, and wouldn't that have been something?

▽

One of the things that makes Louisiana famous over this Midwestern country is Russell Armentrout of the Clark theatre. If you ever go to Louisiana look up the Clark theatre and go and see a good show and tell Russell we sent you there. He probably won't care anything about that, but, anyhow, you will get to see the Mississippi and a mighty good show, and that will be worth the trouble, and you might get to see Russell also, which ought to help a whole lot. He came out to our camp and spent the evening with us and we had a delightful visit. Somehow when we visit these boys we always feel like the fellow did when he wrote:

Life is a plank of driftwood
Upon the watery main.
Another plank encounters,
Meets, touches and parts again.

Thus 'tis with us forever
On life's unresting sea,
We meet and greet and sever
Drifting eternally.

We wouldn't want to say that all of the best people moved west, but we will venture to say that all of those who moved west were mighty good people, and there have been some born here, besides, which includes these Missouri exhibitors. After you have been to Louisiana you want to go and see the Bagnell dam. This dam is the wonder of all of Missouri, and several other nations. It is built across the Osaga River and it backs the water up and forms a lake 95 miles long and has a shore line of thirteen hundred miles. The water in some places is said to be 125 feet deep, and we are taking their word for it rather than try to prove it. This lake is formed right in the Ozark hills and it is, indeed, as they say, "The Playground of America." Fishing is said to be excellent, and fine cabins can be had all along the shore line in the timber. Boy, but wouldn't we like to put in September and October there? Wish we had more space to give to this beautiful spot, but Ernie thinks we have already said too much; he's so particular that way.

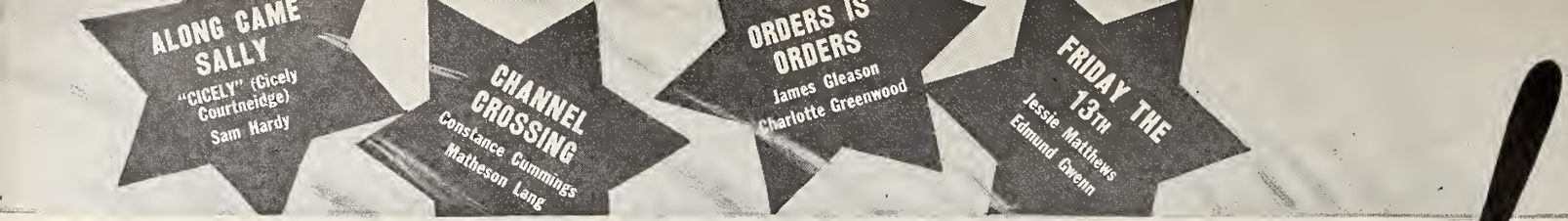
COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

NEW CONTRIBUTORS TO THE DEPARTMENT

This week we welcome two exhibitors to the ranks of the reporters to the "What the Picture Did for Me" department. Their initial contributions will be found in this issue. They are:

C. A. Kelley, Rex Theatre, Custer City, Okla.

Oze Tessier, Jr., Bayliss Square Theatre, New Bedford, Mass.



JUDGE FOR YOURSELF!

GAUMONT BRITISH is definitely committed to the policy that exhibitors should be accorded the privilege of seeing all product before buying. We are selling pictures, *not* promises.

Another policy of outstanding importance to exhibitors is based on our firm conviction that pictures of the highest entertainment quality can be produced without resort to suggestive action or dialogue; that wit and humor, tense drama and convincing realism can be achieved without sacrifice of decency.

We are now prepared to screen any, or all of our "SELECT TWELVE" group, for exhibitors who are desirous of presenting clean pictures with one hundred per cent audience and box-office appeal.

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Gaumont British

Picture Corporation of America

1600 Broadway, New York City

WHAT THE PICTURE DID FOR ME

Columbia

FIGHTING CODE, THE: Buck Jones—A good western. Worth running if you play westerns. Played July 3-4.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

FIGHTING RANGER, THE: Buck Jones—Very good, plenty of action. Fine for Friday and Saturday. Recording good. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

HOLD THE PRESS: Tim McCoy—The usual run of Columbia's action pictures, nothing to tear your shirt about. McCoy out of his western roles seems lost. Played July 6-7.—Bob Ouellete, Dixie Theatre, Brooksville, Fla. Small town patronage.

IT HAPPENED ONE NIGHT: Claudette Colbert, Clark Gable—One of the most satisfactory offerings. We did better than normal business. Everybody pleased. Played June 13-14.—C. W. Mills, Arcade Theatre, Solus, N. Y. Neighborhood patronage.

IT HAPPENED ONE NIGHT: Claudette Colbert, Clark Gable—This is the first picture in three years that has built up each day, the last night being better than the first. Everybody liked it and every exhibitor should try to play it. It is pictures like this, so clean, so wholesome, so very entertaining, that our patrons want to see. Running time, 105 minutes. Played May 1-2-3.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

KING OF THE WILD HORSES: William Janney, Dorothy Appleby—An excellent production of its kind, but various commencement week festivities cut in on attendance. Played June 27-28.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LADY FOR A DAY: Warren William, May Robson—We played this remarkably fine production late, but by giving it our personal guarantee we did better than normal business for this time of year. We consider this offering as good as it is possible to present anywhere. Played June 30.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LADY FOR A DAY: Warren William—This one is way above the average. Wish we could play fine pictures like this all the time. May Robson should be thanked and Columbia deserves credit on such films. Played June 30-July 1.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

LET'S FALL IN LOVE: Ann Sothern, Edmund Lowe—Poor recording and, in the estimation of our patrons, a poor picture, and believe me, they did not hesitate to tell us that they did not like it. We were very much disappointed, both in picture and box-office. Played June 16-17-18.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

MAN TRAILER, THE: Buck Jones—Good western for Saturday. Played June 23.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MASTER OF MEN: Jack Holt, Fay Wray—A good programmer, but our business was hit by warm weather and the opening band concert of the season. Played June 23.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

ONCE TO EVERY WOMAN: Ralph Bellamy—A fairly entertaining picture that seemed to please. No walkouts. Held up for three days to average business. Played June 3-4-5.—M. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

ONCE TO EVERY WOMAN: Fay Wray, Walter Connolly, Ralph Bellamy—This is a mighty good program picture. One of the best hospital stories we ever played. Great acting and a good story and clean entertainment. Played July 5-6.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

ONCE TO EVERY WOMAN: Fay Wray, Walter Connolly—Just fair. Did not see this, but nothing big. Just a program. Running time, seven reels. Played May 19.—C. A. Kelley, Rex Theatre, Custer City, Okla. Small town patronage.

SISTERS UNDER THE SKIN: Elissa Landi—A rather uninteresting program picture. Our customers didn't care for it. Put this one over on your off nights, or better still, put it on the shelf and no one will ever miss it. Did average business here. Played June 27.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SONG YOU GAVE ME, THE: Bebe Daniels—If you haven't played it don't play it; trade it for anything. Never so many walks on any picture. Rotten recording and another English cast ruin a good star. Poorest box-office picture I ever ran. Played May 20.—M. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

SPEED WINGS: Tim McCoy—Seems to be enjoyed by McCoy fans. Everyone seems to like him in his new pictures better than when he was in westerns. Played May 30-31.—M. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

STRAIGHTAWAY: Tim McCoy—Very ordinary thrill drama. The newsreel shots in this have been used so often now that they don't thrill anybody any more. Business under average.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

STRAIGHTAWAY: Tim McCoy—Here is a picture of the auto race tracks that has plenty of thrills. Lots of action but didn't draw so big. Played June 26-27.—Harold C, Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

THRILL HUNTER, THE: Buck Jones—Don't know if you would classify this as a western picture or not, but it has plenty of action and pleased the midweek patrons. Did better than average business. Played July 4.—B. Hollenbeck, Rose Theatre, Sumas. Wash. Small town patronage.

VOICE IN THE NIGHT: Tim McCoy, Billie Seward—A good action picture. Story entertaining. Tim always makes a good showing in any picture but I still say westerns are his long shot.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

WHIRLPOOL: Jack Holt—Just a program picture. Played to slightly less than average business. Picture would have been more satisfactory if they had given it a happier ending. Running time, 75 minutes. Played June 20.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

First National

CONVENTION CITY: Dick Powell, Joan Blondell—This proved to be a washout for us. Had a good Sunday night house, then only had 16 on Monday night. Personally I feel like this is one of the pictures that has caused the church people to launch their fight against salacious pictures. Everybody in it gets drunk or nearly.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

DARK HAZARD: Edward G. Robinson—Although I have read lots of comments to the contrary, personally I think this was a very good picture. We ran this on a Family Night and every one seemed pleased. Of course, Robinson has made much better pictures, but this one will get by very nicely. Played July 4-5.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

MANDALAY: Kay Francis—Kay Francis is a good draw. I didn't think much of this one so only gave it one day, but it comes up to snuff though its locale makes it bad to play during hot weather. Played June 26.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers, Pat O'Brien—This I call one of the best musical pictures of the year. Powell did great singing. Rogers and O'Brien did great acting. In fact, the whole cast was fine and a good plot to the picture. Cawthorn, Jenkins, Mitchell and other old timers helped make this one of, if not the best entertainment of all the musicals we have played and it is clean. I could not see one suggestive spot. Played July 8-9.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

VERY HONORABLE GUY, A: Joe E. Brown—Joe E. will have to make two or three humdingers to make his "dear public" forget this one. There isn't a good laugh in it.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

WONDER BAR: Al Jolson—Gave satisfaction but didn't do business. Not as well liked as "Footlight Parade." Running time, 84 minutes. Played June 17-18-19.—Fred E. Johnson, Cardington Theatre, Cardington, Ohio. Town and country patronage.

Fox

BOTTOMS UP: Spencer Tracy, John Boles—A swell show with everything it takes to make one. Business was way off on account of the heat, but still it did better than "Stand Up and Cheer" which cost much more. Played June 29-30.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

BOTTOMS UP: John Boles—Very entertaining musical that probably would have done nice business if we had not had such hot weather. The romance and the comedy in this are all above par. Pat Paterson is a darling.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BOTTOMS UP: "Pat" Paterson, Spencer Tracy—Very good, but not as good as some of the other musicals. Running time, 10 reels. Played June 22-23.—C. A. Kelley, Rex Theatre, Custer City, Okla. Small town patronage.

CALL IT LUCK: "Pat" Paterson, Herbert Mundin—Nice story. lots of action, good acting. Made a dandy Saturday picture. It's full of entertainment. Played June 30.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

CAROLINA: Janet Gaynor—Nice picture, well acted. Did not do as well as expected, but "nothing draws as of old." Running time, 10 reels. Played May 17-18.—C. A. Kelley, Rex Theatre, Custer City, Okla. Small town patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell—A good show for every one. Clean, wholesome entertainment. Don't fail to get behind this one. Why don't Fox make more like these with this ideal screen pair. Running time, 78 minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

CHANGE OF HEART: Janet Gaynor—Better than expected from reports. Not as good as some of the Gaynors but went over in nice shape. James Dunn helps the picture immensely.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell—This is a big letdown from "Carolina." It is more like "The First Year"; just sweet but slow. It's too bad that a better story was not selected for the reunion of these two stars. Receipts fell off sharply after first day and lots of folks complained about being disappointed.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

DAVID HARUM: Will Rogers—A good all-around picture, amusing but not silly. Drew very well. Running time, 10 reels. Played May 17-18.—C. A. Kelley, Rex Theatre, Custer City, Okla. Small town patronage.

DOCTOR BULL: Will Rogers—This one pleased the Will Rogers fans as well as drew extra business to the box-office. There were people at the theatre that hadn't been for over a year.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

FRONTIER MARSHAL: George O'Brien—A very good western that is sure to please your western picture fans. O'Brien's westerns always have the best scenery shots. Played June 29-30.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, George White, Alice Faye, Jimmy Durante—A nice musical. Some of the songs a little raw, but it seems that is all songwriters' and producers' minds run on now. I do not agree with some that this feature is slow. In spots real good musical. Running time, nine reels. Played June 13-14.—C. A. Kelly, Rex Theatre, Custer City, Okla. Small town patronage.

HOLD THAT GIRL: James Dunn, Claire Trevor—Ran this on a Family Night and it seemed to please very well as it is a very good piece of entertainment. This Claire Trevor gal is becoming very popular, more so with each picture, and teamed up

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

with Dunn makes a pretty good picture. Can't kick on this one. Played June 27-28.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

HOOPLA: Clara Bow—This was a very interesting story of the carnival with a few spots and scenes that were a little hot. I found my patrons were fully entertained. Drew a little above average and was much better than the first effort, "The Barker," with Milton Sills.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

JIMMY AND SALLY: James Dunn—Pleased nearly all but fell flat at the box-office. I just couldn't get them to come and see this one. Personally thought this was the best from this pair.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

MR. SKITCH: Will Rogers—This one got $13.10 more than any Will Rogers picture in the past. Must have been Zasu Pitts that helped as it was very hot both days. Couldn't take care of the crowds; had to send them away; should have played another day. Every one pleased and was commenting on the picture next day. It's old but play it anyway if you haven't already done so.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

MY WEAKNESS: Lilian Harvey—This one nearly starved to death in my town and what few came failed to care for it, so I will have to leave Harvey out of my town.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

PADDY, THE NEXT BEST THING: Janet Gaynor—We played this rather late but the undisputed excellence of this little drama drew for us quite a number who had seen it elsewhere and who declared themselves as much pleased with it, even more so, than the first time they saw it. Very few pictures are as simple and easily understood by patrons in all walks of life and all ages. One would have to go far afield indeed to find any little tiniest spot on which to pin any adverse criticism, and the one who saw, or thought he saw, such a spot would have to be endowed with super-eyesight or afflicted with jaundice, where all things look yellow. In other words, such an individual would be adjudged a crank, not a critic, by 99 per cent of the movie fans. We had a 40 per cent attendance which returned a 100 per cent approval. But what we started to say was: "Paddy" is not "next best" but of the "best." Played July 5.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

PADDY, THE NEXT BEST THING: Janet Gaynor—I played this one so old the print was shot to pieces and was forced to call the Memphis office to get me another picture to take its place.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

SPRINGTIME FOR HENRY: Otto Kruger, Nancy Carroll, Heather Angel, Herbert Mundin—If you have to pay for it, do so and don't play it. The nearest to nothing I ever saw and patrons agreed with me. This man Nigel Bruce is terrible. Can't understand half he says. Hope never to have him in a picture again. Played June 28-29.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

STAND UP AND CHEER: Warner Baxter, Madge Evans, James Dunn, Shirley Temple—A hodge podge of nonsense and a mess in every sense of the word. How and why they wasted a wonderful cast on a thing like this is beyond the ken of me and my patrons. Plenty of complaints on this one. July 4th was a good time to play it, but even then it meant less than nothing. Played July 4-5.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

STAND UP AND CHEER: Warner Baxter, Madge Evans, Shirley Temple—Personally, I liked it better than any musical I have seen this year. Entertainment from start to finish. I can't understand but my patrons (with a few exceptions) did not like it. Our newspaper man said the story was silly, others said they were bored and could hardly wait for it to end, and a few left. The longer I am in the show business, the less I know about what the public wants. Played July 1-2.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SUCH WOMEN ARE DANGEROUS: Warner Baxter—An average program picture to average business.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

THREE ON A HONEYMOON: Sally Eilers, Zasu Pitts, Charles Starrett—Here's another one that provides real enjoyable entertainment. I had people telling me about it two or three weeks after we played it.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

THREE ON A HONEYMOON: Zasu Pitts, Sally Eilers—Gave splendid satisfaction. Picture has a little of everything to make it good comedy. Running time, 70 minutes. Played June 21-22-23.—Fred E. Johnson, Cardington Theatre, Cardington, Ohio. Town and country patronage.

Majestic

YOU MADE ME LOVE YOU: Thelma Todd—The funniest comedy feature I have run this year. It will take your customers for an evening of laughs that come from away down low. Played June 20-21. —M. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

MGM

CAT AND THE FIDDLE, THE: Jeanette MacDonald, Ramon Novarro—Good entertainment for the classes but not a box-office picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

CHIEF, THE: Ed Wynn—Better than I expected after reading some adverse comments on this picture. I found this to be a little above the average comedy, also drew a little above average at the box-office on Bargain Nights.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

DAY OF RECKONING: Richard Dix, Madge Evans—This is a fairly good picture of the drama type that will appeal to the masses. Nothing big but a good little program picture. It is practically different from anything before and should please everyone. In addition to the stars it has an excellent supporting cast that adds much to the entertainment value. It is a little old, but we played on Bargain Day to a good business. Running time, 70 minutes. Played June 29.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

ESKIMO: Native Cast—Yes, it cost a lot of money to make and the exhibitor paid and paid, but not the public. The worst business on Sunday and Monday in over a year. Just an educational picture that will make your patrons squirm and move around. They couldn't take it nor could I, nor can you if it does as little business for you as it did for me.—Robert K. Yancey. Paradise Theatre, Cotter, Ark. General patronage.

HOLLYWOOD PARTY: All Star Musical—This is certainly a novelty and our patrons liked it. Most all of the funny guys are in it and they were all working. All I can say is it satisfied all we got in to see it. Did not break the house record, but none of them do nowadays. The bigger they are the harder they fall. Played July 1-2.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

LAZY RIVER: Jean Parker—This gal Parker is sure to be one of the big ones in the next few pictures if she will just get the breaks in story material. This one drew above average and pleased as nearly 100 per cent as possible.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

MYSTERY OF MR. X: Robert Montgomery—Was a little above the average for a mystery picture and so was my business. Seemed to please generally.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

MYSTERY OF MR. X: Robert Montgomery—A real good mystery drama that will keep them on the edge of their seats. The romantic angle is also blended in nicely and a wow of a thrill ending. Clean enough to use Sunday. Drawing power about what you expect during the hot spell.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhod patronage.

RIPTIDE: Norma Shearer, Robert Montgomery—Regardless of the fact that this is Shearer and she has a definite following that will come, it is a large, juicy piece of fromage (cheese to you). The haw-haw British dialect is back and as I have repeatedly said before, this dialect is a plain pain with the average small town audience. When an exhibitor said that Shearer acted simply silly he put it mildly. She does. Fair business the first day, and I and the house cat made up most of the audience the second day. Most of our patrons that I contacted were bitterly disappointed. Figured they had wasted an evening. I think that the Purity League is ninety per cent wrong in the pictures that they have listed, but it is such pictures as this type that have added fuel to the fire. Marshall, who I know to be an Englishman, used the British dialect in this and I know from pictures that we have run that he can talk American if he wants to.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

RIPTIDE: Norma Shearer—Not well liked and not a drawing card. Banned by churches.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

SADIE McKEE: Joan Crawford—Did good business on this and pleased all who saw it. It's a pleasure to run pictures like this one. Played June 30.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SADIE McKEE: Joan Crawford, Franchot Tone—Good entertainment, typical Crawford picture. Played June 24-25.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TARZAN AND HIS MATE: Johnny Weissmuller —Swell. Business was good even for the hot weather and that's saying something in this town. Everyone that came liked it. It was full of thrills and the public isn't wise to the way they take these pictures. Besides it was so well done that you couldn't see anything faked about it unless you looked twice. Played July 1-2-3.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

THIS SIDE OF HEAVEN: Lionel Barrymore—This was a surprise picture for me as it made expenses and that is very out of the ordinary for a Barrymore picture to do for me. It was a good picture with a very interesting story but as far as my box-office is concerned Barrymore can go on the farm.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

THIS SIDE OF HEAVEN: Lionel Barrymore, Fay Baintor—A splendid entertaining picture. Clean and well acted. The whole cast fine. If we could get more like it we could begin to get people back to picture shows. They have gotten tired of suggestive pictures. Even the roughnecks won't come to see them. I hope they will clean them up or out. The day has gone by when you can do business on unclean pictures.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

THIS SIDE OF HEAVEN: Lionel Barrymore—A very good and entertaining picture, with the usual superb acting of Lionel Barrymore and a supporting cast that makes this picture please your patrons. Above the average of the ordinary run of program pictures. Had quite a few comments on this one. Played June 27-28.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

VIVA VILLA!: Wallace Beery—A big show in every respect and should do big business but for some reason or other it doesn't. Average business here in spite of heavy advertising campaign. Running time, 112 minutes. Played June 22.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

VIVA VILLA!: Wallace Beery—Truly one fine show that got way above average, and did it get the money? Boy, they came and came until they ran the theatre over, then came some more. This is a story that will please only the men and boys.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

VIVA VILLA!: Wallace Beery—It is a big noisy picture. Not much to write home about. Beery will draw them in whenever he is the star. But such pictures as this do not leave a good taste for people to want to see such pictures again. It don't help us theatre folks to build good will for the future. Running time, 115 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

YOU CAN'T BUY EVERYTHING: May Robson—This one is a natural and if Metro keeps on giving Robson this type of role she will be another Marie Dressler. Laughs, human interest, comedy, drama, everything in it is good clean amusement, and our patrons on the way out asked when we would get another picture with May Robson in it, so it must be good. Played July 4-5.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

Monogram

BEGGARS IN ERMINE: Lionel Atwill—Extra compliments on this one show that it was enjoyed very much. A real down-to-earth picture which makes customers glad they came. Average business. Played June 20-21.—M. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

BROKEN DREAMS: Randolph Scott, Martha Sleeper—A mighty good program picture. Clean and entertaining. Better than the average.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

CITY LIMITS: Ray Walker—Hats off to Monogram for this splendid comedy that shakes the customers with real belly laughs. This Ray Walker is a whiz. Played June 13-14.—M. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

GALLANT FOOL: Bob Steele—A circus picture that is so good that my patrons easily forgave me for not giving 'em their regular Saturday night western. I'm here to tell you, and I'm telling it. This little picture was not sardine hut a full grown whale. I didn't exactly "mop up," but then I'm no scrub lady nohow. After all, the people did fairly well by our "Little Nellie," meaning our box-office, of course. I saw it three times myself, which is not exactly "damning it with faint praise." Monogram needs to offer apology to no one for this picture. Played June 30.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

HE COULDN'T TAKE IT: Ray Walker—A very good program picture liked by everyone. Did extra business on Wednesday and Thursday. Don't pass it up. Played June 6-7.—M. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

HE COULDN'T TAKE IT: Ray Walker, Virginia Cherrill—Played this on a double bill and it satisfied a Saturday crowd. Good comedy, little rough in spots, but story clean and moral. Good entertainment of this type. The star is very good.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

LOUDSPEAKER, THE: Ray Walker—Monogram has hit the nail on the head again. This time Ray Walker wisecracks his way through 65 minutes of darn good entertainment, ably assisted by pretty little Jacqueline Wells. Plenty of laughs and it pleased every one 100 per cent. Don't be afraid to step on it, and keep your eye on Monogram this year; they are coming through with pictures that the big producers would be proud to release. Running time, 65 minutes. Played June 23.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage. The above report appeared in the July 7th issue as a Majestic picture.

SENSATION HUNTERS: Arline Judge, Preston

Foster—Played on a double bill and the other picture was good. The less said about this one the better. It did not give satisfaction. We played it old; perhaps it was better when it was first released.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage. The above report appeared in the July 7th issue as a Majestic picture.

SIXTEEN FATHOMS DEEP: Sally O'Neil, Creighton Chaney—A very good novelty picture. Well acted. Played on doube bill and gave good satisfaction. When people think enough of any picture nowadays to tell you about it and say it is good and they are satisfied, it is worth playing.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

SWEETHEART OF SIGMA CHI, THE: Buster Crabbe—A sweet little picture which pleased everyone. It is far better than some of the major productions, and the only mar was a badly damaged sound track on one reel. We played this very old, but it drew a fair business. Running time, 76 minutes. Played June 20-21.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo Small town and rural patronage.

Paramount

ALL OF ME: Fredric March, Miriam Hopkins—Now don't do like I did. Noticed many reports and all of 'em said this was poor and they were right. If you want mc to tell you, pay for this and leave it, for goodness sake don't show this picture in any part of the week.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

BOLERO George Raft, Carole Lombard, Sally Rand—The kind of picture you expect it to be. It is dance, dance, dance, and the execution of the dances is better than any movie thus far. The censors can not say anything as they did not give Sally a break, but even at that she put it over. It is exotic. Business opened better than average first night at advanced admission, but did not hold up as good as average for balance of run. Only attracted socalled better class of patronage.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

BOLERO: George Raft, Carole Lombard—A splendidly produced picture that is well acted. but it did not gross much more than film rental. Advertised it heavily. Running time, 80 minutes. Played June 24-25-26.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

BOLERO: George Raft—Can be classed above average. George Raft has about the most important role to date. This is expensively produced. The music and dancing of a highly entertainment nature, all almost spoiled by George Raft's death at the end. The picture does not really call for a tragic ending. He was not such a bad guy, true he was not such a hero, being rather selfish, but for story purposes the tragic ending was not needed. I wonder why producers can not learn such simple basic facts, that folks come to be entertained and not to take death from the theatre, where they seek relaxation. Tragedy has its place in drama. it is true, and should only be used where it is absolutely needed and not worked in when it can be avoided. Fair drawing power in hot weather. —J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

BOLERO: George Raft—A very good picture. Well acted, good dancing. Pleased most people who saw it, which were not too many. Running time, nine reels. Played May 25-26.—C. A. Kelley, Rex Theatre, Custer City, Okla. Small town patronage.

COME ON, MARINES: Richard Arlen—A rollicking picture. All patrons came out smiling. Ye exhibitor answered smile for smile as they emerged. From force of habit, I continued to smile after counting up the receipts, but this was altogether a different smile. Something like the one I wore when I first learned about my frost bitten deposits. But if banks did freeze your deposits and potential patrons did not potent, what are you goin' to do, I ax you? Played July 3-4.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

COME ON, MARINES: Richard Arlen, Ida Lupino —Plenty of action, regular marine talk. A good Saturday show if you are not too particular about rough stuff. Several funny situations, not the smut you get in McLaglen pictures. Played June 19-20.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

COME ON, MARINES: Richard Arlen, Ida Lupino —Our weekend crowd enjoyed this light comedy drama of the Marines in jungle troubles. No serious angle except when bandits attack the tourists and are battled by the Marines. Running time, 66 minutes. Played June 29-30.—P. G. Estee, S. T. Theatre, Parker, S. D Small town patronage.

DEATH TAKES A HOLIDAY: Fredric March—One of the finest pieces of acting I have ever seen. Have been reading reports where this picture flopped for most exhibitors. Well, we did not make enough to pay off the mortgage, but it more than paid expenses, and pleased about 50-50. Advertised it big. Running time, 78 minutes. Played June 27-28.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

DEATH TAKES A HOLIDAY: Fredric March—Good picture. Not a box-office asset.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

DEATH TAKES A HOLIDAY: Fredric March, Evelyn Venable—Rather heavy drama with Fredric March, the "Angel of Death," taking a holiday and visiting earth as a mortal. Exceptionally good acting and good production work made this a high class picture that pleased Sunday crowd. Running time, 78 minutes. Played June 10-11.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

DESIGN FOR LIVING: Fredric March, Gary Cooper, Miriam Hopkins, Edward Everett Horton—A very good picture. Miriam Hopkins deserves special mention to hold her own among this flock of performers who command the situation whenever they appear on the screen, but this little girl held her own and did it well. Business less than average first four days of week.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

GOOD DAME: Sylvia Sidney—Very good to average business. Will please the women.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

LAST ROUND-UP, THE: Randolph Scott—Drew and pleased nearly 100 per cent. In fact, the first Zane Grey in a long time to make any real money. —Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

LAST ROUND-UP, THE: Randolph Scott—Paramount gets the medal for the best western picture of all time. This is absolutely the prize winner of all westerns. It is based on Zane Grey's story and is full of action, thrills, fast riding, fighting and romance. Just the type of show that will please all western fans and should draw extra business. Boost this as the best western ever made. Played one day to best business in months. Running time, 65 minutes. Played June 30.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LONE COWBOY: Jackie Cooper—If you ask me, Paramount, please do not make any more Jackie Cooper pictures. They do not make good box-office for general patronage. I am not so sure this one would even make good entertainment for kids' matinee, as it features a man running away with another man's wife. Very weak material for photoplay.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

MELODY IN SPRING: Lanny Ross, Ann Sothern —The play had some wonderful singing and Charlie Ruggles furnished the comedy. It was a play that pleased everyone. Running time, 76 minutes. Played June 16-17.—William Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

MELODY IN SPRING: Lanny Ross—This picture is entertaining. Although it has its lagging moments, it keeps your interest throughout. It has comedy, music and romance. With a good surrounding bill you have a good clean show. Running time, 78 minutes. —Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

MELODY IN SPRING: Charlie Ruggles, Mary Boland—Very fine. Draws extra business.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

PRIVATE SCANDAL: Ned Sparks—A lot of hokum but a preview crowd enjoyed it immensely and that's what counts. The last half "rolled 'em in the aisles" which doesn't happen often. Yet I still say it's a lot of hokum. but it's the kind they like and so did I.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

SEARCH FOR BEAUTY: Buster Crabbe, Ida Lupino—This one got plenty of fine comments from my patrons as well as got some money in midweek dates. This was far better than an average story.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

SEARCH FOR BEAUTY: Buster Crabbe—For some reason this picture did not draw. We did very poor business with it. I don't think it was the picture's fault, as it was fairly good amusement, but the title did not help much, and the people here never heard of Paramount's "Search for Beauty" contest. I don't see how this picture could make much money for any small town. Played July 1-2-3.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

SHE MADE HER BED: Richard Arlen, Sally Eilers—A fair offering that is nothing that will live very long in the memory of your patrons, and if it does as little business for you as it did for me it won't be forgotten nearly as soon.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

SHE MADE HER BED: Sally Eilers, Richard Arlen—Just fair. Recording not too good on some of it. No draw. Running time, nine reels. Played June 1-2. —C. A. Kelley, Rex Theatre, Custer City, Okla. Small town patronage.

SIX OF A KIND: Charlie Ruggles, Mary Boland—With this lineup of comedians you would naturally expect a knockout, but it's too silly. It gets on your nerves before it's over. Didn't please and below average business.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

THIRTY DAY PRINCESS: Sylvia Sidney, Cary Grant—Nice little program that should please. Played

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June 26-27.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THIRTY DAY PRINCESS: Sylvia Sidney, Cary Grant—Clean, clever comedy drama of the little actress substituted for the princess, as she tours the United States, hoping to secure a loan for her country. Best Sidney for many a month. Running time, 73 minutes. Played June 20-21.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

THREE-CORNERED MOON: Claudette Colbert—This picture caused me to get the razz for several weeks and it was a shame. I played it when Colbert had just made such a grand start in my town in "Torch Singer," Just not the type of story, entirely too silly.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

THUNDERING HERD, THE: Randolph Scott—Good western. All stars good. Business very good. It is hard to beat some of the old timers like Beery and others. Running time, six reels. Played June 29-30.—C. A. Kelley, Rex Theatre, Custer City, Okla. Small town patronage.

TRUMPET BLOWS, THE: George Raft—Story of two brothers in love with the same girl. How Raft (one of the brothers) leaves to become a famous matador. The entire action is slow and will not carry your interest throughout. Running time, 69 minutes. —Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

TRUMPET BLOWS, THE: George Raft, Frances Drake—Mexican locale, with a bullfight for climax. Clean and fairly interesting. Not a special. Running time, 72 minutes. Played June 24-25.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

WE'RE NOT DRESSING: Bing Crosby, Carole Lombard, Burns and Allen, Ethel Merman—Good musical with the women nuts about Crosby, so the audience was predominantly women. A few men dragged in by their wives and sweethearts. Further they had a girl that has what it takes, in Ethel Merman, that can dance and sing, and if they had left Bing out of a couple of songs of which he sang too many if you ask the audience, the picture would have been better. This Merman girl is easy on the eyes and has a splendid voice. Paramount is building too much of the show around Crosby and he is not the knockout they think he is with the average audience. A little restraint in this would have been better, and the girl Merman should have been given more of a part. Her first number with Errol was a knockout and it was my opinion that the audience were waiting for more from her and less of Crosby. Here's hoping that Ethel Merman comes again soon. She captured the audience with that first song.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WE'RE NOT DRESSING: Bing Crosby—Here is good clean entertainment. The only criticism heard, Bing sang too much and I agree, his singing really became tiresome. Other than this it's great entertaimcnt for all classes. Played June 21-22.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WITCHING HOUR, THE: Judith Allen, Tom Brown—The most unique murder play that I have ever seen. The people will go for this play. Paramount gave us something new when they gave us this one. Running time, 64 minutes. Played June 18-19.—William Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

WITCHING HOUR, THE: Judith Allen, Tom Brown, John Halliday—Mystery murder case, with the solution having to do with the power of hypnotism. Running time, 64 minutes. Played June 17-18. —P. G. Estee, S. T. Theatre, Parker, S. O. Small town patronage.

YOU'RE TELLING ME: W. C. Fields, Joan Marsh, Adrienne Ames—Clever comedy that pleased all. Wish we could get more of these. No sex rot, which is spoiling so many other pictures for our all-age crowds, typical of small towns. Running itme, 70 minutes. Played June 9.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

RKO

ACE OF ACES: Richard Dix—A good aviation picture. Dix good and cast likewise. Business only fair. Running time, 74 minutes. Played June 28-29-30.—Fred E. Johnson, Cardington Theatre, Cardington, Ohio. Town and country patronage.

BLIND ADVENTURE: Robert Armstrong—Played this on a double feature and wish I could have left it out. Another fine piece of junk. RKO say they didn't make it, some independent did it for them and he had to have his money. RKO just can't seem to make the grade with their own or anyone else's pictures. Played June 26.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

COME ON DANGER: Tom Keene—Another good western by this popular star. The kind the country people enjoy on Saturday and go out of the show satisfied and tell you so.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

HEADLINE SHOOTER: William Gargan. Frances Dee—Not bad but did not bring any extras. Played June 28-29.—Harold C. Allsion, Baldwin Theatre. Baldwin, Mich. Small town patronage.

HIPS, HIPS, HOORAY!: Wheeler and Woolsey—It certainly is a pleasure to hear our people laugh instead of coming out of the movie with a sour face. Of course, the story is impossible, but it's funny. Played July 7-8.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

IF I WERE FREE: Irene Dunne, Clive Brook—A very nice little drama to which Irene Dunne and Clive Brook did full justice. Their acting talents were hardly extended in this picture, but it ended happily for all concerned except the box-office, and that's my concern, is it not? Played July 6.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

KEEP 'EM ROLLING: Walter Huston—Just fair. Did not please many, although Huston's acting is great. Running time, 70 minutes. Played June 29-30. —A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

LITTLE WOMEN: Katharine Hepburn, Frances Dee. Constance Bennett, Paul Lukas—An excellent production which drew to the theatre many who seldom attend a performance. Played June 20-21.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LOST PATROL, THE: Victor McLaglen, Boris Karloff—A good picture of the kind. Great acting but a terrible flop at the box-office. The few that we did get in said they liked it, but the customers were scarce.—Bert Silver, Silver Family Theatre. Greenville, Mich. City and country patronage.

MIDSHIPMAN JACK: Bruce Cabot, Betty Furness—Very fair performance to fair business. Played June 16.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SING AND LIKE IT: Zasu Pitts, Ned Sparks—Fair play. Zasu Pitts was the main attraction and her supporting cast was good. Wasn't much to the play, but all the actors were good. Running time, 72 minutes. Played June 12-13.—William Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

SING AND LIKE IT: Pert Kelton, Nat Pendleton, Ned Sparks, Zasu Pitts—This is a silly picture and only the cast with Pendleton, Sparks and Kelton saving it. Zasu Pitts is wearing out with our public and she is the weak sister in the cast. Three in the last thirty days with her in the cast. Why they can't find another star that can do these dumb parts is beyond me, but in every picture you know just what she is going to do, no variation at all, another feminine Jimmy Durante. This, I know, that our public are tiring of her and are not backward in saying so. She has waggled her hands through so many pictures that she is getting to be an acute pain to our clientele.—A. E. Hancock, Columbia Theatre, Columbia Theatre, Columbia City, Ind. General patronage.

SING AND LIKE IT: Zasu Pitts—Just seventy-two minutes wasted. This is one rotten picture. There is nothing in its favor. Keep Pitts in two rcelers and make feature pictures that are feature pictures. Running time, 72 minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

SON OF KONG: Robert Armstrong—An overdrawn impossible picture for kids.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

SON OF THE BORDER: Tom Keene—Not much of a picture. Of course the picture is old and in the print we got the recording was terrible, but even with a new print it would still be a poor picture. Business average. Running time, 55 minutes. Played July 3.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SPITFIRE: Katharine Hepburn—Good picture but too slow. Will draw some extra business.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

SUCCESS AT ANY PRICE: Douglas Fairbanks, Jr.—This picture had possibilities, but they were not used. As it is, it is not a picture for the mass because they won't understand it. Not for children, due to the drinking and other insinuations made by the characters of the photoplay. Running time, 74 minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

THIS MAN IS MINE: Irene Dunne, Ralph Bellamy —Very good program picture. Irene Dunne is a sweet singer. Recording good. Running time, 74 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

TWO ALONE: Jean Parker—Double billed this picture. It is a sweet little programmer, nothing big, but very clean and a pleasure to show. Pleased the ladies. Running time, 74 minutes. Played June 29-30.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

United Artists

ADVICE TO THE LOVELORN: Lee Tracy, Sally Blane—It's as good as "Blessed Event." Just the type of show this Tracy should always be in. Patrons mostly young folks. Played July 1-2-3.—M. D. Utterback. Lyric Theatre, Wellington, Kan. General patronage.

BITTER SWEET: Anna Neagle, Fernand Graavey —Terrible. Set it out.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

BLOOD MONEY: George Bancroft—Not worth running.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

GALLANT LADY: Ann Harding—Very fine picture to extra business.—R. V. Fletcher, Lyric Theatre. Hartington Neb. General patronage.

HALLELUJAH, I'M A BUM: Al Jolson—Pleased about 90 per cent and drew a little above average at the box-office.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

HOUSE OF ROTHSCHILD, THE: George Arliss, Boris Karloff—This is an excellent picture and pleased all who saw it, but business was smaller than expected. It is a historical drama of Europe in the late 1790's. Arliss turns in the best performance of his entire career as do the excellent supporting cast. This is perfect in regard to direction, acting and settings and should prove the best picture of the year. The closing scene in color was highly pleasing and very beautiful. Too bad that business should be so poor on such great entertainment as this. Played three days to fair business. Running time, 86 minutes. Played July 2-3-4.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MASQUERADER, THE: Ronald Colman—With the English accent this was the poorest picture we have played in a long while. We repeat, very poor sound. Played July 5-6.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

MOULIN ROUGE: Constance Bennett—A big picture but we did not get film rental out of it. One of our worst box-office flops. Big enough, good enough, but no drawing power. Played June 24-25.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

MOULIN ROUGE: Constance Bennett—Good picture almost spoilcd by Constance trying to sing. Some extra business.—R. V. Fletcher, Lyric Theatre, Hartington, Nev. General patronage.

PRIVATE LIFE OF HENRY VIII, THE: Charles Laughton—Poor recording. English cast ruined this picture. Only thing held this picture was the acting of the star. Played June 17-18-19. M. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

ROMAN SCANDALS: Eddie Cantor, Ruth Etting, Gloria Stuart, David Manners—This is only fair entertainment. It is a musical comedy with plenty of good music, beautiful girls and gorgeous costumes, but just another flop at our box-office. There are two drawbacks, the dream angle and the historic setting. These two types of shows never draw any business in our town as our public seems to be against them. Cantor is fast losing his popularity here and the receipts on each picture get smaller and smaller. The best scene in the entire show is the chariot race in the end. That is a "wow" and my patrons enjoyed every second of it. Practically every scene of Ruth Etting was cut, but the little part she did have was played beautifully and beautiful Gloria Stuart turns in some great acting. Played two days to only fair business. Running time, 85 minutes. Played June 25-26.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WHOOPEE: Eddie Cantor—This is one old reissue that turned them away for lack of standing room. Every one has been raving about what a show it was. Positively one of the best box-office draws ever produced. This picture did turn away business against the worst competition in months. I have yet to see a person who didn't like this show. I would like to see this picture reissued again in about five years. If you haven't played this over by all means do so, you won't be disappointed.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

Universal

BLACK CAT, THE: Boris Karloff, Bela Lugosi, David Manners—Just another one of those horror pictures that the people don't want to see. That must be it as they did not come to see it. The acting is great, but who wants to be horrified nowadays. Did not draw any business here. If you like this kind, this is a good one.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

COUNTESS OF MONTE CRISTO: Fay Wray, Paul Lukas—This was hard to follow and evidently has no drawing power, for we established a new low on it. Patsy Kelly just about stole the show. She was its one good asset.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

CROSBY CASE, THE: Wynne Gibson, Onslow Stevens—Pretty good mystery tale. Clean. Running time, 60 minutes. Played June 15-16.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

GLAMOUR: Paul Lukas, Constance Cummings—Several juveniles had been warned by their religious teachers not to attend the showing of this picture. Personally, I could not find much to warrant this ban. I don't, however, think Constance Cummings was properly cast here and I do think it was a little over-rated by the producers. I should call it a fairly good program picture entitled to only program picture rental. Played July 1-2.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

GLAMOUR: Constance Cummings, Paul Lukas—

(Continued on following page, column 2)

TRAVELERS

ROBERT DONAT, British stage and screen star who has completed the leading role in Reliance's "The Count of Monte Cristo," arrived in New York from Hollywood en route to England.

CONSTANCE BENNETT will leave Hollywood July 20 for a European vacation.

JACK COHN, Columbia Pictures' vice-president, returned to New York from the Coast. NATE SPINGOLD accompanied him.

CHARLES R. ROGERS is in New York.

B. B. DE COLMONT, French screen writer, arrived in New York from France.

JOHN W. HICKS, JR., vice-president of Paramount International Corp., sailed for England on his semi-annual inspection of that country and the Continent.

GEORGE STOUT and BEN COHEN of Romance Productions, Inc., are in New York on business.

RUBY KEELER is scheduled to leave New York for Hollywood July 22.

LYDA ROBERTI has arrived at the Paramount studios in Hollywood to start work on "College Rhythm."

KATHARINE HEPBURN returned to the RKO-Radio studios to start work on the three films scheduled for her 1934-35 season.

ISABEL JEWELL, MGM player, concluded her New York vacation last week and returned to Hollywood.

J. R. MCDONOUGH, RKO executive, left New York for the Coast.

LOUIS B. MAYER has left Hollywood for a European holiday.

DIANA WYNYARD sailed for England from New York.

IRENE BILLER, Hungarian film actress, arrived in New York from Europe.

COL. MANTON DAVIS, vice-president of Radio Corporation of America, sailed for Europe.

JANET GAYNOR is in New York. She will leave for a Scandinavian tour soon.

SARI MARITZA left New York by plane to start work on Mascot's "Crimson Romance."

MARCEL VALLEE, French film player, sailed for France on the *Champlain*.

MIRIAM HOPKINS arrived in Hollywood from New York.

SAMUEL CUMMINS, of Jewel Productions, left for London.

ED KUYKENDALL, MPTOA president, left New York for Columbus, Miss.

HARRY WEBB and BERNARD B. RAY, short subject and serial producers, are in New York.

HERBERT WILCOX, British & Dominions production director, sailed for England after a five-week stay in New York.

LOU GOLDBERG is vacationing in Denver.

JOE TOPLITSKY, Los Angeles realtor, is in New York.

GLEN CALDWELL, RKO film booker in Chicago, returned to his headquarters after a New York vacation.

ANNA MAY WONG arrived in New York from England.

CHARLES MACDONALD, RKO theatre division manager, sailed from New York for a West Indian vacation.

DOROTHY MACKAILL left the WILLIAM RANDOLPH HEARST party and returned to this country from Europe.

BEN COHEN, Warner Chicago theatre executive, is in New York.

EDDIE GOLDEN has left Atlanta and returned to the Monogram offices in New York.

MORRIS KINZLER, Roxy Theatre publicity director, is vacationing at Brant Lake, N. Y.

CHARLES H. DAVID, managing director of the Pathe-Natan studios in Paris, has returned to New York after a fortnight's visit to Hollywood.

Fair program picture that fell flat at box-office. Recording fair. Running time, 73 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

GUN JUSTICE: Ken Maynard—I do not usually play a western in midweek, but on my original date for this picture, June 16, a storm put our power and light company out of business for a few hours so our theatre remained dark on that night. Naturally, many patrons wanted to see that picture pronto. You know how it is. While I did not get a Saturday crowd, the receipts were above the average midweek. Those exhibitors who have a goodly number of western fans can offer this one with a guarantee. Played June 28th.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

HONOR OF THE RANGE: Ken Maynard, Cecelia Parker—Good enough western, but not up to Maynard's standard. Purposely or not, it harked back to the ten or fifteen-year-ago period of picture making.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

HONOR OF THE RANGE: Ken Maynard—The usual Maynard western that drew a little extra at the box-office and pleased the western fans. Some said his best, some said good show. Played June 29-30.—M. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

I'LL TELL THE WORLD: Lee Tracy, Gloria Stuart—A great comeback opportunity for Lee Tracy after that little Mexican affair. This one has plenty of punch and if any exhibitor thinks that Tracy has lost his popularity, let him run this one and find out for himself.—Oze Tessier, Jr., Baylies Square Theatre, New Bedford, Mass. Neighborhood patronage.

I'LL TELL THE WORLD: Lee Tracy, Gloria Stuart—One of the poorest Saturday night grosses for a long time. Did not see the picture, so can judge only by the box-office report. Running time, 76 minutes. Played June 22-23.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

I'LL TELL THE WORLD: Lee Tracy—It starts slow, but once it gets going it's typical Tracy. Lots more came to see it because I ran the Baer-Carnera fight pictures with it, so maybe the next Tracy pictures will do more. Played June 27-28.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

I'LL TELL THE WORLD: Lee Tracy, Gloria Stuart—Lee Tracy as a reporter, who follows the archduke from New York, uncovers a plot to kill the princess before she takes the throne and wins her for herself. Pleased Saturday audience. Clean comedy. Running time, 76 minutes. Played June 22-23.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

KING FOR A NIGHT: Chester Morris—Only remarks was the ending of this picture didn't seem to please. Played June 11-12.—M. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

LITTLE MAN, WHAT NOW?: Margaret Sullavan—Only a fair program picture with poor recording. I can't understand why they put Douglass Montgomery in as leading man. He is no actor and can't talk plain enough. Margaret Sullavan very good, but she has no support. Picture not near as good as "Only Yesterday." If there is anything special about this I couldn't see it. Running time, 84 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

LOVE BIRDS, THE: Slim Summerville, Zasu Pitts—Here is another picture from Universal that has no drawing power in our town. This team may go great in other places, but here it is just another flop. It is a comedy with plenty of laughs. As a matter of fact, it is most too silly for real enjoyment. A comedy never does any business here and this was no exception. Played one day to very poor business and pleased about 50 per cent. Running time, 62 minutes. Played June 28.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LOVE BIRDS, THE: Slim Summerville, Zasu Pitts—Here's a pair to tie to and when you add Mickey Rooney to the cast you have a real set-up. You can say they do not make sense or anything you want to say about them, but my patrons ate it up and old and young laughed right out loud. Better than average business, three days last part of week.—W. H. Brenner, Cozy Theatre, Winchester, Inc. General patronage.

SMOKING GUNS: Ken Maynard—A good western picture. Story interesting, lots of action. Hero gets the girl and there you are.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

Warner

EASY TO LOVE: Adolphe Menjou, Mary Astor—Too spicy for our town. The poorest Sunday ever with this one. Where they got this code for lovers idea is beyond me. Played June 24-25.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

I'VE GOT YOUR NUMBER: Joan Blondell—A very nice program picture that gave very good satisfaction. Good cast. Running time, 70 minutes. Played June 24-25.—Fred E. Johnson, Cardington Theatre, Cardington, Ohio. Town and country patronage.

JIMMY THE GENT: James Cagney, Bette Davis—Another good program picture from Warner. Lots of action, good story, well acted and clean. Gave good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

MODERN HERO, A: Richard Barthelmess, Jean Muir—This is only fair entertainment of the drama type and will appeal only to certain classes of patrons. It is a story of an ambitious young man who lets nothing stand in his way to achieve his goal. In spite of the excellent cast, this is only fair. Not as bad as many reviews state, but rather a true to life story. We played one day to a fair business. Running time, 71 minutes. Played June 27.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SMARTY: Joan Blondell, Warren William—Every one liked this picture and it drew fairly well. Lots of comedy. I call it just a good picture for them that want to laugh and it is clean enough for anyone.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

SOMEWHERE IN SONORA: John Wayne—This is a little old but the boy Wayne gets stronger every time I run him and if they make them all like Warner makes westerns, they sure would stake a comeback on western fans. Played June 22-23.—M. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

VERY HONORABLE GUY, A: Joe E. Brown—A poor vehicle for Joe E. Brown. His fans don't want to see him cast as a racketeer. There are few laughs in this one. Let's have Brown in more stuff like "Going Wild." Business, despite a stage show at the same time, was poor. Played July 6-7.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

Short Features

Columbia

CURIO SHOP, THE: Krazy Kat Kartoons—Fair. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

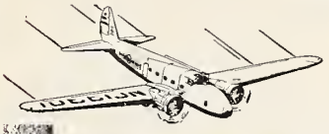
FAST FANGS: Minute Mysteries—The recording on these Minute Mysteries is bad.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

HARNESSED LIGHTNING: World of Sport—A

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real good single reel. Deals with horse carriage racing. Running time, eight minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

MICKEY'S COVERED WAGON: Mickey McGuire—Here is a good one for the children.—Harold C, Allison. Baldwin Theatre, Baldwin, Mich. Small town patronage.

UM-PA: Jack Osterman—Only fair. Running time, 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

WHEN DO WE EAT?: Broadway Comedies—Fair, maybe not that good. Holtz is better on the air. Running time, 17 minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

Educational

BOSOM FRIENDS: Treasure Chest—Showing how different animals can be friends, eating and playing together. For instance, a cat that lets a mouse crawl all over him. It's extra good. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

GOLD GHOST, THE: Buster Keaton—Here's a good one for a wonder. Buster can still make people laugh. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Fox

SENTINELS OF THE SEA: Magic Carpet Series—A most interesting reel showing our lighthouses, light ships and life buoys along our coasts. Running time, nine minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MGM

APPLES TO YOU: Musical Comedies—Too vulgar. With all the justifiable complaints against the degrading influences of the movies, why release such junk merely to flaunt the red flag in the bull's face? Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

BEAR HUNTING: Oddities—Very good. Running time, one reel.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

DAVY JONES' LOCKER: Willie Whopper—Excellent colored cartoon. Running time, one reel.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

DAY IN VENICE: FitzPatrick Travel Talks—Among the best of educational shorts, although this was not so good. Running time, one reel.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

FIRST ROUNDUP, THE: Our Gang—A pleasing comedy that any theatre will welcome. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

FOR PETE'S SAKE: Our Gang—Nice little comedy if the adult actors had been left out. Their efforts surely queered the whole ending of the picture. No doubt Spanky directed it. No director older than Spanky, I hope. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

MR. BRIDE: Charley Chase—Played this a little late, but not late enough. Metro-Goldwyn slipped badly on this one, but they produce so many good comedies we can overlook this one. However, if Charley makes many more like it, I would recommend, yes, rather insist upon the addition of one letter to his surname and that would be "D."—Peter Bylsma, Victor Theatre, Napoleonville, La. Small town patronage.

REDUCING CREME: Willie Whopper—I have no complaint to make against MGM's cartoons. They move like most of the other brands. Running time, nine minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

Paramount

JUST AN ECHO: Bing Crosby—Not so good. All of Bing Crosby's comedies are similar. They could be good but are rather silly. Running time, two reels.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

PARAMOUNT PICTORIAL (No. 4): Good—This is a good series. Nearly always interesting. Running time, one reel.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

SEASIN'S GREETINKS: Popeye the Sailor—Splendid. Our patrons surely like all of the Popeye Cartoons. Running time, one reel.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

SPORTING MELODIES: Grantland Rice Sportlights.—One of the poorest. These are usually very good. Running time, one reel.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

Universal

PIE FOR TWO: James Gleason—Only a fair comedy.—J. C. Dart, Dante Theatre, Dante, Va. General patronage.

OUT OF GAS: Louise Fazenda—Fairly good comedy which seemed to be enjoyed by the patrons.—M. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

Warner Vitaphone

RUFUS JONES FOR PRESIDENT: Ethel Waters—Words can not describe how good this comedy is. Ethel Waters certainly can sing and the small colored boy sure can dance and sing as well. Why didn't she sing "Stormy Weather?" That would have made it sensational. This comedy should be advertised as much as a feature.—J. C. Dart, Dante Theatre, Dante, Va. General patronage.

NORTHERN EXPOSURE: Broadway Brevities—A very beautiful bit of entertainment. Will make a hit anywhere. Running time, two reels.—J. A. Klink, Primghar Theatre, Primghar, Iowa. Small town and rural patronage.

TAXES! TAXES!

What'd you give to know the exact status of your theatre, accounting-wise, when the tax man comes around.

There's only one way to be sure that you don't overpay—only one way to prove your return—

That's day by day accounting.

MOTION PICTURE THEATRE ACCOUNTING

•

Costs $3—Lasts a Year

•

QUIGLEY BOOKSHOP
1790 Broadway, New York

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

NEEDS NO COACHING

The inestimable influence of the rapidly expanding Legion of Decency, the torrential flood of violent publicity, the attacks upon the motion picture from every quarter, have succeeded in throwing into a panic many usually level headed theatre executives who are unfortunately communicating their befuddlement to the manager.

Bulletins pour forth from home offices containing instructions on the proper conduct in the face of the "enemy," and the poor manager is warned to watch his slightest utterance and to guide his every step so as not to crack even the most fragile of eggshells.

It is our contention that the less admonition lavished upon the theatreman by his jittery superiors, the better it will be for all concerned. There are thousands of able showmen in every part of the country who enjoy the full confidence and respect of their communities, and whose opinions are regarded highly. They can be depended upon for good judgment and discretion in dealing wisely with the present situation, and should be allowed to do so without the dubious benefits of outside influences.

Though the task is a difficult one, if left to his own devices, the manager will do a far better job locally of unscrambling some of the eggs laid by the industry.

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DOES IT PAY?

Well, if you do it and do it well there's plenty of business. But if you sit down and let nature take its course, the answer may be written in red ink and that's what Manager L. J. Williams discovered recently regarding exploitation at the Coliseum, San Francisco.

It seems that when first released "Little Women" had kicked up a loud box office rumpus round town—so loud that when the attraction came to Williams' house, a third run, "L. J." figured it was in.

"Did no exploitation," he reports, "merely congratulated ourselves on saving money and sat back, opened our doors and waited for the big rush. It never came."

So on "It Happened One Night" this member revised his ideas on subsequent run picture selling, got behind the date and walloped over a campaign that busted a flock of attendance records, and won for himself a First Mention in the Quigley competition for June.

The moral of this story, boys and girls, is "thar's gold in them hills," but it takes more than a prayer and fond expectations to bring it to the surface.

ON GETTING AHEAD

Not too infrequently and with pleasure we have utilized the above head in chronicling various promotions to higher posts of theatremen risen from the ranks. Today the list is lengthened by the inclusion of a number of Loew executives who started in front of the house not so very long ago, and now again step up the ladder.

The activities of the four Loew-ites named, H. M. Addison, Carter Barron, W. A. "Billy" Downs and Harry Long, have from time to time appeared in the Round Table pages. On behalf of the membership, we extend to them every good wish for a thumping success in the new posts.

Good times or bad, there is a demand for theatremen who have earned their spurs to fill executive positions of responsibility, a comforting thought for showmen become skeptical of the opportunities for advancement.

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From Lionel H. Keene, a recent letter recalling the old days in Knoxville, Tenn., reminds us of one of those "really happened" gags. It seems that one of the standees, a young ruralite, was invited, after the break, to seat himself, but replied that his admission did not entitle him to that privilege as he had only purchased a standing room ticket.

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THAT CASKET GAG

Every now and then members forward to this department reports of campaigns in which are included photos of caskets used for street bally or lobby flash as advertising on chill pictures.

It is not our purpose in these columns to act as a judge of exploitation values, but frankly we cannot wax enthusiastic over this form of publicity despite assurances that the stunt clicks satisfactorily and creates desired comment.

Spook pictures have a definite place and while they may run a bit haywire now and then what with the rattling of skeletons, pieces of ghost business and other hokum, directors usually manage to film these blood-chillers without giving too much direct offense to picture audiences.

Showmen do not have these advantages, and therefore the planting of a business like coffin in the theatre lobby for the edification of patrons who have paid their admission for a few hours of pleasure, may not contribute to the evening's gaiety.

A. Mike Rose

SHOWMEN'S LOBBY LAFFS!



Premiere of "Navy" Compliments Fleet

As the Navy cooperated with the studio in the production of "Here Comes the Navy," the Warnerites returned the compliment by staging the world premier of the picture at Loew's State, Norfolk, Va., coincident with the arrival of the fleet at that naval base. Charlie Einfeld sent Sid Davidson down to work with Manager Allen Sparrow on the advance, and the boys put it on pretty.

The opening was very "hollywood" with a broadcast via lobby mike, over which high naval officers and leading citizens spoke. Giant floods and searchlights were borrowed from the Navy and local cameramen took shots of the event. The theatre front was decorated with fleet pennants and signal flags, plus a further sailor touch of ship's hammocks suspended from the marquee, with port and starboard lights as additional atmosphere.

Radio was also used for spot announcements, and plugging by local orchestras of the picture's theme song. Other tieups were plenty, such as Domino Sugar hookup wherein miniature boxes of the sugar were distributed, copy tying in a "sweet surprise" angle, referring to the attraction. Old Gold cigarette advertising was also promoted in co-op page, and the tobacco company sent out copies of the paper to the fleet as a further plug. Window displays showing Cagney and the cigarettes were planted in many prominent spots.

The star was again hooked in to the advance with a special broadcast from Hollywood to the fleet, and Western Union came in with a flock of jumbos containing a message from Cagney to the Navy for the help in making the picture. Copies of the message on regular blanks were also distributed.

A neat water bally was put over by means of a sailboat which circulated among the ships (see photo), the sails carrying theatre copy on the date. Bulletin board announcements were also planted on ships, in navy yard, navy YMCA, and Chamber of Commerce.

Work For a Quigley Award!



Norfolk Sail Boat Bally

Sizer Stages Male and Female Beauty Contest

Staging a girls' beauty contest and a Tarzan-like men's contest was the highlight of Eaton Sizer's campaign for "Once to Every Woman" at the Jeffris Theatre in Janesville, Wis.

For a street bally, Eaton had fourteen girls on bicycles advertising the style show and beauty contest. One girl wore the name of the theatre, playdate, etc., and the others spelled out the words "beauty contest"; girls wore white sweaters and sport shorts.

The first night was elimination night and the finals were held a week later. Pictures were taken of the contestants and the winners had their photos taken by a cooperating photographer. Newspapers furnished plenty of free publicity and the theatre broadcasting system announced the contest and gave a plug to each of the merchants donating prizes. A large table in foyer was used to display gifts with appropriate credit card for each of the participating stars.

Promotes Contest On Subsequent Run

Exploitation on a third run of a picture at a neighborhood house, his drive in many respects equal to the best efforts expended on the biggest first run attractions, earned a well deserved First Mention in the Quigley June competition for Manager L. J. Williams, Coliseum Theatre, San Francisco, on "It Happened One Night."

Realizing the attraction still had plenty of box office life were it sufficiently exploited, Williams tied in with a string of neighborhood newspapers represented in his district and the Pacific Greyhound Lines to sponsor a contest on the date. The winner received a free round trip to Hollywood by bus, plus a round of entertainment in the studio city, including a visit to the Columbia studios, hotels, meals, etc., being included in the prize. And the trip was given to the one coming nearest to guessing the total number of adults and children who would attend the theatre during the run of the picture. Contest ran for a week ahead.

The bus company came in for plenty of window cards, ads in the papers, half the cost of the guessing coupons, cutouts of Gable and Colbert, and various lobby material. Williams states the transportation company would have gone in more extensively were they permitted, but were not allowed to do so, so that the theatre would not be overshadowed in the contest.

Newspapers Cooperate

The papers, of course, gave the idea plenty of spread, running the rules and coupons in every sheet of the string, with front page streamers for the opening blast. A booth was set up in the lobby where entrants could fill out coupons with their guesses, after reading the trailer copy on the screen. This trailer was carefully arranged, being animated to secure more immediate attention.

Thousands of stock heralds were distributed, copy including rules of contest with guessing coupon attached, and on the day before opening, all papers carried another blast, bus ads in the same issues also plugging it. "L. J." also sold the idea from the stage during the last days of the drive, and spoke of the contest at merchants' meetings and lunch clubs.

Other gags were put on to stimulate interest, the bus company sending over a de luxe sleeper which was parked in front of the theatre (see photo) and inspected by thousands during the week. Ads were carried in all bus stations and at various stops around town.



Williams' Bus Sleeper Front Bally

Winner's Campaign Covers Many Angles

Among the raft of whale money stunts put over by Quigley June Award winner, R. E. "Fuzzy" Knight for his date on "20 Million Sweethearts" at the Fairmont, Fairmont, W. Va., one of the outstanders was the creation of a complete broadcasting station in the lobby (see photo), from where, by remote control, programs were sent out over Station WMMN, which loaned and set up all the necessary equipment. Between programs, sound was switched to marquee loudspeakers. Setup caused lots of curiosity as many patrons had never seen a station in action. Outfit was also used to publicize Hollywood premiere put on opening night.

Newspapers cooperated on many stunts, featured being "memory song contest" and co-op pages. Street stunts included promoted sound truck, theatre copy lettered on sides and back of autos, and plane towing 70 foot banner, total cost reported to be $10. Costless large banner across Main street also helped, as did signs worn by newsboys, banner at golf club.

Waitresses in leading eat spots wore printed ribbons across waists, barker was used for first time in front of house, and 500 pound ice block with display frozen inside, promoted free, planted on corner also attracted crowds. Giant postcard carried about town, addressed to stars in picture, secured hundreds of signatures, and streets were stenciled with "Flit" gun which Fuzzy states made possible more extensive use.

Uses Camera Street Bally

New open car was promoted in which five "sweethearts" covered the town banner copy calling attention that these were five of the "millions," and a motion picture camera was used on the streets, supposedly taking shots of passerby, camera decorated with copy.

Other angles were covered effectively, such as cashiers calling all numbers in book, announcements at various conventions, and free ice cream given to children at first show. Company supplying cream also bannered trucks, as did Coca Cola delivery cars, and Knight also promoted bumper cards planted on cars in and out city.

Small envelopes with copy—"dare you to hand this to your sweetheart unopened"—with theatre plug inside, were promoted from restaurant and distributed there and at theatre. Fuzzy also sent "while you were out" cards to all stores and offices.

Each usher phoned the heads of five families he knew personally, announcement cards were put under doors of hotel rooms, heralds were placed in all laundry packages, and phone cards put on instruments at all pay stations.



Knight's Lobby Broadcasting



R. E. ("FUZZY") KNIGHT

About every good window in town was promoted, Knight stating that two of these were obtained for the first time for a picture hookup, and Western Union jumbo wires advertised picture in window and in hotel lobby.

And all in all, this member neglected nothing in obtaining fine coverage in his city and for many miles in the surrounding area. He did a bang up job, rounding out his campaign with a host of other good routine stunts that helped to swell the grosses. James H. Brownfield, assistant manager, and Floyd Kidd, house artist, aided Knight in working out the many angles.

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Winner's Sudden Illness Disrupts Contemplated Holywood Ceremonies

Plans were being made by Warner Pittsburg division manager Harry Kalmine in conjunction with the Warner Studios and Motion Picture Herald to make the presentation of the Quigley Award for June next week in Hollywood, where Knight had intended spending his vacation.

On his way West, however, "Fuzzy" was stricken suddenly in Chicago, and upon doctors' advice, returned to Fairmont, where he is recuperating. Further plans will be announced in our next issue.

Here's rooting for Fuzzy's complete and speedy recovery.

And now for July.

The winners in the seventh month are being anticipated with out-of-the-ordinary interest, for division managers and district supervisors are keenly aware that the managers who finish in the money in July will prove their showmanship by licking the hot weather as well as landing up front. That's a tip to you managers to be sure and forward a campaign this month.

Study the rules again on Page 141, June 23 issue, and get aboard.

Mexican Gags Click For Curtis-Finlay

That fast moving team of Gene Curtis and Ken Finlay, of the Palace, Montreal, certainly turned up a flock of Mexican tie-ups on their "Viva Villa" campaign, the sum total of their stunts copping a healthy "First Mention" in the Quigley competition for June. To mention a few:

Montreal papers are quite hard to crack, and therefore a full page feature story in one of the Sunday papers was very helpful. Another daily went for a co-op page, and the leading French paper ran the serialization supplied by MGM.

A previous tieup with a chain of drug stores on a giveaway contest for auto racers, previously described, was extended to include a street parade on opening day, with trucks, auto racers and delivery cars (see photo) headed by a horseman dressed as Beery. Chain put out heralds, plugged "Villa" sundaes, ran big displays on the date, and had girl in Mex costume giving out the "mileage" coupons with purchases. Druggists also took page ad to stimulate campaign, and included it over regular broadcasts.

Shirt boards in laundry packages, boards to be colored for cash prizes also built up very big, copy tieing laundry and date. Other lead stores came in on fashions, a new shade of stockings being named "Viva," bathing suits and accessories featuring Mexican colors, and jewelers plugging Mexican styles—all carrying display ads and ace window displays to hook in to the attraction.

Mexican Consul Cooperates

Various radio ideas were put on, with a special dramatization the night before by the artists of a local Mexican cabaret. The Mexican consul also put on a special program, and Gene Curtis helped the air plugs on his weekly theatre broadcasts. "Villa" programs were put on at the above mentioned Mex night spot, and florists tied in on flowering cactus, advertised from the land of "Villa."

The four-star rating given the picture by Liberty was good enough reason for tieup with local distributor who planted window cards on every newsstand and bannered delivery trucks.

Leading tailors and men's stores advertised clothes for Montreal Mexican weather, date getting breaks in all ads, book stores and circulating libraries were contacted, and on opening night, prominent Mexicans locally resident were on hand for premiere.



Delivery Cars Bally "Villa"

Edwards Uses Chair Sitter for "Wonder"

A paper-tearer and a chair-sitter stunt was used by J. G. Edwards, Hayward Theatre, Hayward, Cal., as exploitation on his showing of "Wonder Bar." Three days ahead a man was engaged to sit in chair on sidewalk facing box office (see photo) with sign reading, "I'm waiting to see 'Wonder Bar,' etc., etc." Man also was clever at paper tearing and did his act much to the amusement of the crowds that gathered.

Tying up a local bakery Edwards had ads wrapped with all loaves of bread, copy reading, "you've started the day off right with Blank bread, now finish it by seeing 'Wonder Bar.'" Bakery trucks serving neighboring towns plugged showing with banners and heralds.

Soda fountain featured "Wonder Bar Brandied Sundaes" and "J. G." reports the spiked fruit syrup went over so well that the sundae is being kept on the menus permanently.

Work For a Quigley Award!

Robertson Uses Sound Truck For Theatre Reopening

Bob Robertson, Kelley Theatre, Iola, Kansas, finds himself pretty busy with the reopening of the Iola Theatre there, reporting that about fifty merchants cashed in for a full page congratulatory message to Mr. Kelley, the theatre owner.

A big time grand opening was staged with all the trimmings and Bob engaged a sound street bally truck to tour the city plugging "20 Million Sweethearts" (see photo).

Newspapers were generous in their praise of the beauty and comfort of the house and the Club's well wishes go to both Mr. Kelley and Robertson.

Work For a Quigley Award!

Cokain's Trick Windows

Ralph Cokain, advertising manager at the Indiana Theatre, Marion, Ind., reports that when he played "20 Million Sweethearts" he used an empty store window for display purposes. In order to make it more attractive, black outlines of 1's, 3's and 6 sheets were used, the rest of the window being coated white.

Ralph reports this treatment as an improvement to the attractiveness of the usual vacant store window—an angle that might be used on conservative rental agents.

Work For a Quigley Award!

St. Louis "Little Man" Date Plugged Five Weeks Ahead

George Tyson and Christy Wilbert of the Ambassador, St. Louis, opened fire five weeks prior to the showing of "Little Man" and kept up a constant barrage until the picture premiered.

In addition to using special trailers in both the Ambassador and St. Louis theatres, the newspaper ads were underlined and an announcement made over the theatre's loud speaker system for the five week period. Special art panels in both houses were installed as opening guns in the campaign and through arrangements with three of St. Louis' leading broadcasting stations, the engagement was mentioned eleven times daily for two weeks in advance.

The cooperation of the local taxi service netted roving ads on 150 of the company's cabs. George and Christy also hooked up every major bookstore and lending library in the city for the display of special panels on which were mounted stills, and selling copy for picture and book. Other national tie-ups resulted in several large department store window displays. Duke Hickey, Universal exploiteer, assisted.



Bishop's Arliss Tea Tieup



Pollack's Fashion Window Display



Robertson's Opening Bally



Edwards "Chair Sitter"

Bishop Promotes Many Tieups On "Rothschild"

To depict the advances made in communication since the period of the picture, Manager H. A. Bishop, Capitol Theatre, Calgary, Canada, on "House of Rothschild" tied in with the Canadian National which wire company distributed jumbo messages, copy signed by George Arliss, alluding to the pigeon sequence in the feature. To distribute these messages, telegraph boys were given silk lapel ribbons carrying title and date, wearing these in advance and during the run. Ribbons were also worn by house staff.

Bishop under his personal signature wrote letters to all bank managers, assistants and other of the personnel and also communicated with local stock brokers, messages of course tying in the feature to modern banks and stock transactions. Circulating libraries used book marks and also made window displays. Other press book tieups were made.

One of the local papers ran a biography of George Arliss and editor of another daily previewed the picture, giving it editorial mention. Local Jewish publications also publicized the date which was also announced at meeting of B'nai B'rith.

Among the many merchandise tieups, one meriting especial attention was that arranged with the Hudson's Bay Co. (see photo) which gave over much space to plugging a brand of tea in conjunction with the picture.

Work For a Quigley Award!

Singer Features Telephone Interview with Powell

Will Singer, manager, Brandeis Theatre, Omaha, Neb., and Lee Blumberg, Warner exploiteer, promoted Jack Reel, movie critic of the Omaha *Bee-News* to participate in special telephone interview with Dick Powell in Hollywood as a plug on "20 Millions." Ballyhoo transcription record was planted on one of the morning household programs, as were spot announcements three days ahead.

Merchant tie-ups consisted of Old Gold posters in cigar stores, jumbo telegrams in Western Union branches and window cards in prominent department stores.

Work For a Quigley Award!

Pollack Uses "Hard Ticket" on "Rothschild"

Working along the lines that "The House of Rothschild" had played the New York Astor at the $2.00 scale, Lester Pollack, Loew's Rochester, N. Y., had facsimile "hard" theatre tickets printed stressing the "no advance" in prices and distributed to all parking lots, bus stations, hotel desks, etc. In addition, a de luxe trailer was used calling attention to the New York run.

Opening of the baseball season started off with a parade to ball grounds and Les hopped to it by printing ball game schedules, passing them out at opening game with "Rothschild" plug.

An attractive window display (see photo) featured the dress worn by Loretta Young with stills in photographic mounts. A current copy of one of the fan magazines was prominently shown with pages open to a Loretta Young story, with center frame plugging picture and playdates.

Daily broadcasts of fifteen minute periods were made and "etherized" dramatization was picked up on the portable radio broadcasting station in front of theatre.

Egan and Bayne Promote "Wonder Bar" Candy Bar

One of the last campaigns put over by Manager Pete Egan and exploiteer Dave Bayne, at the Palace, Calgary, Alberta, before that house closed for the summer, was on "Wonder Bar," inaugurated two weeks ahead by a series of daily organ broadcasting recitals during which the song hits were featured. To make it more interesting, the first ten women phoning into the station and referring to the program received star stills.

A week ahead, attractive six foot star panels were placed in lobby and moved up front (see photo) during run. Especially named candy bar was put out by a local manufacturer, and to advertise it window strips and 22 by 28 window cards illustrated with stills from the picture were spotted in prominent locations.

Work For a Quigley Award!

Fish and Game Exhibit Featured by Two "Bobs"

The two Jersey City "Bobs" of the Stanley Theatre, Manager Paskow and ad chief Deitch had the town all excited with their campaign on "Wild Cargo," the highlight of which was the mezzanine showing of a live fish and wild game exhibit in addition to mounted specimens of tiger, lion, elk, moose, bear, leopard, etc., secured through tieup with local taxidermist. The success of the display was further assured by feature stories in many Jersey and New York papers, many of which sent reporters to cover the showing.

The boys went "press agent" by inadvertently (?) allowing a live fox to escape from the exhibit, the aid of emergency police squads being called in to capture the animal. Story broke front pages, and in many instances the picture also was given a break.

Special nights were set aside for civic officials as was a showing for the Western Electric Sportsman's Club attended by a membership of over 1200. The wild animal angle was also stressed by the lobby showing of skins of beasts of almost every known species.

Work For a Quigley Award!

Sizer Parades Jockey Through Streets on "Harum"

Eaton Sizer, Jeffris Theatre, Janesville, Wis. went "horsey" on David Harum by borrowing a race horse, race cart and jockey suit plus an experienced driver to tour the city with a banner over horse's back with copy. On the back of the jockey was theatre sign and he sang the "ta-ra-ra-boom-deeay" aria as he drove through the streets.

All newsboys wore aprons with imprinted theatre copy. These boys also handed out programs, calling "extra" and on opening day paraded to theatre. Records were played from broadcasting booth in theatre lobby and went out over p. a. system both inside and outside of house. The broadcasting booth itself is unique, Eaton reports, in that it is of half-moon design, painted black and silver. Both sides of booth have imitation radio towers painted in silver with red lights and wires strung across the towers to make it look more realistic. In the booth announcing and playing records is an attractive girl.

As a lobby display, Sizer built a small cottage of beaver board, erected it on a platform with fence around and used an animated head of Rogers behind the cottage which moved back and forth. Display was illuminated at night by colored spots in upper corner of lobby. The cottage, fence and head were gaily painted. Huge sign atop marquee was illuminated by flood lights from across the street.



Egan-Bayne "Bar" Front



Hamilton's Winning Float



Naify's "Medical Staff"



Lund's "Cargo" Animal Float

Hamilton's Float Wins Prize in Civic Parade

B. B. Hamilton, Palace, Norwich, Conn., tied his house in pretty thoroughly when his town celebrated its 150th anniversary by entering a float which, incidentally, won second prize, carried signs reading "Warner Bros. founder of Talking Pictures and The Michigan Indian Founder of Norwich" (see photo).

Bob took movies of the gala celebration and expects to do a little extra biz at the house when he shows them. The Indian float was trimmed in oak leaves with Uncas monument and a group of three generations of Indians. On the float was Chief Matahga, direct descendent of the Uncas, and his two nieces.

As an additional hookin Hamilton staged a free show for 2,000 children who marched with the Norwich Elks Boys' Band from the local Recreation Center to the theatre. Members of the welfare committee of the Elks, Recreation commission and playground instructors assisted in seating the children; extra firemen aided and Bob says if you can judge by the applause and laughter of the kids, "a pleasant time was had by all."

Work For a Quigley Award!

Promotes Uniforms from Medicos for "Men in White"

Fred Naify, Senator Theatre, Chico, Cal., reports good return on "Men in White," for which he dressed his ushers and usherettes as doctors and nurses (see photo). Uniforms worn by staff were promoted from local doctors and hospitals.

All medicos were contacted and urged to see the picture. Fred says the day the picture opened was a scorcher and the cool appearance of the staff helped considerably to make things comfortable.

Work For a Quigley Award!

Omaha Goes "Riptide"

Billy Ferguson reports an immediate response in Omaha, to the recently announced "Riptide" national dress designing contest, as put over by MGM exploiteer, Claude Morris, in cooperation with the Omaha News-Bee.

Work For a Quigley Award!

Lund Plants "Cargo" Bally at Air Party

Kenosha, Wisconsin, recently celebrated a Lithuanian Day at the local airport, where thousands gathered in honor of two of that country's well known flyers, visitors for the day. Manager Jesse C. Lund, of the Kenosha, had a combination animal float and sound truck (see photo) working the section on his "Wild Cargo" date and promoted himself into the celebration by having the float cover the party.

Jesse had the driver take a ride in one of the planes and speak on his experience over the loud speaker in the bally. After the thrills of the trip were detailed, the pitch wound up with—"you will be even more thrilled over 'Wild Cargo,' etc., etc." Float also made other spots where crowds assembled, the animated "animals," controlled by motors, stirring up plenty of comment among the assembled thousands.

SOME ADDED "FAN" LETTERS

RICHARD L. MOSS, Manager California, San Diego, Cal.

Some time ago last year, Mr. Bassin wrote a very well constructed and intelligent article on "Exploitation." I agreed with him in every respect. Recently Mr. Bassin wrote another article regarding "fan magazines," but this time I am afraid that I cannot be favorable towards his idea.

In Mr. Bassin's previous article he had commented on the fact that fan magazines were detrimental to the show business because they printed derogatory reviews which no amount of theatre advertising could eradicate. This is absolutely true. However, this time Mr. Bassin states that nothing can be done about correcting this evil, and that we should now turn around and help boost the circulation of these magazines. To slightly alter an old saying, "Feed the mouth that bites us."

Asks Studio Regulation

I say that something can be done about it and shall try to prove it logically. It is true that the picture business is greatly dependent upon these publications for publicity. On the other hand, where would the magazines be if not for the picture business? And where would they be if all the studios refused to furnish them with hot news, with interviews, with gossip, and with photos? So, I believe it works both ways.

I feel that a concerted effort should be made by the publicity departments of all the studios to stop the publishing of the complete plots of pictures. It's very easily seen that once the complete story is known, the greater enjoyment of the picture is ruined. The most facsinating part of watching a motion picture is wondering how it will all come out. Would 50,000 persons have paid over a half million dollars to see the Baer-Carnera fight if they had known exactly what would take place in each round? The same applies to motion pictures.

This is just one way in which the fan magazines hurt box office receipts. They also do untold harm by printing malicious gossip, and unpleasant detais of a star's private life. After all, it's what the star does on the screen that counts, not what she or he pursues in private. It's their personality, looks, etc., which are shown on the screen that counts, and not that which is an actuality that makes good or bad entertainment. Does it matter if Garbo has big feet as long as they don't get in the way during the picture? Does it matter if a screen star looks lousy upon arising in the morning, as long as her screen image makes men's hearts palpitate? This business is 90 per cent glamour, and producers have spent fortunes in trying to build this glamour. Don't let's lose it. And, one of the surest ways of losing it, is to tell the actual existence of our screen players.

I believe that this is a great deal more serious than most of us in this industry realize. It deals with a psychological problem that is probably not visible on the surface, but which is taking a great toll in theatre patronage.

Since the studios are in control of the issuance of this publicity, I don't see why they can't whip these magazines in line, and demand the proper type of material. One or two studios alone could not accomplish this, but all the studios working together could.

My suggestion is that we should cooperate only with the fan magazines that are conducting their publications for the best interests of the motion picture business. I don't say that they should turn their papers into publicity "rags" for the industry, but they should substitute favorable publicity for the destructive material they now use; print human interest stories rather than that of the malicious type; and they should completely eliminate the policy of telling the complete story of the picture.

There is just as much competition in the fan magazine racket as there is in our business. Those who will not cooperate with the studios would quickly fall into line when their competitors scooped them a few times on stories or interviews, and received a few choice breaks in art.

When these magazines conform to the standards outlined, when they decide to work hand in hand for the betterment of our industry (and their's too); then I would say that we should do everything to help them, publicize them, work with their circulation departments; and let the studios give them every help.

Because we will then be helping our business, and building an army of theatre-goers, rather than just an army of readers.

▽ ▽ ▽

LARRY CARROLL, Manager Flynn, Burlington, Vt.

I believe that the fan magazine has done more to take the glamour away from the movies (and the crowds away from the theatre) than any other influence connected with the business. They have exposed every known trick of trickery and fakery and all the other artifices that go to make a successful movie and the result is that the public come in now (if they come at all) with a "show me" attitude and the pictures have lost their old-time lure.

THE MEMBERS STILL HAVE LOTS TO SAY

Evidently Charley Bassin opened up a spirited discussion with his suggestion that managers cooperate more closely with the fan magazines, for the returns from the field have been many, and they're not all in yet.

Last week, members M. C. Moore, Louis Lamm and Roy Pritz gave us their opinions, and in addition to the thoughts expressed on this page, others will be heard from next, the last week of the debate.—MIKE.

WALTER MORRIS, Manager GEORGE BROWNING, Publicist Stanley, Baltimore, Md.

. . . Making a short story long, Mr. Bassin explains something that has been going on for years. . . . The movies have always been friendly to the picture publications. Time and again, film magazines have been utilized in publicity campaigns. Theatre managers have gone so far as to use the periodicals for distribution in, as Mr. Bassin suggests, doctors' and dentists' offices, beauty parlors, barber shops and other establishments where time weighs heavily.

When fan magazines publish a story of interest concerning a coming attraction and the story is well told, picture publicizers will do well to take advantage of the situation. They will benefit through a tie-in with that particular issue eulogizing a certain production. But any effort, week in and week out, to promote circulation of these magazines merely because they tell about the talkies would, quite naturally, lose its punch.

Every screen attraction necessarily needs its own campaign in order to build box office grosses. Each week, the theatre has a new entertainment to sell; a new product that, to borrow a phrase, must be merchandised. That being the case, plans for publicity require variations.

In his timely article, Mr. Bassin inquires shall we be belligerent or persuasive in our attitude toward the movie magazines. He admits that certainly the picture industry could no more rout the movie periodicals from their present position than the fan journals could topple the cinema industry from the peak of its well rooted pedestal.

Warlike methods will accomplish little, if anything. A friendly attitude is sure to be of greater benefit. At the same time, this friendly cooperation need not extend to theatres giving screen notices, lobby displays. or free ads in their programs as suggested from up in Mattapan, Mass.

Favors Cooperation

An attitude of cooperation seems far more commendable. The picture industry might bow, yet it need not scrape, to the fan magazines. In other words, we'd say, when fan magazines set forth an unselfish effort to promote certain screen productions, the theatre may do well to avail itself of a friendly avenue of mutual cooperation.

In the meantime, why not let the millions of magazine fans enjoy their reading? They have a mind of their own and know a good story or a good cast when they see it—even in the picture periodicals.

At the same time we must not forget that, to put it politely, fan magazines are practically a step-child of the movies. They were, if memory serves, unknown until the cinema industry came into existence and flourished. All of which scores another point today in favor of the theatre managers who decide not to take film fan publications too seriously. We hope to be able to continue to cooperate with the magazines when it is mutually beneficial.

"Glory" Director Aids Cowan's Date

Taking advantage of the fact that Frank Borzage, director of "No Greater Glory," was due in Boise, Idaho, with his all star Hollywood Polo Team simultaneously with the showing of the picture at the American Theatre in Caldwell, Manager A. L. Cowan promoted the studio-ite for a personal appearance together with the rest of the team.

Every hour two days prior to opening the stunt was plugged over radio stations and newspapers gave it plenty of space. Ministers, Lions' Club members, school teachers and scout masters were sent special letters acquainting them with the nature of the picture and suggesting they see it. Boy scouts sold tickets printed so that they could be pinned to coat lapels, thus acting as a further plug for the date.

Cowan contacted the Railroad company and secured signal fuses which were placed in conspicuous spots around theatre. This created quite a flash, "A. L." reports, and as people were drawn to front of theatre, scout buglers and drummers played. These same boys paraded through the business districts and wound up at the theatre.

Work For a Quigley Award!

Louie's Graduation Card

On his toes to take advantage of every opportunity to get a good-will plug in for his house, Louie Orlove, Uptown Theatre, Milwaukee, Wis. had a six by four card printed extending his heartiest congratulations to the graduates of the high school and enclosing a guest ticket to be used at convenience.

Work For a Quigley Award!

Reeths Creates Novel "Coming" Throwaways

Among the recent novelty throwaways forwarded by Fred Reeths, Jr., of the Sheboygan and Majestic Theatres, Sheboygan, Wis., are a few that were reported to have brought more than passing attention. These include a small sized, single fold herald on "Journal of a Crime," copy on front cover stating, "How Far Does a Woman Dare Go for Love?," rest of copy on inside page.

More elaborate is a die cut folder which announced a number of coming attractions and included a signed endorsement of these pictures under Fred's signature. Front cover read, "Great News for All," and back cover carried further urge copy.

Work For a Quigley Award!

GROUP "C"

10 VOTES

30 MODELS REPRESENTING THE FINAL TEN BEAUTY SHOPS ENTERED IN THE

OCEANA THEATRE Coiffure Contest

WEEK OF SAT., JULY 7

INSTRUCTIONS: Draw a circle around THREE (3) NUMBERS ONLY to designate your selection of the most beautiful hair styles shown on the screen.

61	62	63	64	65	66	67	68	
69	70	(71)	72	73	74	75		
76	77	78	79	(80)	81	82	83	
84	85	86	87	88	(89)	90		

This ballot will be considered VOID if more than 3 circles are marked. Deposit on or before July 13.

Semi-Final Winners in This Group to Appear in Person July 19

Greene's Voting Coupon

COIFFURE CONTEST CLICKS

4-Week Hairdress Competition For Valuable Prizes Put Over to Ace Returns by Lionel Greene

Thirty beauty shops paid $10 each to enter Lionel Greene's four week "Oceana Theatre Coiffure Contest" at that Brighton Beach, New York spot, hundreds of local women endeavoring to compete for the prizes, valued at over $1,000, including fur coats, dance courses, summer vacations, etc.

The idea went over very successfully, and the entire plan, detailed as follows, should prove helpful to those members in the market for another angle of the always popular hair dress competitions.

First, the number of shops allowed to enter were limited to 30, and upon receipt of the $10 entry fee, given contracts with the following clauses:

Theatre agreed to accept three competitors from each shop, either employee or patron, hair dress to be executed by shop owner or regular operator. Engagement of professional model or operator not regularly employed by shop was not permitted.

Theatre further agreed to take motion pictures on stage of contestants, filming hair dress from front, back and sides in closeups.

Theatre further obligated itself to show the completed films of each shop's entries for an entire week, the name of shop incorporated in the reel, and after the contest to give each entrant that portion of the film showing shop's contestants.

Each shop's name and address was to be displayed in lobby, included in programs, and names of contestants were also to be publicized. This was carried out further in circulars, distributed house to house. Theatre also supplied window cards

Patrons Witness Screen Tests

During the preliminaries, patrons were invited to remain after the regular show to witness the filming of the contestants on the stage, which of course helped business. Films of 30 numbered contestants were shown each week for a full week, patrons given voting coupons (see photo) upon which were listed 30 corresponding numbers, and were asked to ring any three of the numbers on the ballot.

Thus at the end of the third week, 90 contestants were filmed, and for the finals, the one from each shop securing the highest number of votes of the three contestants from that shop entered the finals. This insured representation from every one of the 30 entries. Final judging took place on the stage, the 30 finalists appearing in person to compete for the grand prizes on designated night of the final week.

Shop owners were invited to consult with Greene in the selection of these judges, who were chosen as impartially as possible and who all possessed technical knowledge of the fine points of hairdressing. Among these were Miss Kozlay, editor of *American Hairdresser,* leading coiffure trade paper.

It is expected that the August number of this magazine will contain a complete account of Greene's contest, which should be brought to the attention of beauty shop subscribers to the publication in other spots by managers who intend putting over or adapting Green's idea in the near future.

To make the contest more attractive, Lionel promoted pairs of shoes which were given to all 90 contestants. Each of these was advised by letter when her picture was to be shown, and it is reported that many brought friends along as well as sending others to the box office to help out the cause. Another smart idea was the personal appearances on one night each week of the 30 weekly winners, this added feature being strongly plugged by the theatre.

Each Shop Awarded Certificate

Other prizes included pastel portraits, de luxe photos, and possible screen tests at the Vitaphone Brooklyn studios of some of those contestants finishing up front who rated that break.

And as a final gesture and a smart one, Greene supplied each competing shop with a certificate of merit to be displayed in windows. Not only did this build up the good will, but as each certificate carried the theatre name and address, it made for good advertising.

All in all, this member and his staff did an effective job, one which helped to tilt the grosses over the four-week duration of the contest at a proportionately low expense due to the $300 in entry fees which paid for a lot of advertising.

Yours—for Better Box Office Receipts

★ STAGE EQUIPMENT WITH A REPUTATION ★

Make them Come and Come and COME!

Present day audiences expect and demand present day equipment. You are showing better pictures, but are you employing modern equipment on and about the stage?

Take advantage of our free consulting service offered managers and owners. Let us give you some ideas as to what you can do to induce larger, more profitable attendance. Our long experience is at your command.

CORRESPONDENCE INVITED

PETER CLARK, INC.
ESTABLISHED 1905
542 WEST 30th ST., NEW YORK

• personalities

H. M. ADDISON
zone manager for Loew's in Cleveland has been promoted and transferred to Boston to supervise houses in Providence, Montreal, Toronto, London, Ont., Syracuse and Rochester.

▽

IVAN JOHNSON
has acquired the Grand Theatre at Aneta, N. D., succeeding JOHN DONDIE.

▽

T. B. NOBLE, JR., and
FRANK L. DENT
of Denver, representing the Westland Theatres in that territory, have purchased the State and Rialto theatres at Lincoln, Neb.

▽

WILLIAM FORMAN
manager of the Star and Florence theatres, two Danz houses, Seattle, recently married Dorothy Danz, daughter of JOHN DANZ, of the Sterling Theatres Company, Seattle.

▽

TED SILER
has been named manager of the Dickinson Theatre at Hiawatha, Kan., succeeding Mr. GILKESON.

▽

JOHN McMANUS
manager of the Midland, Kansas City, is back on the job after a vacation.

▽

BARNEY GURNETTE
of the Tulare, Tulare, Cal., has been transferred to Santa Cruz in charge of the new Santa Cruz.

▽

EARL M. FAIN
is going to reopen the Grand, Lake City, Fla.

▽

BERNARD LEACH
has purchased the Strand, North Branch, Mich., from R. L. SHERMAN.

▽

FRANK ROBERTS
has taken over JACK SIMONS' job as manager of the Capitol, Steubenville, Ohio.

▽

LEE JONES
has been named manager of the Loew house in Knoxville, Tenn. He was former assistant of the Broad and Ohio Theatres in Columbus.

▽

HARRY GOLDSTEIN
formerly at the Mt. Morris in New York City is now managing the Municipal.

▽

T. A. McDONALD
will manage the new Ritz Theatre, Sylacauga, Ala.

▽

HAROLD STEWART
has replaced TED CARRINGTON as manager of Hamrick's Oriental, Portland, Ore.

▽

JOSEPH KAISER
has been appointed assistant manager of the Fox Poli in Springfield, Mass., replacing A. M. DEERING.

▽

NEWTON BRONSON
goes to Alhambra, Cal., to manage the Alhambra and El Rey.

POSTER ART WORK IN THE THEATRE



From the pen of Frestle Chenoweth, Robison Theatre, Albany, Mo. Background, maroon with circles of red, orange and yellow to white in upper corner. Head, flesh and pastel tones of red, violet and blue with white highlight. Lettering, star in turquoise blue with silver tinsel, lavender and white, balance in red and yellow.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

C. B. GARRETT
RKO representative in Havana, Cuba, has taken unto himself a bride in the person of Mercedes Ruiz. Congratulations, to you both.

▽

A. M. MILLER
former manager of the Fox-Oakland Theatre, Oakland, Cal., has been transferred to manage the Peninsula Division, and RICHARD MARSHALL, who has been managing the California at Berkeley, has been transferred to the Oakland. He was succeeded at Berkeley by DAVE RICHARDS, formerly at the Fox U. C.

▽

FRED NAIFY
has been placed in charge of the National at Chico, Cal.

▽

LEO RAELSON
is now managing the Howard Theatre in Howard Beach, Long Island.

▽

JOHN MARTIN
formerly in the Publicity Department of Radio City, New York, is now assistant manager at the Park Theatre here.

▽

FRED BARTON
assistant at the Paramount, Montgomery, Ala., is managing the Trianon in Birmingham.

▽

HAROLD S. ORR
formerly manager at Rocky Mount, N. C., is at the State in Winston-Salem, succeeding RAY N. PETERSON.

▽

VICTOR W. FRANK
is managing the Grand in Rochester, succeeding MARCUS MYERS, transferred to Gloversville.

▽

CHARLES WEURZ
will manage the Fox in Fullerton, Cal.

▽

STEVE MARSH
formerly with Grauman in Hollywood, has joined the Hamrick Circuit in Seattle, Wash.

▽

NEVENS LYNN
is now skippering the World and Empress at Kearney, Neb.

▽

LEW GOLDEN
has been appointed manager of the Orpheum Theatre, St. Paul; and HARRY HENREDDY is the new treasurer.

▽

SAM PARISH
is erecting a new modern theatre at Huntsville, Tex. He also operates the Dorothy Theatre there.

▽

EMIL BERNSTECKER
is back again as skipper of the Carolina Theatre, Greensboro, N. C.

▽

B. C. JOHNSON
has opened the Grand Theatre at Grand Coulee, Wash.

TIME MARCHES ON

1934 continues to be history making • all over the world the character of the motion picture business has undergone profound changes • agitation at home has turned all eyes toward the industry • production, distribution and exhibition are being markedly altered to meet the requirements of a new age • the 1934-35 Motion Picture Almanac presents all this in a dazzling panorama of facts and figures • year by year its growing size indicates its increasing usefulness.



MOTION PICTURE ALMANAC

$5.00 the copy

Special combination rate with year's subscription to MOTION PICTURE DAILY—$8.00

1790 BROADWAY, NEW YORK

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 232.—(A) What is the speed of light per second? (B) In electrical formulae, what do the letters E, C and R represent? (C) Suppose I wrote $\frac{E-20}{C}$, what would it mean? (D) Suppose I wrote .125 ÷ 7, how would you solve it? (E) In a common fraction what does the horizontal line mean? (F) What is the "rule o' thumb" applied to Ohm's law calculations? (G) What is the length, in fractions of an inch, of one mil?

Answer to Question No. 226

Bluebook School Question No. 226 really represented, in Sections A, B and C, repetition of a previous question. The only answers to be published, therefore, are to the section which asked, *What various losses are almost certainly set up by incompetency in the projectionist, or carelessness in his work?*

To the entire question, including all sections, the following made acceptable answers:

C. Rau and S. Evans; D. Danielson; G. E. Doe; C. Oldham; R. J. Arntson; R. De Totto; J. R. Walker; J. Wentworth; H. Edwards; L. Cimikoski; D. Ferguson; A. F. Sprafke; L. J. O'Melia; B. Doe; R. and K. Wells; O. L. Daris and F. Simms; D. Arlen and M. Spencer; M. and J. DeVoy; T. T. Golley; L. R. Doty; D. U. Granger; N. L. Tomlinson and G. Lathrope; B. H. Sanders, J. Gensen, D. L. Lode and K. Y. Spencer; M. and S. T. Gibson; J. Jurts and D. Howard; K. L. Knight and M. Henderson; G. Johnson and L. R. Spooner; L. U. Genesen, B. True and S. True; R. Geddings and L. Grant; F. H. Klar, L. Klar and T. H. Morton; F. H. Dalbey, S. Dalbey and P. Dalbey; L. M. Richards; B. H. Thaller and S. Spooner; F. L. Benton and A. L. Dodson; P. and L. Felt; A. Richardson and L. N. Haynes; P. Itt; J. Lansing and R. D. Oberleigh; O. Allbright; L. B. Bryant and D. L. Monehan; L. M. and C. B. Traxler; P. T. Daniels, T. K. Aldridge and G. Howard; M. F. Fallon; L. H. Daniels and B. W. Williams; G. R. Squires; M. U. Sampson; F. Y. Gradley and B. L. Donald; B. S. Howard; R. and K. Wells; D. L. Sinklow; B. T. Canter; D. H. and L. B. Palmer; G. N. Guidetti and F. L. Savlor; D. D. Davis and L. Thomas; H. R. Baldwin; Nic Granby; R. S. Fielder; J. Hendershot; D. U. Danielson; N. Prane and B. R. Mills; G. J. Donlas and B. Samuels; B. R. Walker and M. Walker; L. R. O'Leary; P. F. Michaelson.

To the question, "What various losses are almost certainly set up by incompetency in the projectionist, or carelessness in his work," Richard DeTotto replies, "Losses at the box office, as well as to the whole motion picture industry, is incurred by incompetency or carelessness. There may be loss of electric power, waste in carbon consumption, waste in oil, in film cement, fuses, tubes and other things under his care. There may be loss through failure to properly lubricate and care for the expensive, sensitive equipment, including increased upkeep cost by the frequent parts replacement thus made necessary. There might be loss through necessary box office refund in case of a breakdown. There may be loss caused by abuse of film, which makes for increased film rentals, as well as injury to the show. In fact, poor or careless work may set up loss all along the line."

L. J. O'Melia says, "If a man is incompetent he has no business in a projection room, as he can work more havoc than can a snake at a girl's picnic. Besides permitting the equipment to run down from lack of proper attention, there is loss in wasted electric power and carbons; loss from poor results on the screen and in sound; eye-strain and ear-strain, which loses the theatre business. In fact, the general dissatisfaction and the expense resulting makes the incompetent or careless projectionist a mighty expensive article, no matter how it is looked at."

D. Danielson says, "Ye Gods, what losses aren't set up by such a condition! Examine any piece of projection equipment and imagine where losses might well occur through careless or incompetent handling. Lamps, amplifiers, rectifiers, mechanisms, drives, optical losses, losses in electric power. The careless or incompetent projectionist certainly will set up loss of quality which will result in loss of patronage. It would require a book to enumerate all the various possible losses, and I am no author."

G. R. Doe replies, "To relate all the points of loss such a condition might and probably would entail, would require pages of the Motion Picture Herald. What I imagine you want is generalities. First of all there certainly would be a too rapid deterioration in equipment, which might well run into a large sum per year. Second, there certainly would be deterioration in screen results and in sound, which might mean almost anything in the way of loss of patronage. Third, there might be a considerable waste in electric power. Fourth, there almost certainly would be a large waste of light, which would of course mean waste in electric power as well as loss in screen illumination. Fifth, there would be large loss of managerial temper. Sixth, there would be the probability of film damage, which would not only affect the show in the theatre where Mr. Incompetent Careless is employed, but would also work injury to the show in every theatre that must use the films afterward."

There were other excellent answers, but all ran along the same general lines. It is to be hoped that the many exhibitors and managers who read the answers will realize that they represent cold truth. Incompetency, no matter how cheaply it be had in the matter of wages, is never a real saving. It is, instead, when the certain losses resulting are taken into account, a very expensive thing.

When the complexity, high-sensitiveness and cost of modern projection equipment is considered, it should be evident to managers and exhibitors that what has been said is rather obvious—that it spells plain common sense. It pays to have genuine competency in your projection room at almost any reasonable wage figure. The trouble is that the dollar "saved" in wages is plainly apparent, whereas the money lost through the process is something one must estimate, with no sure basis to proceed on.

However, if one really applies cold reason to the proposition, it should be obvious that there must be loss, and at least fairly apparent that the loss may be a very serious matter. That is the objection to a flat union scale of pay. It offers no incentive to excellence in work. The union scale should, as I have many times said, be merely regarded as a minimum to be paid the poorest workman, those of better grade commanding better wages.

Oh yes, I know all the stock arguments against that, both by union officials and exhibitors, but when the arguing is all finished and done, both sides very well know what I have said is exactly true. From the union side the matter might very easily be handled to the benefit of everyone concerned, but that is perhaps more than we may expect will ever be done, since it would call for placing and keeping the poorest men in the poorest jobs and advancing systematically to better ones as knowledge and quality of work produced warrants.

On the whole, however, considerable might be accomplished toward giving superior ability, including determination to apply knowledge to betterment of the work, some real value.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May 1	70	
Green Eyes	Charles Starrett-Shirley Grey	June 15	67	
Murder on the Campus	Charles Starrett-Shirley Grey	Dec. 27,'33	73	Feb. 17
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks - Wm. Bakewell	Feb. 5	65	Mar. 24
Rainbow Over Broadway	Joan Marsh-Frank Albertson	Dec. 1,'33	70	
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15	75	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond the Law	Tim McCoy-Shirley Grey	July 20		
Black Moon	Jack Holt-Fay Wray	June 15	69	July 7
Blind Date	Neil Hamilton	July 20		
(See "In the Cutting Room," June 16.)				
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr. 20	58	
Defense Rests, The	Jack Holt-Jean Arthur	July 15		
(See "In the Cutting Room," June 16.)				
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17	62	Apr. 12
Hell Bent for Love	Tim McCoy-Lilian Bond	May 20	58	
Hell Cat, The	Robt. Armstrong-Ann Sothern	June 16	69	July 14
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23	105	Mar. 3
Line-Up, The	William Gargan-Marian Nixon	Mar. 17	65	May 5
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24	58	June 2
Man's Game, A	Tim McCoy-Evalyn Knapp	June 21	58	
Most Precious Thing in Life	Jean Arthur - Donald Cook - Richard Cromwell	June 5	70	June 23
Ninth Guest, The	Donald Cook-Genevieve Tobin	Jan. 31	69	Mar. 10
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston	Apr. 20	78	Mar. 10
Once to Every Woman	Fay Wray - Walter Connolly - Ralph Bellamy	Jan. 15	70	Mar. 31
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31	64	May 26
Party's Over, The	Stuart Erwin-Ann Sothern	May 15	65	May 19
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15	70	Apr. 14
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10	74	
Speed Wings	Tim McCoy-Evalyn Knapp	Feb. 5	60	Apr. 7
Twentieth Century	John Barrymore - C. Lombard - Walter Connolly	May 11	91	Apr. 21
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6	59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr. 10	74	Apr. 21
Whom the Gods Destroy	Walter Connolly-Robert Young-Doris Kenyon	July 14	71	

Coming Attractions

Among the Missing — Richard Cromwell-Billie Seward
Broadway Bill — Warner Baxter-Myrna Loy
(See "In the Cutting Room," July 14.)
Captain Hates the Sea, The — Fred Keating - Wynne Gibson - Victor McLaglen-John Gilbert
(See "In the Cutting Room," July 7.)
Girl Friend, The — Lupe Velez-Jack Haley
Girl In Danger — Ralph Bellamy-Shirley Grey
I'll Fix It — Jack Holt
Lady Is Willing, The — Leslie Howard-Binnie Barnes — 76 — Feb. 10
Name the Woman — Richard Cromwell-Arline Judge — July 25
One Night of Love — Grace Moore-Tullio Carminati — June 30
Orchids and Onions — Carole Lombard
Song You Gave Me, The — Bebe Daniels-Victor Varconi — 84 — Oct. 21,'33
Sure Fire — Gene Raymond
That's Gratitude — Frank Craven

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston - May Stuart - Borneo Joe	Apr. 14	70	
Fantomas	Jean Galland	Feb. 15	59	Apr. 14
Girl In the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling	Mar. 15	60	
Hollywood, City of Dreams	Jose Bohr	Mar. 30	68	
Romance in Budapest	Franciska Gaal	Apr. 18	93	May 19
Shame of a Nation	Gustaf Diessl	Apr. 10	75	May 5
Tell-Tale Heart	Norman Dryden - John Kelt - Yolande Terrell	June 5	55	June 30

Coming Attractions

Blue Light — Leni Riefenstahl — Aug. 1 — 90

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dassan		Dec.	22,'33 — 36	Dec. 30,'33
Forgotten Men	War Film	Apr.	1 — 84	May 27,'33
He, King of Virtue	Fernandel-Colette Darfeuil	Dec.	20,'33 — 58	
Road to Ruin	Helen Foster-Paul Page	May	15 — 58	Feb. 24
Throne of the Gods		Dec.	22,'33 — 55	Dec. 30,'33

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bedside	Warren William	Jan. 27	65	Mar. 17
Big Shakedown, The	Bette Davis - Charles Farrell - Ricardo Cortez	Jan. 6	64	Feb. 17
Circus Clown, The	Joe E. Brown	June 30	63	May 19
Dark Hazard	Edward G. Robinson	Feb. 3	72	Nov. 25,'33
Fashions of 1934	William Powell-Bette Davis	Feb. 17	78	Jan. 13
Fog Over Frisco	Donald Wood-Bette Davis-Lyle Talbot-Margaret Lindsay	June 2	68	June 16
Journal of a Crime	Ruth Chatterton	Mar. 10	65	May 5
Mandalay	Kay Francis-Ricardo Cortez	Feb. 10	65	Feb. 24
Massacre	R. Barthelmess-Ann Dvorak	Jan. 20	69	Jan. 27
Merry Frinks, The	Aline MacMahon	May 26	67	July 7
Midnight Alibi	Richard Barthelmess - Ann Dvorak - Helen Lowell	July 14	59	May 26
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7	62	
Return of the Terror	Lyle Talbot-Mary Astor	July 7	65	June 2
Side Streets	Aline MacMahon - Paul Kelly-Ann Dvorak	July 14	63	

(See "A Woman in Her Thirties," "In the Cutting Room," Mar. 17.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Twenty Million Sweethearts	Dick Powell - Ginger Rogers - Pat O'Brien	May 26	89	Mar. 24
(Reviewed under the title "Rhythm in the Air.")				
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5	62	Mar. 24
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31	84	Feb. 17

Coming Attractions

Big-Hearted Herbert — Guy Kibbee-Aline MacMahon-Patricia Ellis-Phillip Reed
British Agent — Leslie Howard-Kay Francis
(See "In the Cutting Room," June 23.)
I'll Sell Anything — Pat O'Brien-Ann Dvorak-Claire Dodd
Kansas City Princess — Joan Blondell - Glenda Farrell-Robert Armstrong — Aug. 18
(See "In the Cutting Room," June 30.)
Man With Two Faces, The — Edward G. Robinson - Mary Astor-Ricardo Cortez — Aug. 4 — 72 — June 2
Six Day Bike Rider — Joe E. Brown-Maxine Doyle

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Men Are Enemies	Hugh Williams - Helen Twelvetrees	Apr. 20	79	Apr. 7
Baby Take a Bow	James Dunn - Claire Trevor - Shirley Temple	June 22	73	June 16
Bottoms Up	"Pat" Paterson-Spencer Tracy-John Boles	Mar. 30	84	Mar. 10
Call It Luck	"Pat" Paterson-Charles Starrett	June 1	64	June 2
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb. 2	82	Feb. 3
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18	76	May 12
Charlie Chan's Courage	Warner Oland-Drue Leyton	July 6	71	
(See "In the Cutting Room," May 26.)				
Coming Out Party	Frances Dee-Gene Raymond	Mar. 9	79	Jan. 27
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23	84	Apr. 14
David Harum	Will Rogers-Evelyn Venable	Mar. 2	83	Mar. 3
Devil Tiger	Kane Richmond-Marion Burns	Feb. 16	60	Feb. 17
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9	72	Apr. 7
Frontier Marshal	George O'Brien-Irene Bentley	Jan. 19	66	Feb. 18
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16	78	Mar. 17
Heart Song	Lilian Harvey-Charles Boyer	Apr. 27	81	Aug. 12,'33
Hold That Girl	James Dunn-Claire Trevor	Feb. 16	65	Mar. 31
I Am Suzanne!	Lilian Harvey-Gene Raymond	Jan. 5	98	Jan. 27
I Believed in You	Victor Jory - John Boles - Rosemary Ames	Feb. 23	68	Feb. 17
Murder in Trinidad	Heather Angel - Victor Jory - Nigel Bruce	Apr. 6	74	May 26
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	May 11	87	Apr. 28
Orient Express	Heather Angel-Norman Foster	Jan. 12	72	Mar. 10
She Was a Lady	Helen Twelvetrees - Donald Woods - Ralph Morgan	July 20		
(See "In the Cutting Room," June 30.)				
She Learned About Sailors	Lew Ayres-Alice Faye	June 29	76	June 23
Sleepers East	Wynne Gibson-Preston Foster	Jan. 26	69	
(See "In the Cutting Room," Dec. 30, '33.)				
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May 25	73	Apr. 28
Stand Up and Cheer	(All Star Musical)	May 4	80	Apr. 28
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May 4	81	June 16
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23	65	
(See "In the Cutting Room," Mar. 3.)				
Wild Gold	John Boles - Claire Trevor	June 8	77	May 26

Coming Attractions

Caravan — Charles Boyer - Loretta Young - Jean Parker-Phillips Holmes
(See "In the Cutting Room," June 30.)
Cats-Paw, The — Harold Lloyd-Una Merkel
(See "In the Cutting Room," May 12.)
Charlie Chan in London — Warner Oland - Drue Leyton-Hugh Williams
Grand Canary — Warner Baxter-Madge Evans — July 27 — *80 — June 23
Handy Andy — Will Rogers-Peggy Wood — July 27 — 81 — May 5
Judge Priest — Will Rogers
Marie Galante — Spencer Tracy-Ketti Gallian
Serenade — "Pat" Paterson-Nils Asther
Servants' Entrance — Janet Gaynor-Lew Ayres
(See "In the Cutting Room," July 14.)
Wanted — Rosemary Ames - Victor Jory - Russell Hardie

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Sally	Cicely Courtneidge		72	Mar. 3
(Reviewed under the title "Aunt Sally.")				
Arson Ring, The	Leslie Banks		68	
Channel Crossing	Constance Cummings - Matheson Lang	June 1	64	Apr. 7
Dick Turpin	Victor McLaglen	June 15	72	
Evergreen	Jessie Matthews-Sonnie Hale			June 23
Friday the 13th	Jessie Matthews	May 1	73	May 26
Ghoul, The	Boris Karloff	Feb. 15	75	Oct. 28,'33
Just Smith	Tom Walls		69	May 5
Murder Party, The	Leslie Banks		62	Mar. 10
(Reviewed under the title "The Night of the Party.")				
Orders Is Orders	Charlotte Greenwood - James Gleason	Apr. 15	61	Aug. 19,'33
Prince of Wales, The			57	
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8,'33
Strike!	Leslie Banks-Carol Goodner		63	
Waltz Time	Evelyn Laye	Mar. 1	76	Aug. 12,'33
What? A Boy!	Edward Everett Horton - Leslie Hensen		80	Sept. 30,'33
(Reviewed under the title "It's a Boy.")				
Wings Over Everest				June 16
Woman In Command, The	Cicely Courtneidge - Edward Everett Horton	May 28	70	June 9

(THE RELEASE CHART--CONT'D)

GOLDSMITH PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Hang	All-Star Cast	June 15		
I Hate Women	Wallace Ford-June Clyde	Apr. 15	72	Apr. 14
Woman Unafraid	Lucille Gleason - Richard "Skeets" Gallagher	Feb. 15	68	

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cross Streets	John Mack Brown Claire Windsor-Anita Louise - Kenneth Thomson	Jan. 22	67	
Fifteen Wives	Conway Tearle-Noel Francis	June 1	68	
(See "House of Strangers," "In the Cutting Room," June 2.)				
Fugitive Road	Eric Von Stroheim - Leslie Fenton - Wera Engels	July 1	66	
In Love With Life	Dnslow Stevens-Lila Lee-Dickie Moore	Apr. 1	68	May 19
Twin Husbands	John Miljan - Shirley Grey - Monroe Dwsley	Feb. 25	62	June 9

Coming Attractions

A Girl Must Live (Tent.)	Dorothy Wilson - Charles Starrett			

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer	June 1	68	May 19
When Strangers Meet	Richard Cromwell-Arline Judge	July 20	74	

Coming Attractions

No Ransom	Lelia Hyams-Phillips Holmes	Oct. 26	70	
Once to Every Bachelor	Marian Nixon-Neil Hamilton	Dec. 14	72	May 19
School for Girls	Sidney Fox-Paul Kelly	Mar. 22,'35		
Take the Stand	Jack LaRue-Thelma Todd	Sept. 7	78	
Two Heads on a Pillow	Neil Hamilton-Miriam Jordan	Feb. 1,'35		
Without Children		May 10,'35		

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The	Constance Cummings	Dec. 8,'33	87	Sept. 16,'33
(Reviewed under the title, "Heads We Go.")				
Morning After, The	Ben Lyon-Sally Eilers	Jan. 1	63	Oct. 28,'33
(Reviewed under the title, "I Spy.")				
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec. 13,'33	65	Dec. 30,'33
Unknown Blonde	Edward Arnold - John Miljan-Barbara Barondess - Dorothy Revier	Apr. 23	67	May 5

Coming Attractions

Scarlet Letter, The	Colleen Moore-Hardie Albright-Henry B. Walthall		70	July 14
She Had to Choose	Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey			
(See "In the Cutting Room," July 14.)				

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe-Ruth Hall	Apr. 15	68	
Fighting Rookie, The	Jack LaRue-Ada Ince	May 15	68	
Dil Raider, The	Buster Crabbe-Gloria Shea	July 15	65	
What's Your Racket?	Regis Toomey-Noel Francis	Dec. 1,'33	70	Mar. 10

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cat and the Fiddle, The	Jeanette MacDonald - Ramon Novarro	Feb. 16	78	Feb. 24
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore-John Barrymore - Jean Harlow - Madge Evans-Karen Morley-Edmund Lowe - Lee Tracy - Jean Hersholt	Jan. 12	113	June 10,'33
Eskimo	Native Cast	Jan. 19	117	Nov. 18,'33
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan. 5	78	Dec. 30,'33
Hollywood Party	(All Star Musical)	June 1	70	June 2
Laughing Boy	Ramon Novarro-Lupe Velez	Apr. 13	79	June 30
Lazy River	Jean Parker-Robert Young	Mar. 16	77	Mar. 10
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May 4	95	Apr. 28
Men In White	Clark Gable-Myrna Loy	Apr. 6	75	Feb. 17
Murder in the Private Car	Charles Ruggles-Una Merkel	June 29	65	June 30
Mystery of Mr. X	Robert Montgomery - Elizabeth Allan	Feb. 23	91	Mar. 3
Operator Thirteen	Marion Davies-Gary Cooper	June 15	86	June 16
Paris Interlude	Otto Kruger - Robert Young - Madge Evans - Una Merkel	July 20	*85	July 14
Queen Christina	Greta Garbo-John Gilbert	Feb. 9	103	Dec. 30,'33
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 30	90	Mar. 31
Sadie McKee	Joan Crawford-Franchot Tone	May 11	95	May 12
Show-Off, The	Spencer Tracy-Madge Evans	Mar. 9	80	Mar. 3
Stamboul Quest	Myrna Loy-George Brent	July 13	90	July 14
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr. 20	116	Apr. 28
Thin Man, The	William Powell-Myrna Loy	May 25	91	May 19
This Side of Heaven	Lionel Barrymore-Fay Bainter	Feb. 2	76	Jan. 27
Viva Villa!	Wallace Beery-Fay Wray	Apr. 27	115	Apr. 7
You Can't Buy Everything	May Robson-Jean Parker	Jan. 26	85	Feb. 10

Coming Attractions

Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March			
Chained	Joan Crawford-Clark Gable			
Death on the Diamond	Robert Young-Madge Evans			
Girl from Missouri, The	Jean Harlow-Franchot Tone	Aug. 3	*70	
(See "Born to Be Kissed," "In the Cutting Room," June 16.)				
Have a Heart	Jean Parker - James Dunn - Stuart Erwin - Una Merkel			
Hide Out	Robert Montgomery - Loretta Young			
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald			
Painted Veil, The	Greta Garbo-Herbert Marshall			
Straight Is the Way	Franchot Tone - Karen Morley - May Robson-Mae Clarke			
Student Tour	Charles Butterworth - Jimmy Durante	Aug. 3		
(See "In the Cutting Room," June 23.)				
Treasure Island	Wallace Beery - Jackie Cooper-Lionel Barrymore-Otto Kruger	Aug. 10	*95	July 14
Untitled	Constance Bennett - Herbert Marshall - Hugh Williams			
What Every Woman Knows	Helen Hayes			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars In Ermine	Lionel Atwill	Apr. 1	70	Feb. 24
Blue Steel	John Wayne	May 10	54	May 12
City Limits	Ray Walker-Sally Blane-Frank Craven	May 1	70	June 23
House of Mystery, The	Verna Hillie-Ed Lowry	June 1	61	
Loudspeaker, The	Ray Walker-Jacqueline Wells	May 30	67	May 12
Lucky Texan, The	John Wayne	Jan. 22	55	Jan. 27
Man from Utah, The	John Wayne	May 15	55	
Manhattan Love Song	Dixie Lee-Robt. Armstrong	May 1	73	Mar. 31
Money Means Nothing	Wallace Ford-Gloria Shea	June 15	70	May 19
Monte Carlo Nights	Mary Brian-John Darrow	May 20	62	
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keefe	Mar. 15	62	Mar. 31
Randy Rides Alone	John Wayne	June 15	54	June 23
Sixteen Fathoms Deep	Sally O'Neil-Creighton Chaney	Jan. 1	59	Feb. 10
West of the Divide	John Wayne-Virginia B. Faire	Mar. 1	54	Jan. 20
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb. 15	68	Jan. 27

Coming Attractions

Girl of the Limberlost	Marian Marsh-Ralph Morgan			
(See "In the Cutting Room," July 14.)				
Happy Landings	Ray Walker-Jacqueline Wells	Sept. 1	63	
Healer, The				
Jane Eyre	Colin Clive - Virginia Bruce	Aug. 15	65	July 14
King Kelly of the U. S. A.	Guy Robertson-Irene Ware			
Moonstone, The	David Manners-Phyllis Barry	Aug. 20		
Reckless Romeos	Robt. Armstrong-Wm. Cagney			
Shock	Ralph Forbes-Gwenllian Gill	Aug. 1	66	
Star Packer, The	John Wayne-Verna Hillie	July 30	54	
Tomorrow's Youth	Dickie Moore-Martha Sleeper-John Miljan-Gloria Shea	Sept. 15		
Wolf Hunters, The	John Wayne-Verna Hillie			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All of Me	Fredric March-Miriam Hopkins-George Raft	Jan. 19	71	Jan. 13
Bolero	George Raft-Carole Lombard	Feb. 23	80	Feb. 17
Come On, Marines	Richard Arlen-Ida Lupino	Mar. 23	68	Mar. 10
Death Takes a Holiday	Fredric March - Evelyn Venable	Mar. 30	78	Jan. 20
(Reviewed under the title, "Strange Holiday")				
Double Door	Evelyn Venable-Kent Taylor	May 4	75	Apr. 28
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson-Doug. Montgomery	Jan. 5	78	Dec. 30,'33
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan. 28	95	Feb. 3
Good Dame	Sylvia Sidney-Fredric March	Feb. 16	72	Feb. 10
Great Flirtation, The	Elissa Landi-Adolphe Menjou-David Manners	June 15	71	June 9
Here Comes the Groom	Jack Haley-Patricia Ellis-Neil Hamilton-Isabel Jewell	June 22	64	June 16
His Double Life	Roland Young-Lillian Gish	Jan. 12	68	Dec. 30,'33
Kiss and Make Up	Cary Grant-Genevieve Tobin	July 6	70	June 18
Last Round-Up, The	Randolph Scott-Barbara Fritchie	Jan. 26	65	Jan. 6
Little Miss Marker	Adolphe Menjou-Dorothy Dell-Shirley Temple	June 1	80	May 5
Many Happy Returns	Guy Lombardo-Burns and Allen	June 8	60	May 12
Melody In Spring	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern	Apr. 20	76	Mar. 24
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan. 12	68	Dec. 23,'33
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Dakle	May 25	89	May 12
No More Women	Edmund Lowe-Victor McLaglen	Feb. 23	72	Feb. 17
Notorious Sophie Lang	Gertrude Michael - Paul Cavanagh	July 20		
Old-Fashioned Way, The	W. C. Fields	July 13	*65	July 14
Private Scandal	Mary Brian-Phillips Holmes	May 11	65	May 5
Search for Beauty	Larry ("Buster") Crabbe-Ida Lupino	Feb. 2	75	Jan. 20
She Made Her Bed	Sally Eilers-Richard Arlen	Mar. 9	78	Feb. 24
Shoot the Works	Jack Oakie-Ben Bernie-Dorothy Dell-Arline Judge	June 29	81	June 30
Six of a Kind	C. Ruggles - M. Boland - W. C. Fields - A. Skipworth - Burns and Allen	Feb. 9	65	Jan. 27
Thirty Day Princess	Sylvia Sidney-Cary Grant	May 18	60	May 5
Trumpet Blows, The	George Raft - Adolphe Menjou - Frances Drake	Apr. 13	72	Apr. 7
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr. 27	74	May 5
Wharf Angel	Victor McLaglen-Dorothy Dell-Preston Foster	Mar. 16	62½	Apr. 28
Witching Hour, The	Judith Allen-Tom Brown	Apr. 27	64	Apr. 28
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe	Apr. 6	70	Mar. 31

Coming Attractions

Belle of the Gay Nineties	Mae West	Aug. 3		
(See "It Ain't No Sin," "In the Cutting Room," May 12.)				
Cleopatra	Claudette Colbert - Henry Wilcoxon - Warren William			
Crime Without Passion	Claude Rains			
Elmer and Elsie	Geo. Bancroft-Frances Fuller	July 27	*75	
Ladies Should Listen	Cary Grant-Frances Drake	Aug. 10	*62	July 14
Mrs. Wiggs of the Cabbage Patch	Pauline Lord - W. C. Fields - ZaSu Pitts - Kent Taylor - Evelyn Venable			
(See "In the Cutting Room," July 14.)				
Now and Forever	Gary Cooper-Carole Lombard			
Pursuit of Happiness, The	Francis Lederer - C. Ruggles - Mary Boland			
Scarlet Empress, The	Marlene Dietrich-John Lodge	Aug. 17	100	Apr. 28
She Loves Me Not	Bing Crosby-Miriam Hopkins	Aug. 31	*80	July 14
Wagon Wheels	Randolph Scott			
You Belong to Me	Lee Tracy-Helen Mack	Aug. 24		

PINNACLE PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chloe	Olive Borden-Reed Howes	Apr. 1	64	
Hired Wife	Greta Nissen-Weldon Heyburn	Mar. 1	65	Mar. 24
Playthings of Desire	Linda Watkins-James Kirkwood	Mar. 15	58	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ferocious Pal, The	Kazan - Ruth Sullivan - Robert Manning	Feb. 2	55	
Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May 6	54	
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec. 4,'33	58	
Little Damozel	Anna Neagle-James Rennie	June 11	59	

Coming Attractions

Peck's Bad Boy	Jackie Cooper-Thomas Meighan-Dorothy Peterson-O. P. Heggie-Jackie Searl			
Return of Chandu, The	Bela Lugosi—Maria Alba			

(THE RELEASE CHART--CONT'D)

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cockeyed Cavaliers	Wheeler and Woolsey	June 29	72	June 16
Crime Doctor	Otto Kruger-Karen Morley	Apr. 27	74	Mar. 17
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May 4	73	Apr. 7
Hips, Hips, Hooray!	Wheeler and Woolsey	Feb. 2	68	Jan. 27
Keep 'Em Rolling	Walter Huston-Frances Dee	Mar. 2	69½	Feb. 10
Let's Try Again	Diana Wynyard-Clive Brook	July 6	67	June 30
Life of Vergie Winters	Ann Harding-John Boles	June 22	82	June 23
Long Lost Father	John Barrymore-Helen Chandler	Jan. 19	63	Feb. 24
Lost Patrol, The	McLaglen-Karloff	Feb. 16	75	Feb. 3
Man of Two Worlds	Francis Lederer-Elissa Landi	Feb. 9	96½	Jan. 20
Meanest Gal in Town, The	ZaSu Pitts - Pert Kelton - El Brendel - James Gleason - "Skeets" Gallagher	Jan. 12	67	Mar. 10
Murder on the Blackboard	James Gleason-Edna May Oliver	June 15	71½	June 2
Of Human Bondage	Leslie Howard-Bette Davis	July 20	83	July 7
Sing and Like It	ZaSu Pitts - Pert Kelton - Edward Everett Horton	Apr. 20	72	Apr. 21
Spitfire	Katharine Hepburn	Mar. 30	88	Feb. 24
Stingaree	Irene Dunne-Richard Dix	May 25	76½	May 12
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	June 1	74½	May 5
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16	77	May 12
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr. 13	76	Apr. 21
Two Alone	Jean Parker-Tom Brown	Jan. 26	74	Jan. 20
We're Rich Again	Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe - Edna May Oliver	July 13	*75	June 23
Where Sinners Meet	Clive Brook-Diana Wynyard	May 18	72½	Apr. 28
Wild Cargo	Frank Buck	Apr. 6	96	Mar. 31

Coming Attractions

Age of Innocence, The — Irene Dunne-John Boles
(See "In the Cutting Room," June 30.)
Bachelor Bait — Pert Kelton-Stuart Erwin — July 27 — *75 — June 16
Down to Their Last Yacht — Sidney Blackmer - Sidney Fox — Aug. 3
(See "In the Cutting Room," May 19.)
Fountain, The — Ann Harding - Brian Aherne - Paul Lukas
(See "In the Cutting Room," June 23.)
Gay Divorce, The — Fred Astaire-Ginger Rogers
(See "In the Cutting Room," July 7.)
Green Mansions — Dolores Del Rio-Joel McCrea
Hat, Coat, and Glove — Ricardo Cortez-Barbara Robbins — Aug. 27 — *66
(See "In the Cutting Room," June 9.)
His Greatest Gamble — Richard Dix-Dorothy Wilson — Aug. 10 — 70½ — June 23
Their Big Moment — ZaSu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot — Aug. 17

SHOWMENS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Bengal	Harry Schenck	May 2	72	Apr. 28
Big Race, The	Boots Mallory-John Darrow	Dec. 1,'33	71	
Moth, The	Sally O'Neil-Paul Page	Jan. 15	63	
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15	68	

Coming Attractions

Golden Head
Souls in Pawn
Special Duty
Unlimited
Within the Rock — Lila Lee-Creighton Chaney

STATE RIGHTS

Features

Title	Star	Dist-r.	Rel. Date	Running Time Minutes	Reviewed
Are We Civilized?	William Farnum	Raspin		70	June 23
Ariane	Elizabeth Bergner - Percy Marmont	Blue Ribbon Photoplays	Mar. 6	69	Apr. 7
Criminal at Large	Emlyn Williams-Cathleen Nesbitt	Helber Prods.	Dec. 15,'33	67	Jan. 6
Death Parade, The	(War Film)	Henry Zapp		77	Feb. 3
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Plcts.	Jan. 15	80	Dec. 30,'33
Film Parade		General Plcts.	Jan. 12	55	
Found Alive	Barbara Bedford	Ideal	Feb. 10	56	Feb. 24
Get That Venus	Ernest Truex-Jean Arthur	Regent Plcts.			
Hell on Earth	All Star	Aeolian Plcts.	Jan. 27	70	Feb. 10
Hitler's Reign of Terror		Jewel Prods.	Apr. 30	67	May 12
Le Gong (Dance of the Virgins)		Bennett Plcts.		55	Jan. 20
Lost Jungle, The	Clyde Beatty	Mascot	May 1	7 rls	
No Funny Business	Gertrude Lawrence-Laurence Olivier	Ferrone Prods.	Mar. 7	60	
Sweden, Land of the Vikings		Associated Cinemas	Jan. 3	70	Jan. 13
Through the Centuries		Beacon Films	Dec. 1,'33	70	Dec. 16,'33
Unknown Soldier Speaks, The		Lincoln Prods.		67	June 2
War's End		Capital		28	May 26
White Heat	Virginia Cherrill-Mona Maris-Hardie Albright	J. D. Trop...	July 15	62	June 30
Wine, Women and Song	Lilyan Tashman-Lew Cody	I. E. Chadwick		70	Dec. 23,'33
Woman Condemned	Claudia Dell	Marcy Plcts.	Apr. 4	66	
World In Revolt, The		Mentone		69	June 16

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Be Bad	Loretta Young-Cary Grant	May 18	61	June 9
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young	July 20	83	May 19
Catherine the Great	Douglas Fairbanks, Jr.-Elizabeth Bergner	Apr. 13	93	Feb. 10
Gallant Lady	Ann Harding-Clive Brook	Jan. 5	82	Dec. 9,'33
House of Rothschild, The	George Arliss	Apr. 6	86	Mar. 10
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Mar. 9	77	Feb. 3
Moulin Rouge	Constance Bennett - Franchot Tone - T. Carminati	Jan. 19	70	Dec. 23,'33
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Mar. 2	88	Jan. 13
Palooka	Jimmy Durante-Stuart Erwin-Lupe Velez	Feb. 16	86	Jan. 27
Sorrell and Son	H. B. Warner	Apr. 20	85	Jan. 6

Coming Attractions

Affairs of Cellini, The — Fredric March-Constance Bennett-Frank Morgan-Fay Wray — Aug. 3 — 79 — Apr. 21
(Reviewed under the title "The Firebrand")
Count of Monte Cristo, The — Robert Donat-Elissa Landi
(See "In the Cutting Room," July 7.)
Kid Millions — Eddie Cantor - Ann Sothern-Ethel Merman
Last Gentleman, The — George Arliss — 72 — May 12
Nell Gwyn — Anna Neagle-Cedric Hardwicke — 75 — July 14
Our Daily Bread — Karen Morley-Tom Keene
(See "In the Cutting Room," May 19.)
Private Life of Don Juan, The — Douglas Fairbanks, Sr.
Scarlet Pimpernel, The (Tent.) — Leslie Howard-Merle Oberon
Transatlantic Merry-Go-Round — Jack Benny - Gene Raymond - Nancy Carroll-Sydney Howard
We Live Again — Anna Sten-Fredric March

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of a Gentleman	Paul Lukas - Leila Hyams - Patricia Ellis	May 14	66	May 12
All Quiet on the Western Front (Reissue)	Lew Ayres	Apr. 2	84	Apr. 26,'30
Beloved	John Boles-Gloria Stuart	Jan. 22	82	Dec. 23,'33
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May 7	65	May 26
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan. 1	68	Jan. 13
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19	78	Mar. 3
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5	60	Apr. 7
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan. 15	77	Jan. 27
Embarrassing Moments	Chester Morris-Marian Nixon	July 9	67	
Glamour	Constance Cummings - Paul Lukas	Apr. 9	74	Apr. 7
Half a Sinner	Joel McCrea-Sally Blane	Apr. 30	78½	Apr. 28
Honor of the Range	Key Maynard	Apr. 16	61	May 5
I Give My Love	Wynne Gibson-Paul Lukas	June 25	69	June 2
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12	67	Apr. 28
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr. 16	76	Apr. 14
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 26	68	Mar. 17
Let's Talk It Over	Chester Morris - Mae Clarke	June 11	69	June 23
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	June 4	98	May 26
Love Birds, The	Summerville-Pitts	Mar. 12	62	Apr. 21
Love Captive, The	Nils Asther-Gloria Stuart	May 21	61	June 16
Madame Spy	Fay Wray-Nils Asther	Jan. 8	70	Jan. 6
Midnight	O. P. Heggie-Sidney Fox	Jan. 29	80	Mar. 17
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb. 26	65	Jan. 6
Smoking Guns	Ken Maynard-Gloria Shea	June 11	65	Apr. 21
(Reviewed under the title "Doomed to Die.")				
Uncertain Lady	Genevieve Tobin-Edward Everett Horton	Apr. 23	65	June 30
Wheels of Destiny	Ken Maynard	Feb. 19	64	Apr. 14

Coming Attractions

Gift of Gab — Edmund Lowe - Gloria Stuart - Alice White-D. Montgomery
Human Side, The — Adolphe Menjou-Doris Kenyon — Aug. 27
Imitation of Life — Claudette Colbert
Million Dollar Ransom — Mary Carlisle - Edward Arnold-Phillips Holmes
One More River — Diana Wynyard - Colin Clive - Frank Lawton - Mary Astor - Reginald Denny — Aug. 6
(See "In the Cutting Room," June 9)
Romance in the Rain — Roger Pryor - Heather Angel - Esther Ralston-Victor Moore — Aug. 13
There's Always Tomorrow (T.) — Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes
(See "In the Cutting Room," June 9)
Wake Up and Dream — Russ Columbo - June Knight - Roger Pryor

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As the Earth Turns	Jean Muir-Donald Woods	Apr. 14	73	Feb. 10
Dr. Monica	Kay Francis-Warren William	June 23	65	May 26
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin	Jan. 13	61	Jan. 20
Gambling Lady	Barbara Stanwyck	Mar. 31	66	Mar. 10
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr. 7	66	Feb. 24
He Was Her Man	James Cagney-Joan Blondell	June 16	70	May 26
Heat Lightning	Aline MacMahon-Preston Foster-Ann Dvorak-Lyle Talbot	Mar. 3	63	Mar. 17
Here Comes the Navy	James Cagney - Pat O'Brien - Gloria Stuart	July 21	*80	July 7
Hi, Nellie!	Paul Muni	Jan. 20	75	Feb. 3
I've Got Your Number	Joan Blondell-Pat O'Brien	Feb. 24	68	Feb. 10
Jimmy the Gent	James Cagney-Bette Davis	Mar. 17	67	Mar. 31
Key, The	Edna Best - William Powell - Colin Clive	June 9	71	May 26
Madame Du Barry	Dolores Del Rio-Victor Jory	July 14	79	
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods	May 12	64	May 19
Modern Hero, A	Richard Barthelmess	Apr. 21	71	Apr. 28
Personality Kid, The	Pat O'Brien-Glenda Farrell	July 7	68	June 9
Smarty	Joan Blondell-Warren William	May 19	64	May 26
Upper World	Warren William - Mary Astor - Ginger Rogers	Apr. 28	72	Apr. 7

Coming Attractions

Case of the Howling Dog, The — Warren William-Mary Astor
Dames — Ruby Keeler - Dick Powell - Joan Blondell — Sept. 1
(See "In the Cutting Room," July 7.)
Desirable — Jean Muir-George Brent
Dragon Murder Case, The — Warren William — Aug. 25
(See "In the Cutting Room," June 23.)
Flirtation Walk — Dick Powell-Ruby Keeler-Pat O'Brien
(See "In the Cutting Room," June 30.)
Friends of Mr. Sweeney — Charlie Ruggles-Ann Dvorak — July 28 — 68
(See "In the Cutting Room," May 5)
Happiness Ahead — Dick Powell-Josephine Hutchinson
Housewife — George Brent-Bette Davis — Aug. 11 — 69
Lost Lady, A — Barbara Stanwyck

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adieu Les Beaux Jours	Brigitte Helm - Jean Gabin	Ufa	Apr. 21	100	May 19
Autumn Crocus	Ivor Novello-Fay Compton	Associated Talking Pictures			Apr. 14
Cities of the Desert		L. M. B. Films			May 26
End of the World, The	Victor Francen-Collette Darfeuil	Harold Auten	Apr. 12	54	Apr. 28
How's Chances?	Tamara Dean-Harold French	Fox-British			June 30
Lash, The	Lyn Harding-John Mills	Radio			May 19
Passing Shadows	Edmund Gwenn-Barry Mackay	Fox			May 19
Petterson and Bendel	Adolf Jahr-Sammy Friedmann	Scandinavian Talking Plcts.	Jan. 1	148	Mar. 10
Pledge, The	Line Noro - Jean Galland	Protex	Mar. 13	96	Mar. 24
Red Wagon	Charles Bickford - Raquel Torres - Greta Nissen	British Int'l			
Return of Bulldog Drummond	Ralph Richardson	British Int'l		67	June 16
Saint Anthony of Padua	Carlo Pinzauti	Integrity Film	Feb. 8	90	Feb. 17
Secret of the Loch, The	Seymour Hicks-Frederick Peisley	Associated British Films			June 16
Turkey Time	Tom Walls - Ralph Lynn	Gaumont-British		71	Mar. 24
Two Orphans, The	Yvette Guilbert - Rosine Derean - Renee Saint-Cyr	Blue Ribbon Photoplays	Feb. 6	92	Feb. 24
Wild Boy	Mick the Miller	Gaumont-British			May 19

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Oec. 23,'33	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 rl.
The Queen of Hearts	June 25	7
Aladdin	July 30	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Elmer Steps Out	Feb. 28	20
Walter Catlett		
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby	June 15	2 rls.
Hold Your Temper	Oec. 15,'33	20
Leon Errol		
Plumbing for Gold	June 29	2 rls.
Sidney and Murray		
Punch Orunks		2 rls.
Radio-dough	Feb. 5	2 rls.
Sidney and Murray		
Stable Mates	Apr. 6	2 rls.
When Oo We Eat?	Mar. 19	2 rls.
Ten Baby Fingers	Jan. 26	2 rls.
Sidney and Murray		
KRAZY KAT KARTOONS		
Autograph Hunter	Jan. 5	1 rl.
Busy Bus	Apr. 20	1 rl.
Bowery Oaze	Mar. 30	1 rl.
Cinder Alley	Mar. 9	1 rl.
Curio Shop, The	Oec. 15,'33	7
Masquerade Party	May 11	1 rl.
Southern Exposure	Feb. 5	1 rl.
Tom Thumb	Feb. 16	1 rl.
LAUGHING WITH MEOBURY		
3—In South America	Dec. 22,'33	1 rl.
4—Among the Nordics	Feb. 20	1 rl.
5—In India	Apr. 20	1 rl.
6—In Ethiopia	June 15	1 rl.
MARCH OF THE YEARS		
No. 5—	Jan. 24	1 rl.
No. 6—	Jan. 24	1 rl.
No. 7—	Feb. 24	1 rl.
No. 8—	Mar. 23	1 rl.
No. 9—	May 15	1 rl.
MICKEY McGUIRE COMEOIES		
4—Mickey's Minstrels	Jan. 11	18
5—Mickey's Rescue	Mar. 23	2 rls.
6—Mickey's Medicine Man	May 18	2 rls.
MINUTE MYSTERIES		
No. 3—The Clown Dies	Dec. 14,'33	1 rl.
No. 4—When the Lights Went Out	Dec. 15,'33	1rl.
No. 5—The Missing Clue	Jan. 22	1 rl.
No. 6—Hidden Evidence	May 30	1 rl.
No. 7—One Way Out	June 15	1 rl.
No. 8—Simple Solution		1 rl.
No. 9—By Persons Unknown		1 rl.
MUSICALS		
No. 3—School for Romance	Jan. 31	2 rls.
Lou Holtz		
No. 4—Love Detective	Feb. 28	2 rls.
Frank Albertson		
No. 5—Women Haters	May 5	2 rls.
No. 6—Susie's Affair	June 1	2 rls.
SCRAPPY CARTOONS		
Auto Show	Oec. 8,'33	1 rl.
Aw, Nurse	Mar. 9	7
Scrappy's Art Gallery	Jan. 12	1 rl.
Scrappy's Oog Show	May 18	1 rl.
Scrappy's Relay Race	July 7	1 rl.
Scrappy's Television	Jan. 29	1 rl.
Scrappy's Theme Song	June 15	1 rl.
Scrappy's Toy Shop	Apr. 13	1 rl.
SCREEN SNAPSHOTS		
No. 2	Dec. 14,'33	1 rl.
No. 3	Jan. 18	1 rl.
No. 4	Feb. 7	1 rl.
No. 5	Feb. 18	1 rl.
No. 6	Mar. 16	1 rl.
No. 7	Apr. 24	1 rl.
No. 8	May 18	1 rl.
No. 9	June 8	1 rl.
WORLD OF SPORT		
Cyclomania	May 30	1 rl.
Oumb Champs	Apr. 20	1 rl.
Harnessed Lightning	May 17	1 rl.
Heigh-Ho the Fox	June 20	1 rl.
It's Sport in Any Language	Oec. 30,'33	1 rl.
What Price Speed	Dec. 2,'33	1 rl.
Winter Thrills	Feb. 4	1 rl.

DU WORLD PICTURES

Title	Rel. Oate	Min.
QUEST OF PERFECT WOMAN SERIES		
(TOM TERRIS)		
1. Veiled Oancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Oawn to Dawn	Oec. 25,'33	35
Julie Hayden		
Frankie and Johnny	Apr. 15	8
Charles Laughton		
Lot in Sodom	Oec. 25,'33	26
Frederic Haak		
Miro Unga	Aug. 15	9
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making	Oct. 1	17
Frank Albertson		
Sword of the Arab	Sept. 15	28
Ouncan Renaldo		
Yokel Oog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANOY CLYDE COMEDIES		
An Old Gypsy Custom	Jan. 12	18
Half Baked Relations	June 1	19
Hello Prosperity	Apr. 20	18
Super Snooper, The	Feb. 9	20
BABY BURLESKS		
Gimme My Quarterback	Jan. 26	9
BATTLE FOR LIFE		
Born to Oie	Mar. 16	8
City of Wax	Feb. 9	9
Nature's Gangsters	June 15	7
Spotted Wings	June 8	7
CORONET COMEDIES		
Good Bad Man, The	Dec. 8,'33	22
Hotel Anchovy	Apr. 13	18
Inventors, The	Feb. 2	20
North of Zero	Jan. 19	17
FROLICS OF YOUTH		
Managed Money	Feb. 23	20
Pardon My Pups	Jan. 26	19
MERMAID COMEOIES (Harry Langdon)		
No Sleep on the Deep	Apr. 6	21
Pop's Pal	Oec. 29,'33	18
Trimmed in Furs	Jan. 5	18
MORAN AND MACK COMEOIES		
Freeze-Out, The	Oec. 22,'33	19
MUSICAL COMEOIES		
Elopement	June 29	2 rls.
Going Spanish	Mar. 2	21
Poppin' the Cork	Oec. 15,'33	25
ROMANTIC JOURNEYS		
Canyon of Romance	Oec. 8,'33	10
Lost Race, The	Apr. 13	8
Mediterranean Blues	Feb. 23	9
Paradise of the Pacific	June 1	9
SONG HIT STORIES		
Ooctor, The	Feb. 23	8
Trav'lling the Road	Feb. 9	9
Alexander Gray		
STAR COMEOY SPECIALS		
Allez Oop	May 25	21
Oog-Gone Babies	July 6	20
Expectant Father, The	Feb. 16	21
Gold Ghost, The	Mar. 16	21
TERRY-TOONS		
Busted Blossoms	Aug. 10	1 rl.
Holland Oays	Jan. 12	6
In Venice	Dec. 15,'33	6
Irish Sweepstakes	July 27	1 rl.
Joe's Lunchwagon	Apr. 6	6
Just a Clown	Apr. 20	6
King's Oaughter, The	May 4	6
Last Straw, The	Feb. 23	6
Lion's Friend, The	May 18	6
Mad House, A	Mar. 23	6
My Lady's Garden	July 13	1 rl.
Owl and the Pussycat, The	Mar. 9	6
Pandora	June 1	6
Rip Van Winkie	Feb. 9	6
See the World	June 29	6
Slow But Sure	June 15	6
Sunny South, The	Oec. 29,'33	6
Three Bears, The	Jan. 26	6
TOM HOWARO COMEOIES		
Big Meow, The	Mar. 9	19
Good Scout, A	Apr. 27	18
Wrong Bottle, The	July 13	2 rls.
TREASURE CHEST		
Air Maniacs	Dec. 15,'33	11
Bosom Friends	Mar. 30	8
Day Oreams	Oec. 8,'33	11
Hula Honeymoon	Mar. 2	7
Pagliacci	Apr. 6	11
What Ooes 1934 Hold?	Oec. 22,'33	11

FOX FILMS

Title	Rel. Oate	Min.
AOVENTURES OF THE NEWSREEL CAMERAMAN		
Answering the Riot Call!	Oec. 22,'33	9
Outdoing the Oaredevils	Mar. 2	9
With the Navies of the World	Mar. 23	9
On Western Trails	Apr. 13	9
Chasing the Champions	May 18	9
MAGIC CARPET SERIES		
Gem of the Sea	Oec. 15,'33	9
Rural England	Oec. 22,'33	9
London Medley	Oec. 29,'33	9
Flemish Folk	Jan. 5	9
Tunisian Travels	Jan. 19	9
Sentinels of the Sea	Jan. 26	9
Roaming the Netherlands	Feb 9	9
Under Moroccan Skies	Feb. 16	9
A Journey in Flanders	Feb. 23	9
Fortunate Isles	Apr. 13	9
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
MOVIE TINTYPE SERIES		
Helen of the Chorus	Oec. 10,'33	10
The Extravagant Wife	Jan. 5	10
The Girl from the Country	Jan. 19	10
Emma's Dilemma	Feb. 2	10
Love's Old Sweet Song	Feb. 16	10
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EOWIN C. HILL)	(Variable)	
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELOOY MAKERS		
Sammy Fain		7
Cliff Friend		9
Benny Oavis		8
Gus Edwards		9
Stephen Foster		10
Fields and McHugh		9
Carrie Jacobs Bond		9
ORGANLOGUES		
Songs of the Hills		6
Sally		7
Night of Romance		7
Tongue Twisters		7
Ship of Oreams		7
Melody on Parade		7
Home Again		8
Tintypes		6
Oriental Phantasy		8
Organ Festival		9
Melody Tour		8
Organlogue-ing the Hits		8
Melodies of Love		8
Songs of the Range		6
Rhapsody in Black		1 rl.
Wine, Woman and Song		1 rl.
Eili Eili		1 rl.
PET SUPERSTITIONS		
Spilled Salt		10
Phyllis Barry-Geo. Lewis-J. Carrol Naish		
SPECIAL		
She Whoops to Conquer		2 rls.
ZaSu Pitts-Billy Bevan-Oaphne Pollard		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Mixed Nuts	Feb. 17	19
Movie Oaze		19
Mrs. Barnacle Bill	Apr. 21	20
Next Week-End	Feb. 24	16
Twin Screws	Oec. 23,'33	19
CHARLEY CHASE		
Another Wild Idea	June 16	19
Cracked Iceman	Jan. 27	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	18
It Happened One Day	July 7	19
Luncheon at Twelve	Dec. 9,'33	21
IRVIN S. COBB		
Speaking of Relations		19
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
British Guiana	Dec. 16,'33	9
Citadels of the Mediterranean		
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Day In Venice	Oec. 2,'33	9
Egypt, Kingdom of the Nile	May 19	10
Glimpses of Erin		1 rl.
Italy, Land of Inspiration	Feb. 24	9
Temple of Love, The		10
Tibet, Land of Isolation	Mar. 17	9
GOOFY MOVIES		
No. 1	Oec. 23,'33	9
No. 2	Feb. 24	10
No. 3	Mar. 24	10
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
LAUREL & HARDY		
Going Bye-Bye		21
Oliver the Eighth	Jan. 13	28
Them Thar Hills		2 rls.
MGM CARTOONS (TECHNICOLOR)		
Oiscontented Canary		9
MUSICAL COMEDIES		
Apples to You	Apr. 7	20
Benny from Panama	May 26	19
Ouke for a Oay, A	May 12	20
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19
MUSICAL REVUES		
Big Idea, The	May 12	20
Jail Birds of Paradise (Color)	Mar. 10	18
Gentlemen of Polish		2 rls.
Roast Beef and Movies	Dec. 2,'33	17
What Price Jazz?		18
OOOITIES		
Attention, Suckers!	June 9	10
Dartmouth Oays		11
Flying Hunters	May 12	7
Little Feller	May 26	8
Nipups	Apr. 28	9
Old Shep	June 23	9
Pichianni Troupe		1 rl.
Pro Football		1 rl.
Roping Wild Bears	Feb. 10	9
Taking Care of Baby		9
Trick Golf	Mar. 24	8
Vital Victuals (Color)	Mar. 3	10
OUR GANG		
First Roundup, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	18
Honky-Donkey	June 2	17
TOOO-KELLY		
Air Fright	Dec. 23,'33	19
Babes in the Goods	Feb. 10	19
I'll Be Suing You	June 23	19
Maid in Hollywood	May 19	20
Soup and Fish	Mar. 31	18
Three Chumps Ahead	2 rls.	
WILLIE WHOPPER		
Cave Man		7
Oavy Jones' Locker	Jan. 13	7
Hell's Fire (Color)	Feb. 17	7
Insultin' the Sultan	Apr. 14	8
Rasslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8
Spite Flight	Oec. 2,'33	8
Stratos-Fear	Oec. 16,'33	8

MONOGRAM

Title	Rel. Oate	Min.
PORT O' CALL SERIES		
1. The Seventh Wonder	Oec. 1,'33	10
2. City of the Sun	Jan. 1	10
3. Love's Memorial	Feb. 1	10
4. Children of the Nile	Mar. 1	10
5. The Peacock Throne	Apr. 1	10
6. Jungle Bound	May 1	10
7. The Last Resort	June 1	10
8. Mother Ganges	July 1	10
9. The First Paradise	Aug. 1	10
10. Oravidian Glamor	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Oec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Life Guard	July 13	1 rl.
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Betty In Blunderland	Mar. 2	7
Dancing on the Moon	July 13	1 rl.
Ha! Ha! Ha!	Mar. 2	7
Parade of Wooden Soldiers	Oec. 1,'33	9
Red Hot Mamma	Feb. 2	8
She Wronged Him Right	Jan. 5	7
HEADLINERS		
All on Oeck	Mar. 30	9
Broadway Knights	Feb. 23	10
Yacht Club Boys		
Little Jack Little Revue	May 11	10
Little Jack Little and Orchestra - Gypsy Nina - Do Re Mi Trio		
Mr. W's Little Game	June 8	10
Alexander Woollcott		
New Oeal Rhythm	Apr. 13	8
"Buddy" Rogers		
Station T.O.T.	Jan. 19	10
Underneath the Broadway Moon	June 29	11
Isham Jones and Orchestra-Eton Boys-Vera Van		
Where's That Tiger?	Oec. 22,'33	10
Borrah Minnevitch		
HOLLYWOOD ON PARADE		
No. 5	Oec. 8,'33	11
No. 6	Jan. 5	11
No. 7	Feb. 2	11
No. 8	Mar. 2	11
No. 9	Mar. 30	11
No. 10	Apr. 27	11
No. 11	May 25	11
No. 12	June 22	10
No. 13	July 20	11
PARAMOUNT PICTORIAL		
No. 5—The Old Mill—Jack Frost, Master Decorator—Song Makers of the Nation	Dec. 1,'33	11
No. 6—Southward Ho—Trees—Gilda Gray	Oec. 29,'33	10
No. 7—Queer Fish—Liquid Air—Lanny Ross	Jan. 26	10
No. 8—Sponging on Old Nassau — What Next, Ladies?—Song Makers of the Nation, Gordon and Revel	Feb. 23	10
No. 9—Song Makers of the Nation, Lewis and Sherman — Winter—Meshie, Child of a Chimpanzee	Mar. 23	10
No. 10—'Here's How—A House for a Song—Song Makers of the Nation, Con Conrad	Apr. 20	10
No. 11—More or Less—The Eyes of Science — Song Makers of the Nation, Ralph Rainger	May 18	10
No. 12—Let's Make Up—Fairy of the Flowers—Song Makers of the Nation, Harold Arlen	June 15	10
No. 13—Songs of the Organ—The River and Me—Wings Over the North—Roy Smeck	July 13	10
POPEYE THE SAILOR		
Can You Take It	Apr. 27	7
Let's You and Him Fight	Feb. 16	7
Man on the Flying Trapeze, The	Mar. 30	7
Seasin's Greetinks	Oec. 8,'33	6
Shiver Me Timbers	July 27	1 rl.
Shoein' Hosses	June 1	7
Sock-a-Bye Baby	Jan. 19	7
Strong to the Finich	June 29	1 rl.
Wild Elephinks	Oec. 29,'33	7
SCREEN SONGS		
Keeps Rainin' All the Time	Jan. 12	10
Gertrude Niesen		
Lazybones	Apr. 13	7
Borrah Minnevitch		
Let's All Sing Like the Birdies Sing	Feb. 9	8
Love Thy Neighbor	July 20	1 rl.
Mary Small		
She Reminds Me of You	June 22	1 rl.
Eton Boys		
Sing, Babies, Sing	Dec. 15,'33	9
Baby Rose Marie		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
This Little Piggie Went to Market	May 25	7....
Singin' Sam		
Tune Up and Sing	Mar. 9	7....
Lanny Ross		
SCREEN SOUVENIRS		
No. 5	Dec. 15,'33	10....
No. 6	Jan. 12	10....
No. 7	Feb. 9	10....
No. 8	Mar. 9	10....
No. 9	Apr. 6	10....
No. 10	May 4	10....
No. 11	June 1	10....
No. 12	June 29	10....
No. 13	July 27	10....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 6—Around the Calendar	Dec. 22,'33	10....
No. 7—Jumping Giants	Jan. 26	11....
No. 8—Horsepower	Feb. 16	11....
No. 9—Flying Bodies	Mar. 23	10....
No. 10—Animal Antics	Apr. 13	10....
No. 11—Marine Marvels	May 11	11....
No. 12—Lucky Anglers	June 8	11....
No. 13—Good Shape	July 6	11....
TWO-REEL COMEDIES		
Circus Hoodoo Harry Langdon	Feb. 16	21....
Cold Turkey Joseph Cawthorn	Dec. 1,'33	19....
Gold Nuggets Walter Catlett	Feb. 2	18....
Just an Echo Bing Crosby	Jan. 19	20....
Making the Rounds Pallette-Catlett	July 6	21....
New Dealers, The Pallette-Catlett	Apr.. 6	20....
News Hounds Pallette-Catlett	June 1	20....
No More Bridge Leon Errol	Mar. 16	21....
Oil's Well Chic Sale	May 4	22....
Old Bugler, The Chic Sale	Jan. 5	20....
Petting Preferred	Apr. 27	19....
Please Bing Crosby	Dec. 15,'33	22....
Roaming Romeo, A Harry Langdon	Dec. 29,'33	21....
Up and Down Frank Pangborn	Mar. 2	21....

PRINCIPAL

Title	Rel. Date	Min.
City of Contrasts	Nov. 22,'33	19....
Newslaugh—No. 2	Dec. 20,'33	9....
Wonders of the Tropics	Dec. 13,'33	32....
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7....
From Cocoon to Butterfly	Jan. 10	7....
Her Majesty, the Queen Bee	Dec. 1,'33	8....
Insect Clowns	Mar. 4	7....
Queen of the Underworld	Dec. 6,'33	7....

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2	9....
Rassilin' Match, The	Jan. 5	11....
BLONDE and RED HEAD SERIES		
Bridal Bail	Feb. 9	21....
Rough Necking	Apr. 27	20....
Undie World, The	June 15	21....
Walking Back Home	Dec. 8,'33	19....
CHICK CHANDLER COMEDIES		
Unlucky Strike	Aug. 31	20½..
CHARLIE CHAPLIN SERIES (Re-issues)		
The Immigrant	Jan. 19	21....
One A.M.	Mar. 23	18....
Behind the Screen	May 25	2 rls.
The Adventure	July 5	2 rls.
CLARK & McCULLOUGH SERIES		
Bedlam of Beards	Apr. 13	18....
Hey Nanny, Nanny	Jan. 12	21....
In the Devil Dog House	Feb. 2	21....
Love and Hisses	June 8	17½..
Odor in the Court	Aug. 2	21½..
CUBBY THE BEAR CARTOONS		
Croon Crazy	Dec. 29,'33	7....
Cubby's Stratosphere Flight	Apr. 20	7....
Fiddlin' Fun	June 15	1 rl..
Galloping Fanny	Dec. 1,'33	6½..
Good Knight	Feb. 23	7½..
How's Crops	Mar. 23	7½..
Mild Cargo	May 18	7½..
Sinister Stuff	Jan. 26	6½..
DUMBBELL LETTERS		
No. 1	June 22	4½..
FOUR STAR COMEDIES		
Fuller Gush Man	Aug. 24	18....
GRIBON-KENNEDY-STANTON COMEDIES		
Cracked Shots	May 4	19½..
Strictly Fresh Yeggs	Apr. 6	21½..
Suits to Nuts	Dec. 1,'33	19....
Trailing Along	June 1	21....
HEADLINER SERIES		
No. 2—Air Tonic	Dec. 22,'33	21...
No. 3—On Approval	Jan. 5	17...
No. 4—Autobuyography	Mar. 16	20...
No. 5—The Old Maid's Mistake	May 11	20...
No. 6—Well Cured Ham	June 22	19...
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Grin and Bear It	Dec. 29,'33	20½..
In-Laws Are Out	June 29	19....
Love on a Ladder	Mar. 2	18....
Wrong Direction	May 18	21....
MUSICALS		
Bubbling Over Ethel Waters	Jan. 5	20....
Everybody Likes Music	Mar. 9	19½..
Henry the Ape Bert Lahr	Jan. 26	2 rls.
Knife of the Party Lillian Miles	Feb. 16	20....
No More West Bert Lahr	Mar. 30	19....
Sea Sore	Apr. 20	2 rls.
Strange Case of Hennessy Cliff Edwards	Dec. 8,'33	21½..
MUSICOMEDIES SERIES (Ruth Etting)		
California Weather	Dec. 15,'33	20½..
Derby Decade	July 12	22....
Torch Tango	Feb. 23	21....
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLOW'S "THE KING" CARTOONS		
Art for Art's Sake	May 11	6....
Cactus King	June 8	1 rl..
Jest of Honor	Jan. 19	7....
Jolly Good Felons	Feb. 16	7....
Pals	Dec. 22,'33	7½..
Royal Good Time, A	Apr. 13	7....
Sultan Pepper	Mar. 16	7....
SPECIALS		
Century of Progress	June 15	22....
Grand National Irish Sweepstake Race, 1934	Apr. 2	10....
La Cucaracha Steffi Duna-Don Alvarado (Technicolor)		20½..
So This Is Harris	Jan. 19	28....
TODDLE TALE CARTOONS		
Grandfather's Clock	June 29	9½..
VAGABOND ADVENTURE SERIES		
Damascus	June 8	1 rl..
Gibraltar, Guardian of the Mediterranean	May 4	8....
Holy Land	Feb. 16	10....
Madeira, Land of Wine	Mar. 30	9....
Moorish Spain	Jan. 12	10....

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
1. Giant Land	Nov. 15,'33	7....
2. Mickey Shanghaied	Jan. 15	7....
3. Camping Out	Feb. 16	7....
4. Playful Pluto	Mar. 16	7....
5. Gulliver Mickey	May 19	9....
6. Mickey's Steamroller	June 15	7....
SILLY SYMPHONIES		
1. The Night Before Christmas	Dec. 15,'33	8....
2. The China Shop	Jan. 15	8....
3. Grasshopper and the Ant, The	Feb. 23	8....
4. Funny Little Bunnies	Mar. 30	9....
5. The Big Bad Wolf	Apr. 20	9....
6. The Wise Little Hen	June 7	1 rl..
7. The Flying Mouse	July 12	1 rl..

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 3	Dec. 25,'33	10....
No. 4	Jan. 29	9....
No. 5	Mar. 5	8....
No. 6	Mar. 19	9....
No. 7	Apr. 30	9....
OSWALD CARTOONS		
Annie Moved Away	May 28	7....
Candy House, The	Jan. 15	9....
Chicken Reel	Jan. 1	8½..
Chris Columbo, Jr.	July 23	1 rl..
County Fair	Feb. 5	7....
Dizzie Dwarf	Aug. 6	1 rl..
Gingerbread Boy	Apr. 16	6....
Goldilocks and the Three Bears	May 14	8....
Happy Pilgrims	Aug. 20	1 rl..
Kings Up	Mar. 12	7....
Parking Space	Dec. 18,'33	7....
Toy Shoppe, The	Feb. 19	7....
Wax Works, The	June 25	9....
William Tell	July 9	6....
Wolf, Wolf	Apr. 2	8....
RADIO STAR REELS		
Boswell Sisters, The Nick Kenny—No. 4	Dec. 6,'33	21....
STRANGE AS IT SEEMS SERIES		
No. 35—Novelty	Dec. 18,'33	10....
No. 36—Novelty	Jan. 22	11....
No. 37—Novelty	Feb. 26	10....
No. 38—Novelty	Apr. 23	9....
No. 39—Novelty	May 21	10....
UNIVERSAL COMEDIES		
Beau Bashful Herbert Corthell	June 6	21....
Born April First Sterling Holloway	Mar. 14	21....
Broadway Varieties (Mentone No. 7)	Feb. 14	20....
Ceiling Whacks Henry Armetta	Mar. 28	20....
Ed Sullivan's Headliners (Mentone No. 10)	May 2	20....
Facts and Fancies (Mentone No. 13)	Aug. 22	2 rls.
Financial Jitters Eddie Nugent-Grady Sutton	July 3	2 rls.
Full Coverage Henry Armetta	Feb. 28	21....
Good Time Henry Henry Armetta	May 3	20....
Heartburn Sterling Holloway	Apr. 11	20....
Just We Two	Aug. 8	2 rls.
Hits of Today (Mentone No. 12)	Aug. 15	2 rls.
Meeting Mazie Sterling Holloway	Dec. 20,'33	20....
Mountain Music Louise Fazenda	Jan. 3	18....
Paisle Walsie Henry Armetta	Jan. 31	20....
Pest, The (Mentone No. 9)	Apr. 18	19....
Picnic Perils Sterling Holloway	July 18	2 rls.
Pie for Two James Gleason	Dec. 13,'33	21....
Pleasing Grandpa Sterling Holloway	June 20	20....
Soup for Nuts (Mentone No. 11)	June 27	2 rls.
Supper at Six (Mentone No. 5)	Dec. 27,'33	18....
There Ain't No Justice Corthell and Hurst	May 23	19....
Trifle Backward, A Vince Barnett	Jan. 17	19½..
Vaudeville Days (Mentone No. 8)	Mar. 21	21....
Vaudeville on Parade (Mentone No. 6)	Jan. 24	20....
Where's Elmer? Vince Barnett	Feb. 7	20....

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 8—How D'Ya Like That? George Givot-Chas. Judels	Jan. 13	18....
No. 9—Nervous Hands Ben Blue	Feb. 3	21....
No. 10—Pugs and Kisses Charles Judels	Mar. 10	21....
No. 11—Mushrooms Harry Gribbon	Feb. 17	20....
No. 12—Foiled Again Ben Blue	Mar. 24	20....
No. 13—Very Close Veins Ben Blue	Apr. 14	20....
No. 14—Corn on the Cop Harry Gribbon	Apr. 28	20....
No. 15—I Scream Gus Shy	May 19	20....
No. 16—Salted Seanuts Chas. Judels-George Givot	June 2	20....
No. 17—The Prize Sap Ben Blue	June 23	20....
No. 18—Art Trouble Harry Gribbon	June 23	20....
No. 19—My Mummy's Arms Harry Gribbon	July 28	19....
No. 20—Daredevil O'Dare Ben Blue	Aug. 11	19....
BROADWAY BREVITIES		
No. 10—Around the Clock Norma Terris-Four Eton Boys	Jan. 16	21....
No. 11—Plane Crazy Dorothy Lee-Arthur and Morton Havel	Dec. 23,33	20....
No. 12—Kissing Time Jane Froman-George Metaxa	Dec. 16,'33	22....
No. 13—A Little Girl with Big Ideas Molly Picon	Jan. 20	29....
No. 14—Not Tonight, Josephine Frank McHugh-Kitty Kelly (Technicolor)	Jan. 27	21....
No. 15—Picture Palace Hal LeRoy	Feb. 10	21....
No. 16—Come to Dinner No. 17—Business Is a Pleasure (Technicolor)	Feb. 24 Mar. 3	21.... 17....
No. 18—Look for the Silver Lining Dorothy Stone	Mar. 17	30....
No. 19—Let's Play Post Office Jean Sargent	Mar. 31	21....
No. 20—Story Conference Lillian Roth	Apr. 7	20....
No. 21—Morocco Nights (Technicolor)	Apr. 21	18....
No. 22—Private Lessons Hal LeRoy	May 5	22....
No. 23—Masks and Memories Lillian Roth	May 12	30....
No. 24—Murder in Your Eyes	May 26	20....
No. 25—Service with a Smile Leon Errol (Technicolor)	July 28	21....
No. 26—Darling Enemy Gertrude Niesen	June 9	19....
No. 27—Who Is That Girl? Bernice Claire-J. Harold Murray	June 16	20....
No. 28—King for a Day Bill Robinson	June 30	19....
No. 29—The Song of Fame Ruth Etting	July 7	19....
No. 30—The Winnah Arthur and Florence Lake	July 21	20....
No. 31—The Mysterious Kiss Jeanne Aubert	Aug. 4	19....
No. 32—The Policy Girl Mitzi Mayfair-Roscoe Ails	Aug. 11	20....
LOONEY TUNES		
No. 4—Buddy the Gob	Jan. 13	7....
No. 5—Buddy and Towser	Feb. 24	7....
No. 6—Buddy's Garage	Apr. 14	7....
No. 7—Buddy's Trolley Troubles	May 5	7....
No. 8—Buddy of the Apes	May 26	7....
No. 9—Buddy's Bearcats	June 23	7....
No. 10—Buddy the Woodsman		1 rl..
No. 11—Buddy's Circus		1 rl..
No. 12—Buddy the Detective		1 rl..
No. 13—Viva Buddy		1 rl..
MELODY MASTERS		
Jack Denny and Band	Jan. 20	10....
Mills Blue Rhythm Band	Feb. 17	10....
Vincent Lopez	Mar. 17	10....
A Big City Fantasy Phil Spitalny	Apr. 14	9....
Isham Jones	May 12	10....
Tin Hat Harmony Abe Lyman	June 6	10....
A Jolly Good Fellow B. A. Rolfe	July 9	10....
Ben Pollock and Band	Aug. 4	10....
MERRIE MELODIES		
Pettin' in the Park	Jan. 27	7....
Honeymoon Hotel (Cinecolor)	Feb. 17	7....
Beauty and the Beast (Cinecolor)	Apr. 14	7....
Those Were Wonderful Days	Apr. 26	7....
Goin' to Heaven on a Mule	May 19	7....
How Do I Know It's Sunday?	June 9	7....
Why Do I Dream Those Dreams?	June 30	7....
The Girl at the Ironing Board		1 rl..
The Miller's Daughter		1 rl..
Shake Your Powder Puff		1 rl..
Rhythm in the Bow		1 rl..
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
Cannibal Islands	Jan. 6	10....
Spanish Ameria	Feb. 3	10....
Jerusalem, the Holy City	Mar. 3	10....
Picturesque Siam	Mar. 31	10....
Slackers of the Jungle	Apr. 28	10....
East Indies	May 26	10....
Central America	June 23	10....
Dark Africa	Aug. 11	10....
A Visit to the South Sea Islands	July 21	10....
JOE PENNER COMEDIES (Reissues)		
Gangway	Apr. 14	2 rls.
Making Good	Apr. 21	1 rl..
You Nasty Man (formerly "Here Prince")	Apr. 28	2 rls.
Service Stripes	May 5	1 rl..
Where Men are Men	May 12	2 rls.
A Stuttering Romance	May 19	1 rl..
Toreador	May 26	2 rls.
PEPPER POT		
No. 10—The Tune Detective Sigmund Spaeth	Jan. 13	9....
No. 11—Mississippi Suite	Jan. 27	9....
No. 12—The Wrong Wrong Trail Block and Sully	Feb. 10	10....
No. 13—Song Hits, with Roy Turk	Feb. 24	11....
No. 14—Easy Aces, No. 2	Mar. 10	10....
No. 15—Pure Feud Edgar Bergen	Apr. 21	10....
No. 16—A Cabinet Meeting Radio Ramblers	Apr. 7	10....
No. 17—Just Concentrate Lulu McConnell	June 2	10....
No. 18—Those Were the Days	May 5	10....
No. 19—Radio Reel No. 1 Jessel-Van	May 19	10....
No. 20—Penny a Peep	June 30	9....
No. 21—Hollywood Newsreel	Mar. 24	9....
No. 22—Radio Reel No. 2	June 16	10....
No. 23—Dad Minds the Baby	July 14	9....
No. 24—Bergen in at the Races	July 21	10....
No. 25—The Stolen Melody	July 28	10....
No. 26—Camera Speaks	Aug. 11	9....

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles Boy Scouts	July 1	2 rls. (each)
MASCOT		
Burn 'Em Up Barnes Jack Mulhall-Lola Lane-Frankie Darro		
Lost Jungle, The Clyde Beatty	Apr. 1	20.... (each)
Mystery Squadron, The Bob Steele	Dec. 23,'33	20.... (each)
Wolf Dog, The Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory	Sept. 30,'33	2 rls. (each)
PRINCIPAL		
Return of Chandu, The Bela Lugosi-Maria Alba (8 episodes)	Sept.	2 rls. (each)
Tarzan, the Fearless Buster Crabbe	Aug. 11,'33	20.... (each)
UNIVERSAL		
Gordon of Ghost City Buck Jones-Madge Bellamy	Aug. 14,'33	20.... (each)
Perils of Pauline Evalyn Knapp-Robt. Allen	Nov. 6,'33	20.... (each)
Pirate Treasure Richard Talmadge-Lucille Lund	Jan. 29	20.... (each)
Red Rider, The Buck Jones (15 episodes)	July 16	20.... (each)
Vanishing Shadow, The Onslow Stevens-Ada Ince	Apr. 23	20.... (each)

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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

¶ *. . . primary gross salary ranges in the motion picture industry have gone beyond any rational standard of compensation. . . . .*

¶ *Jealousy, ambition, and other destructive factors play their full part in the present system. . . . .*

¶ *Most of the major producers have made decided efforts to correct the abuses resulting from excessive production costs . . . . . however, their efforts have been ineffective. . . . .*

From the official report of
SOL A. ROSENBLATT
NRA Division Administrator

In Two Sections — Section One

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TREA

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Coast Preview of M-G-M's "Treasure Island" starring Wallace Beery, Jackie Cooper with Lionel Barrymore! Never such cheers in a theatre! It's a treasure and a pleasure. Just one of the M-G-M life-savers of the summer.

And what fun on Page 19! Turn now and look!

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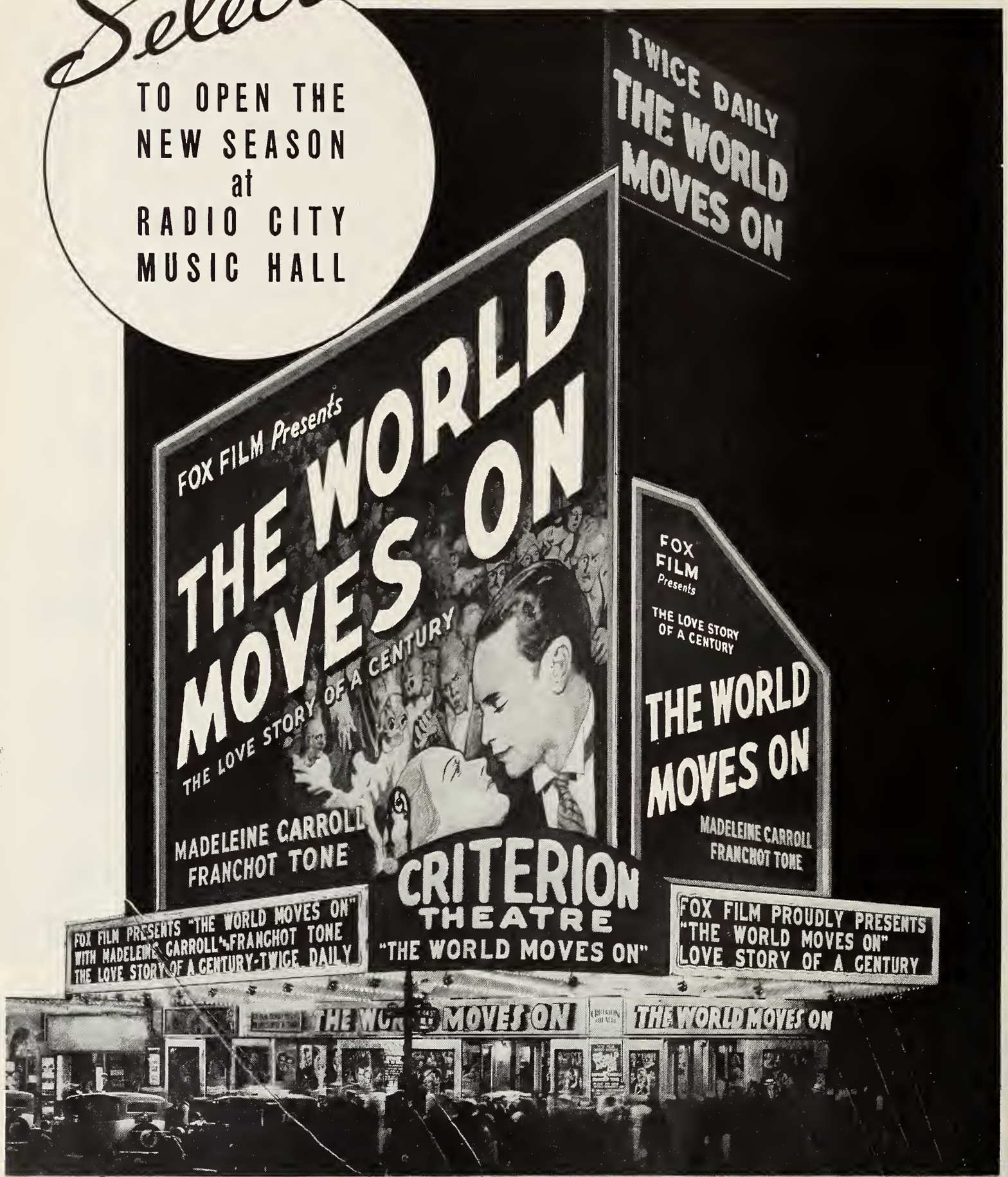
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NEW SEASON
at
RADIO CITY
MUSIC HALL



while SHIRLEY TEMPLE in "BABY, TAKE A BOW" goes into 4th WEEK at ROXY, N. Y.

JUL 27 1934 ©CIB 232549

MOTION PICTURE HERALD

Vol. 116, No. 5 July 28, 1934

SALARIES

ONCE again, this time because of an NRA report, the newspapers are a-twitter with excitement over the fact that a considerable number of motion picture persons draw salaries greater than that of the President of the United States.

One wonders why the salary of the President must always be cited. We object on the ground that it is incompetent, irrelevant and immaterial.

The salary of the President is not a bench mark in American employment scales. The salary of the President means precisely nothing in any endeavor to measure the value of personal services. The President gets the prescribed and legal salary whether he is worth it or not. The President's salary is an award which goes to the winner of a popularity contest held every four years.

The job of President of the United States on any fair salary basis demands a man worth as an executive considerably more than the salary and perquisites attached to the post. It has frequently been held by men who were worth a great deal less.

These United States are a big business and the stockholders could afford a much better executive staff than they have ever had.

All of which has nothing at all to do with motion pictures and motion picture salaries. The 110 motion picture salaries which are "above Roosevelt's" are properly the concern of the stockholders of the corporations involved for purely business reasons—not because they are greater or less than some one's else.

The question in business is properly never, how many dollars? but rather, how much for a dollar?

△ △ △

PICTURE FIGURES

THE impressive array of dollar data which Mr. Donald K. Wallace has assembled for Mr. Sol A. Rosenblatt's NRA report on Hollywood operations and production costs, amply spread before the reader in the news pages of this issue, represent the most effective effort of the sort that has been made in behalf of a public presentation in the history of the industry.

The motion picture as a great industry has ever been lamentably lacking in sound, basic statistical data. The condition is not a shortcoming of youth, but a result of factors less flattering.

In the motor car industry, to take an example from a great business which has grown up in the same years as the screen, one can readily lay hand upon ample and immediate data on employment, production, exports, prices, distribution. At the same time it would take a set of statistical detectives and burglars to discover how many feet of positive film had been shipped to exchanges in any week or month of this industry.

Figures issued in the publicity of the motion picture industry are not remotely even estimates, rather they are bids for a headline.

Individually the principal corporations of the motion picture do a handsome, complete and competent job of bookkeeping. Collectively the industry does not do any. That is one reason why in so many industry conferences the man with the strong voice wins.

This lack of a collective, cooperative and centralized cooperation on fundamental data and figures is one of the endless array of sources of unnecessary and expensive duplication of effort involved in motion picture operations.

The ramifications and elaborations of destructive misunderstanding which grow out of the guessing system which is in operation extends in all directions. One is reminded at the moment of the continuous presentation of erroneous figures in the daily press, where the repute of the industry is made. For instance, in last Sunday's New York *Times*, a special writer made solemn discussion based on his statement that there were some nineteen thousand and odd picture theatres, operating in the United States. Also that magnificent bunk boast of 115,000,000 persons in weekly patronage of the box office has been persisting now for some three years.

The figures which Mr. Rosenblatt presents will be found illuminating—and in spots confusing—one wonders for instance how, and if not why not, his examination of salary ratios related itself to foreign revenues?

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A SEASON FOR SHORTS

GLEAMING through the season's announcements, encouraging and renewed attention to the short product appears. The motion picture cause with the public will be well served by a really competent line of short film production. It has been our pained observation these many years that the public has always been more concerned with and interested in shorts than the film distributors have been. No small part of the repute of the screen was made by the newsreels and the short travel and adventure film in years gone by. There were thousands of persons of the influential strata who were drawn to the theatre by nothing else. Now, while the motion picture is taking its production job more seriously than ever, it seems that at least a portion of the shorts will be made and distributed as something more than "filler." The "filler" policy is one of the most destructive. The public knows nothing of "fillers" but it can be bored as completely in one reel as in eight. The short is bigger than its footage.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK----

THEATRE UPTURN

Indicative of an upturn in theatrical attendance during the past year are Internal Revenue Department figures released at Washington this week. For June, 1934, admission tax collections totaled $1,597,238, compared with $1,000,751 in June, 1933. However, tax receipts for the fiscal year ended June 30 totaled $14,613,414, compared with $15,520,512 the previous year. . . .

STAGE SHOWS OUT

Casting off stage shows, the Paramount theatre in New York, one of Broadway's largest de luxers, will go to pictures only on August 17. With film lined up for the house until December, the house management has dropped discussed plans for a pooling arrangement with the Capitol, up the street, which will continue its present film-stage policy. . . .

MEMPHIS VICTORY

Once again emerging the victor, Charles Mensing, Memphis exhibitor who initiated the sandwiches and free shows on Sunday as a blue law evasion, was the object of a considerate grand jury's second refusal to indict. Last week other downtown houses were open with a guarantee to the Memphis Community Fund, but without sandwiches. Persistence is having an effect, apparently. . . .

CONSOLIDATED NET

Reported by Consolidated Film Industries this week was net profit for the quarter ended June 30, of $320,782, after all charges. The figure equaled 23 cents per share of 524,973 shares of common outstanding, and compared with net of $317,781 in the previous quarter. Six months' net: $638,563. . . .

ST. LOUIS THEATRES

This week taken over by Harry Koplar and Allen Snyder were the Missouri, Grand Central, Ambassador theatres, St. Louis. Ambassador and Missouri will reopen August 4, under Fanchon & Marco management, Grand Central plans are not yet set. Long a subject of legal controversy, the houses will be managed by Mr. Koplar in association with Harry Greenman, manager of the F. & M. Fox. . . .

NEW LEADER PATENT

Claiming the advantages for their development of clearance for the sound track on both sides and perfect opaqueness, Walgot Trailer Service, Inc., announces it has received a patent for a new frame line leader which replaces the old style photographically printed type. . . .

FARLEY PREDICTS

Optimistically prognosticating that the motion picture industry will meet the public demand of the moment for a revision of the general type of film material, Postmaster General James Farley was a luncheon guest last week at the Warner Coast studio. Will Hays introduced Mr. Farley at the luncheon, which was arranged by Al Cohn. . . .

STRIKES, THEATRES

As film theatres of San Francisco reopened during the past weekend following a forced shutdown as the general strike gripped the city, Portland houses were in a state of uncertainty, with the threat of strike, perhaps general, hanging over the city. Theatre owners were prepared to add riders to riot insurance policies, seeking thus protection from vandals who follow closely the movement of industrial unrest. . . .

WRITERS' CODE

From the writers' branch of the Academy of Motion Picture Arts and Sciences on the Coast has gone a letter to the executive committee of the Writers' Guild, pointing out that the writer-producer code is no move to strengthen the Academy, but is meant to serve the best interests of writers, whether Guild or Academy members or not. . . .

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CENSOR RESIGNED

A Democrat, and at the urging of local party leaders, Mrs. Zelma L. Redmond of Kansas City, Kan., has submitted her resignation as a member of the Kansas state censor board, effective August 1. "All companies are making efforts to improve their productions," she declared. "But there has been no effort to improve pictures morally.". . .

MISS PICKFORD, AUTHOR

In the August issue of *Good Housekeeping* Magazine, and leading the number, is a short story, "Little Liar," by a newcomer to story writing—Mary Pickford. The central character of her initial story is a theatrical child, a born trouper, who finds more congeniality in a cheap theatrical boarding house than in an old-fashioned, spotless New England farmhouse. . . .

SHIRLEY'S RAISE

It is extremely doubtful that the scintillating, immature star, Shirley Temple, was disturbed in her back-yard, sand-box play as her bank-manager parent, George F. Temple, successfully concluded salary-raising negotiations with Fox Film. From her original $150 per week, "daddy" wanted a raise to $2,500 in an adjusted contract. Fox countered with considerable less, and an adjustment was reached, reported at $1,250 weekly. . . .

REEL HISTORY

Reconstructing history in a motion picture document, Pathe News has devoted its entire current issue of the reel to those chapters of history which began 20 years ago with the opening of the World War. In sequence are pictured the vital figures of that struggle and outstanding succeeding events, indicating the effect of the war has not yet been dissipated. . . .

COLOR TECHNIQUE

Applicable, as yet, only to animated cartoon character is the new color process developed by Max and Dave Fleischer, and demonstrated last week at Shea's Court theatre, Buffalo. The illusion of depths, objects seen in relief was apparently achieved. The Betty Boop subject used for the demonstration, as will be all future Fleischer cartoon material, was in color. . . .

NEW YORK TAX

Added to the tentative revenue-producing plan of New York's Mayor La Guardia is a three to five per cent tax on theatre admissions. The purpose: funds for the city's necessary emergency relief schedule. . . .

STUDIOS FAIL TO CUT COST TO EARNING POWER OF FILMS: ROSENBLATT

Highlights of Rosenblatt's Report

Sol A. Rosenblatt's report as NRA Division Administrator, of an investigation into the machinery of the motion picture to determine the enforceability of code legislation to control excessive salaries and "star raiding," reveals a mass of statistics pertaining to the business structure, some alleged abuses and not a few charges of unsound business practice. Highlights of Mr. Rosenblatt's report follow:

The proposed and suspended code clauses to control socalled unreasonably excessive salaries and to regulate "star raiding" should not be enforced.

Producers flew in the face of sound judgment by raising salaries of stars and executives to abnormal heights.

The public's equity in the common stock of the five largest companies has been reduced from a high of $960,000,000 in 1930 to $140,000,000 at present—a loss in value of $820,000,000.

Enforced readjustments already have had a salutary effect upon exhibition, but no concrete evidence exists to indicate that basic production costs have been greatly reduced. Rationalization of production costs remains the essence of the problems in the financial rehabilitation of production.

The payment of excessive salaries constitutes a major factor in the maintenance of high production costs.

The public following established by a director or star is the dominating element of sales appeal possessed by the distributor in offering an entertainment schedule to the exhibitor.

No salary is too high or excessive if the picture produced by the individual receiving the salary meets with unusual public favor.

Inflated values which producers have placed upon executives and talent have created a vicious circle of bidding for their services. The creatures of the system have returned to plague their masters.

The value of talent is apparently nil when it is "unhappy."

During 1933 compensation to all individuals in motion pictures represented 41.3 per cent of the gross—actors' and actresses' compensation, not including extras, taking 8.6 per cent, clerical and office employees receiving 8.4 per cent, studio mechanics, 4.6 per cent, supervisors, 4.4 per cent.

Compensation to all individuals in production increased 13.5 per cent, on the basis of gross receipts, between 1931 and 1933, inclusive.

Distributing companies paid 25.3 per cent of their grosses to employees for compensation in 1933, 28.9 per cent during 1932, and 24.7 per cent in 1931.

In exhibition, during 1933, compensation to all individuals represented 25.6 per cent of the gross.

Gross receipts of 77 companies were: 1931, $543,190,309; 1932, $444,646,442; 1933, $390,967,556.

Capital investment of 77 companies: 1931, $498,078,488; 1932, $360,602,575; 1933, $345,189,254.

Surplus and surplus reserves of 77 companies: 1931, $93,023,825; 1932, $77,080,737; 1933, $48,160,904.

Total assets of 77 companies: 1931, $938,158,321; 1932, $762,115,547; 1933, $667,875,161.

Profit or loss of 77 companies: 1931, (profit) $21,459,058; 1932, (loss) $41,364,149; 1933, (loss) $19,589,393.

Highest salary in 1933 was $315,000, paid to an unnamed actor for one picture.

Sixty-two in production-distribution received more than $100,000 compensation in 1933; 102 got between $50,000 and $100,000, and 782 received more than $12,000.

Highest compensation during 1933 in exhibition was $94,760. Only four in this branch received more than $50,000 for the year.

[A statistical study of the industry, part of the Rosenblatt report, starts on page 31.]

The studio generals of Hollywood, laboring with the problems created by the Legion of Decency drive for a higher moral standard in motion pictures, were further disturbed Saturday morning when the National Recovery Administration severely and publicly reprimanded them for not having reduced basic production costs to conform with the reduced earning power of product, and for not having made any substantial progress toward elimination of practices responsible for unreasonably excessive salaries and for "star raiding," both of which were said to tend to depress the quality of screen entertainment offered to the consuming public.

Attacking the "star system" as at present "exploited" by producers who have placed inflated values upon a limited number of their executives and artists, thereby creating a "vicious circle of bidding for their services," the NRA charged that "the creatures of the system have turned to plague their masters."

Having spent some six months quietly dissecting the internal business structure of the industry to ascertain the cause and effect of the "evils" of excessive salaries and of the problems of producer-talent relations, Sol A. Rosenblatt, NRA Division Administrator, last week recommended to Administrator Hugh S. Johnson further indefinite suspension of those provisions of the motion picture code which had been proposed to regulate star salaries, star raiding and star employment.

Says No Material Progress Made

Mr. Rosenblatt's report, supplemented by a mass of statistics on compensation paid in all branches, on earnings, corporate structures and whatnot, concludes: "The industry has made no material progress in setting the production side of its house in order."

"Rationalization of production costs," the report emphasized, "remains the essence of the problems in the financial rehabilitation of production."

Stars Win "Moral Victory"

Mr. Rosenblatt observed, however, that "enforced readjustments have already had a salutary effect upon the financial structure of exhibition."

Producers were criticized for having indulged in practices which create an artificial scarcity of talent and force the supposed

(*Continued on following page*)

CALLS STAR VALUE NIL IF 'UNHAPPY'

(*Continued from preceding page*)

values of artists to fantastic figures out of proportion to the reduced scale of earnings established during the recent business deflation.

The stars themselves, however, won a moral victory when Mr. Rosenblatt declared that no salary is too high or excessive if the picture meets with unusual public favor as a result of unusual artistry of the star receiving that salary. Regardless, he would substitute a guaranteed minimum salary with percentage payments for talent.

Indefinite suspension of the provision in the code which would penalize excessive inducements to employees was recommended because the power granted to the Code Authority under this provision is not contemplated under the terms of the National Recovery Act, and, further, the provisions are not capable of effective administration.

Mr. Rosenblatt's recommendations for continued suspension of the clause which would regulate competitive bidding of stars is attributed to his belief that such restraint would be contrary to public interest. Arbitrary power and an increase of unreasonable inducements would result if these sections were put in force, he added.

The study determined that "the intangibles of human talent, not celluloid, constitute the basic ingredients of the entertainment service offered to the consuming public by the industry. The public following established by a director or star is the dominating element of sales appeal."

Development of screen personalities, it was pointed out, was resorted to in an effort to build up a business dwindling from depression conditions, but with no accompanying reduction of tremendous fixed charges.

The star system, according to the report, is responsible for "star raiding." Investigation in Hollywood disclosed that producers have been induced to use every means at their disposal to entice away from other producers those individuals of proved box-office value who are under contract to another producer. Producers lending stars to another company have charged many times the regular salary which the star was entitled to receive from the original employing producer, it was asserted in the report.

Production Costs Increased

All these practices caused increased production costs, it was pointed out. In dealing more thoroughly with the "star raiding" situation, it was found that while the law of contracts provided protection to a producer against offers which another producer might make to induce an actor or actress to breach his or her contract, there was no protection against dealing with temperamental artists who, while under contract, have been offered larger salaries at the expiration of their existing contracts.

"The practice of competitive bidding for stars, which has led to a great deal of mischief in the production division of the industry, is based upon the stuff of which stars are made," said the report. "It appears that the services performed by stars and directors are of such character, and moreover, their temperament is of such character, that complete contentment is necessary to the proper performance of their work. Their value is apparently *nil* when they are 'unhappy.'

"It is a common experience of producers that where offers of increased compensation are made to stars during their present employment, their services become practically worthless to their employers unless their salaries are increased in accord with the competing offer. The mere offer to a star of substantially increased compensation upon termination of his existing contract apparently produces a psychological effect in his work which tends to decrease or to actually destroy the value of his services to his present employer."

SAYS STARS ARE THE PRINCIPAL SALESMEN

"If the movie industry, in a year when it is losing money, must go on paying salaries bigger than President Roosevelt's, there is," in the opinion of the New York "Times," "some comfort in the thought that most of the big pay checks go to the player folk. As a tribe they are notoriously incapable of holding on to money; their popular vogue is like the wind which bloweth where it listeth, and in the long run those huge salaries average down to fairly moderate compensation. They are not the only artists in the trade," concluded the "Times," "but by their drawing power with the public they are its principal salesmen."

"By these actions producers were flying in the face of sound judgment. Business management in every line of commercial activity was drastically reducing operating expenses, including salaries. The combined operation of these trends made it difficult, if not impossible, to adjust production costs to the new era of generally depressed earnings."

Outlining the financial conditions of the larger companies, the report declared that factors contributing to this situation were "a greatly reduced mass audience for screen entertainment by reason of widespread unemployment; great operating losses, due to undoubted over-investment in large-type theatres; 'cut-throat' competition for the services of outstanding screen personalities, resulting in excessive salary ranges, making it difficult to secure economical production."

Readjustments have taken place, the report said, and capital structures have been deflated, while substantial economies have been imposed upon theatre operation, "but no convincing evidence exists to indicate that basic production costs have been greatly reduced."

A statistical study of the industry disclosed, according to the report, that there is a tendency toward an increased ratio of compensation in producing and producing-distributing companies in proportion to increased gross receipts and that the tendency in the industry in producing and producing-distributing companies is for a greater share of salary costs out of gross receipts than is customary in other forms of enterprise, where the ratio of salary costs to receipts generally ranges around 25 per cent.

Creation of an industry committee, either with or without government participation, to investigate, study and report on specific subjects is recommended. This committee, Mr. Rosenblatt suggested in his report, should investigate and make a report on:

"A method for compensating those engaged in artistic, creative, interpretative, directorial, technical, and supervisory capacities on the basis of a minimum guaranteed compensation against a percentage of the receipts of the respective pictures upon which they may be engaged."

It was also suggested that this committee make recommendations for a uniform production cost formula; a uniform production report system; a uniform budget schedule, and uniform salary ranges for classifications of production employments.

It was further proposed that this committee decide whether it would be "desirable, practical, proper and legal to establish a permanent industry commission, with or without government participation, but in any event composed of a representative of producers, and a representative, depending upon the interest affected at any time, of any of the following classes of employees, and restricted solely to such classes, to wit: actors, writers, directors, technicians or supervisors," which might possess with the consent and approval of the industry, among other things, the power

(1) To require all proposed offers of employment to be transmitted to the commission for its approval prior to the same being actually made.

(2) To require all proposed negotiations for employment to be with full disclosure to the commission.

(3) To provide for regulation of salaries in proper cases.

(4) To direct that the services of employees not utilized by the then employing producer may be available upon such equitable terms and conditions as the commission may prescribe, and in a proper case, to other producers.

(5) To make findings and report to the producing company concerned when in the opinion of the commission corporate assets have been wasted by production executives in their employment of any members of the foregoing classes of employees above mentioned.

The report was ordered made in the President's Executive Order of Nov. 27, 1933, which order accompanied the Presidential approval of the NRA's motion picture code. At that time, following a protest by Hollywood talent, Mr. Roosevelt temporarily suspended the code clause on talent raiding and excessive salaries.

The machinery for gathering the material from which Mr. Rosenblatt made his deductions embraced a set of questionnaires, copies of which were distributed Jan. 15, 1934, to 2,000 persons, firms and corporations.

With respect to compensation, it was requested that all information be supplied only with reference to individuals earning an aggregate of $150 or more per week.

The NRA promised that all names would be held in strictest confidence, and, therefore, schedules published in the report appear anonymously, both as to the identity of the companies and the employees.

Information covers activities of 77 separate companies and corporations, including all the large interests. Mr. Rosenblatt said that he felt a representative cross-section of the three industry branches is revealed in the findings, especially since only nine companies represent the bulk of employment above the salary limitation of a $150 weekly minimum which was established as a dividing line between the companies which were and were not required to supply the necessary information. As a result of this limitation, it was necessary that only a few theatre companies in the field answer the questions.

Gross receipts of the 77 companies reporting in all branches totaled as follows:

Year	Gross
1933	$390,967,556
1932	444,646,442
1931	543,190,309
Total for three years	$1,378,804,307

The producing-distributing companies as a unit and the exhibiting companies suffered the

TOP EXECUTIVE PAY WAS $273,596

principal losses in the decline of gross income during the three years, as indicated by the following tabulation.

Type of Companies	Gross Receipts 1933	1932	1931
PRODUCING-DISTRIBUTING	$197,418,377	$209,022,769	$258,815,862
PRODUCING	15,343,757	13,542,747	15,913,545
DISTRIBUTING	6,335,741	5,188,798	8,050,304
EXHIBITING	171,869,680	216,892,126	260,410,597

The capital investment of the 77 companies likewise shrunk considerably since 1931, the report indicating a loss of $152,889,234 in this connection, as follows:

Year	Capital Investment
1933	$345,189,254
1932	360,602,575
1931	498,078,488

The capital investment in 1933 was equal to 88.29 per cent of the gross receipts, as compared with 81.10 per cent of the gross receipts of 1932 and 91.70 of the 1931 gross. Capital investment was divided as follows:

Type of Companies	Capital Investment 1933	1932	1931
PRODUCING-DISTRIBUTING	$ 97,322,632	$ 94,672,768	$189,886,810
PRODUCING	9,170,194	9,757,491	10,411,471
DISTRIBUTING	382,590	286,300	263,800
EXHIBITING	238,313,838	255,886,015	297,516,406

Surplus and surplus reserves of the 77 companies in 1933 were $45,000,000 less than in 1931, having declined as follows:

Year	Surplus and Surplus Reserves
1933	$48,160,904
1932	77,080,737
1931	93,023,825

Surplus and surplus reserves were divided in this manner:

Type of Companies	Surplus and Surplus Reserves 1933	1932	1931
PRODUCING-DISTRIBUTING	$22,086,376	$30,328,360	$19,510,850
PRODUCING	4,238,276	4,976,439	6,184,729
DISTRIBUTING	1,929,572	2,050,231	2,586,511
EXHIBITING	19,906,678	39,725,706	64,741,732

Total assets reported by the 77 companies answering the questionnaire were listed at $667,875,161 at the end of 1933, having shrunk $271,000,000 under their evaluation at the end of 1931. Total assets reported were:

Year	Total Assets
1933	$667,875,161
1932	762,115,547
1931	938,158,321

The bulk of the assets, as is generally understood, is in the exhibition branch, with the producing-distributing companies and producing and distributing units following in the order of their worth. The following compilation is a breakdown of assets reported by each branch:

Type of Companies	Total Assets 1933	1932	1931
PRODUCING-DISTRIBUTING	$180,327,079	$217,094,840	$313,141,517
PRODUCING	21,349,484	19,593,992	19,966,486
DISTRIBUTING	5,210,547	4,114,481	5,393,837
EXHIBITING	460,988,049	$21,312,233	599,656,480

The relation of these assets to the total gross receipts has not changed much in the last three years. Assets in 1933 were equal to 170.83 of the gross of all of the 77 companies, and in 1932 were equal to 171.40, compared with 172.71 in 1931.

The report struck an encouraging note, indicating the beginning of the return to normalcy in listing the net loss for all companies as having been reduced some $21,000,000 during 1933 under the loss of 1932. Profit and loss for all companies follows:

Year	Profit or Loss
1933	—$19,589,393
1932	— 41,364,149
1931	21,459,058

(— Minus sign indicates a loss.)

Both the producing and the distributing companies reported profits for 1933, while the producing-distributing and the exhibiting companies showed losses. A comparison of profits or losses during the three years follows:

Type of Companies	Profit or Loss 1933	1932	1931
PRODUCING-DISTRIBUTING	— $9,481,361	— $26,022,328	$15,154,241
PRODUCING	53,181	— 1,069,069	407,970
DISTRIBUTING	107,678	— 293,541	842,234
EXHIBITING	— 10,268,891	— 13,979,210	5,054,611

(— Minus sign indicates a loss.)

The 77 companies reported 399,215 persons employed in 1933, receiving total compensation of $135,113,135, with an average compensation of $338 per employment—meaning, per engagement. These figures compare with 350,126 and 316,176 employed in 1932 and 1931, respectively, receiving total compensation of $153,093,481 in 1932 and $175,302,105 in 1931.

Some 24,468 clerical, office and service help were paid some $29,211,000 in 1933, representing 7.47 per cent of gross receipts. Actors and actresses, numbering 28,055 got $25,834,000 in compensation, representing 6.61 of the gross receipts for the year.

Supervisors in production were paid $11,766,380. There were 1,621 listed.

Of interest was the reduction of $40,000,000 made in 1933 salaries under total salaries paid in 1931.

The charts found elsewhere in this issue detail the number of individuals employed by the 77 companies, together with individual payrolls for each class and the average compensation per class and per employee, together with a comparison with 1931 and 1932.

287,661 Engagements for Extras

The companies listed 287,661 engagements for extra players in 1933. They received only $2,756,643; 19,363 studio mechanics were paid $9,747,113; 9,538 musicians, received $3,712,477 in 1933, and 370 directors and 289 executives were paid $6,988,930 and $6,799,157, respectively.

Earnings and other data regarding compensation of some 3,800 individuals—listed by numbers, without names—comprise some 110 pages of the 131-page printed report, these individuals receiving a minimum of $150 a week. The individuals are ranked according to total compensation received last year. One company listed "an actor" as having received $315,000 for one picture made in 1933. The next highest paid "artist" was employed at $10,000 per week, but received only $296,250 for the year.

Some 782 persons were listed by producing-distributing companies as having received $12,000 or more in 1933; 102 got between $50,000 and $100,000, and 62 received more than $100,000.

The report showed that the highest paid producing-distributing executive, listed as such, received total compensation for the year of $273,596, of which $104,000 was salary and the remainder "other compensation." The highest paid counsel received $179,599; the highest paid director, $150,000. Top compensation for a writer was $93,541, while the best paid studio manager received $57,183, a composer received $52,416, a supervisor $48,500, a "camera manager" $46,000 and a sales manager $43,200.

The report left little doubt, if any existed, that the large paychecks are mostly all drawn in Hollywood.

Some 923 persons made less than $2,000 in 1933.

Reports of exhibiting companies showed the highest compensation to be $94,760, of which $24,500 was salary, the remainder "other compensation," and which was paid to a president. Top compensations paid other exhibition officials included $55,109, to "a director of radio"; $44,681 to a zone manager; $36,750 to a lawyer; $26,887 to a music director and $20,192 to a theatre manager. Only four persons received more than $50,000 for the year in this group.

The figures disclose that there is by far more press agenting than truth in many of the stories of fabulous Hollywood salaries. Few artists received a full year's work at their agreed upon weekly stipend. Cases demonstrating the gap between weekly salaries and annual compensation are numerous, especially among those listed in the lower annual compensation brackets. Some carried at $10,000 a week made but one week's pay, while one actor with a reputed weekly salary of $5,000 received throughout all of 1933 but one day's pay.

Income Taxes and Other Costs

Furthermore, the report pointed out, those who made large sums were also subject to heavy income taxes which materially reduced their net earnings, and it is wellknown that much of an actor's earnings is expended for what in other industries would be called business costs, such as wardrobe, managers, agents, press representatives and the like.

Distributing companies listed only 32 executive employees receiving in excess of $150 in 1933. It is assumed that the dozens of others earning above that figure in distribution were listed under producing-distributing company returns.

Mr. Rosenblatt prefaced the 110-page listing of salary payments made during 1933 to individuals who received upwards of $150 a week, with an elaborate thesis on (1) the general financial problems of the industry; (2) the specific production problems embraced within excessive salary payments and "star raiding"; (3) an analysis of the fundamental characteristics of production and talent; (4) the "Star System" of selecting actors, directors, technicians and other so-called creative talent; (5)

(Continued on page 27)

ALADDIN'S LAMP IN THE MOVIES

"There's something obviously irrational and unsound in the manner in which a system of reward for services is being conducted in the film industry," commented the New York Daily Mirror. "Until the Rooseveltian era the question of 'a man's earnings was sacrosanct, and no agency dared look into it. Remember how the bank presidents put their backs up when their salaries and 'bonuses' were probed —and how quickly they put them down when the unfairness and the downright injustice of their earnings was discerned? Well, the same thing is going to happen with movie salaries and justly so!" warned the "Mirror."

SCREEN GUILD PLANS PROGRAMS FOR RADIO

MPTOA Protests Plan for 13 Screen Writers to Do 13 Radio Plays with Film Stars

With radio broadcasting serious competition with the motion picture, an industry organization is actively assisting the broadcasters.

The Screen Actors' Guild, an organization of motion picture stars and feature players, of which Eddie Cantor is president, is planning to sell a series of radio programs to an advertiser for a nationwide chain broadcast.

The Screen Actors' Guild plan is for 13 wellknown writers in the Screen Writers' Guild to write 13 radio plays to run 25 minutes each. These sketches will be cast with leading film stars from the Screen Actors' Guild, the program to be sold to an advertiser for a 13-weeks' broadcast and the proceeds to go to the two guilds. The actor receives no compensation for his services and the identical type of entertainment which exhibitors try to sell in their theatres will be given without any charge during theatre hours with the same players over the radio.

"Coming at this time when the motion picture industry is beset by boycotts, hot weather, weak pictures, outdoor amusements and other forces to lessen attendance, this seems to us an unbusinesslike, unfair and unreasonable plan to undermine theatre attendance," the Motion Picture Theatre Owners of America stated officially this week. "Many patrons of established motion picture theatres whose film rentals pay the star salaries, will remain at home to hear these stars and radio plays for nothing rather than go and pay admission to the theatre and hear the same star do the same or similar 'stuff.' How can *we* sell such entertainment, stars and personalities if the advertiser subsidizing the performance *gives it away* for nothing?

"Prompt and strong action should be taken by theatre owners to protest and prevent such broadcasting. Write or wire the Screen Actors' Guild and let them know how you feel; protest to the stars and studios against such unfair competition. Do it now, before it gets underway in order that you may not have to regret not doing it later on."

Zukor Coordinating Studio and Home Office

Adolph Zukor, president of Paramount Publix Corporation, arrived in New York from Hollywood early Tuesday morning and immediately went to work on what he described as an effort to coordinate Paramount's studio activities with the home office and to lend aid to the corporation's financial reorganization.

Mr. Zukor's arrival was coincident with an authorization issued in New York late last week by Federal Judge Alfred E. Coxe to the Paramount trustees in bankruptcy to retain the law firm of Root, Clark, Buckner & Ballantine as counsel in the reorganization proceedings under the new bankruptcy laws and, in addition, to retain special counsel for other legal work in Chicago, Los Angeles and other cities.

Universal Shows $31,000 Profit

Universal Pictures Company, Inc., and its subsidiaries, last week reported a net profit of $31,001 for the six months ending April 28. The statement shows a gain of approximately $633,256, the company reporting a loss for the same period in 1933 of $602,255.

Actually, the company states, the net operating profit was $199,609, but $158,608 was written off as a loss on settlement of notes receivable with a bankrupt theatre estate and $10,000 in closed banks.

Mississippi Exhibitors Form an Association

A group of exhibitors met last week at Jackson, Mississippi, for the purpose of establishing a permanent, statewide theatre organization, to be known as the Motion Picture Theatre Owners of Mississippi. R. X. Williams, Jr., of Oxford, was elected president.

Other officers are: J. E. Alford, McComb, first vice-president; J. A. West, Louisville, second vice-president; W. E. Elkin, Aberdeen, secretary-treasurer. Approximately 50 theatres were represented at the meeting.

Committees named are as follows: Legal, W. E. Elkin, J. T. Sandford, J. A. West; resolutions, Mrs. J. B. DeVoto, H. W. Evans, W. S. Tyson; press and publicity, W. E. Elkin, J. E. Alford, Frank Foresman.

Will Hays Returns to New York from Coast

Will H. Hays, president of the Motion Picture Producers and Distributors of America, returned to New York on Wednesday by airplane from Hollywood, where he supervised, with Joseph I. Breen, his assistant, the launching of the industry's new plan of self-regulation to raise the moral standards of motion pictures.

Mr. Hays said that Mr. Breen's new censorship powers already had accomplished many reforms, with a staff enlarged by six new assistants. He praised Martin Quigley's article on "The Legion of Decency" in Motion Picture Herald July 21.

GFFA Files in Bankruptcy

The Gaumont-Franco Film Aubert Corporation, one of the most important producing and exhibition firms in France, this week filed a petition in bankruptcy in Paris before the Tribunal of Commerce. The corporation controls more than 40 theatres.

Hays Defended by Terre Haute Star

Out in Terre Haute, Indiana, there remains still a certain calm friendliness of the sort that so long ago inspired that homely verse of James Whitcomb Riley's with the refrain, "The little town of Tailholt is good enough fur me." And now we find the editor of the Terre Haute "Star," with just a touch of local pride and loyalty, rising to make remarks concerning Mr. Will Hays and the Decency Campaign, thus:

"When the correction of any abuse is delayed overly long, it generally takes the least desirable method to effect final adjustment. Sentiment appears and runs to excesses. Innocent victims are made to suffer as the pendulum swings to an extreme. We have the current example in the movie boycott.

"There is no brief for the movie producers who have ladled out crime in romanticized cloak and give vice a mantle of decency. They have been told often that there would be a rebellion against an unbalanced diet of such pictures. They were unable to read the writing on the wall and refused to listen to the one man whom they hired to censor their pictures, Will H. Hays.

"There is the rankest injustice in the cry that goes up from some quarters for Mr. Hays' removal. We can only believe that the movie boycott has reached the stage of being mob action in some quarters when they demand Mr. Hays as a victim. Excellent testimony to this assumption is given by Marlen Pew in his department in *Editor & Publisher*.

"'To my certain knowledge,' writes Pew, 'for I have studied the situation independently in Hollywood and read the rules written to govern the making and distribution of motion pictures, Will H. Hays had established a code for the picture makers which would fairly conserve decency according to the American standard, but Hollywood directors for years have flouted their own rules, though warned time and again that some day there would be disastrous reactions. If ever a prophet could say "I told you so," it is Mr. Hays in this dark movie hour. Be it said to his credit that he took the slurs of his critics and played "goat" with conspicuous fortitude, but kept on trying to compel the motion picture industry to accept the spirit as well as the rules of the association of which Mr. Hays has been misnamed "Czar."'

"This is an excellent tribute to the man whom most of us in this section of Indiana and Illinois know as a neighbor. That criticism of him in the present situation is unjustified is given further evidence in the fact that the producers now are accepting the code which Mr. Hays laid down four years ago, as their rescue from a bad situation."

Fox Metropolitan Reorganizing Asked

Bondholders of Fox Metropolitan in New York late last week further complicated disposition of the 87 theatres in the circuit by filing a petition for reorganization under the new bankruptcy laws, thus, temporarily, at least, halting any immediate possibility of sale of the houses to the combined Loew-Warner group.

Ultimate acquisition of the circuit by Loew and Warner appeared to be certain earlier last week as a result of an agreement reached with the bondholders' committee for purchase of the circuit's bonds deposited with it for approximately $4,000,000.

THE CAMERA REPORTS



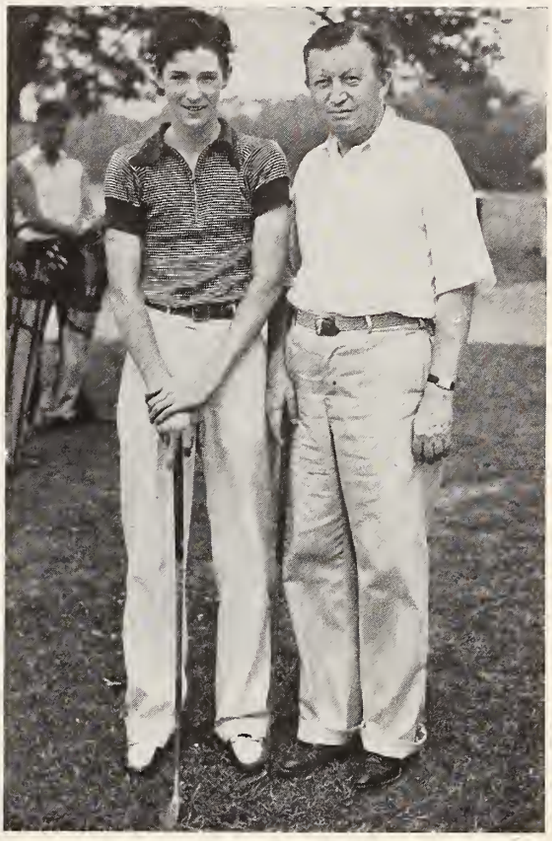
HOMEWARD BOUND. From Newark Airport and a European vacation, and both returning to work as well, since Lou Brock is an RKO Radio associate producer and Mrs. Brock, who is Helen Collins, appears in pictures for the same company.



COMEDIAN. Is Will Mahoney, stage-famous, set to appear in Educational short comedies.

TANGOIST. Is Carlos Gardel, Argentinian, in Spanish films in the East for Paramount.





PAPA GETS A LESSON. "Papa" in this case being Charles C. Pettijohn, executive of the MPPDA, and teacher being Charles, Jr., who at 15 has hooked several scholastic golfing honors to his belt. The home field is the Westchester Country Club.



AN INTERESTED VISITOR. Was Mary Pickford recently on the set at the United Artists Studio, where she chatted with Anna Sten, young star from Soviet Russia, and Fredric March, in the opposite lead, as the two were at work on "We Live Again," the picturization of Leo Tolstoy's famous novel, "Resurrection."



AT LONDON PREMIERE. Arthur Dent, at right, managing director of Wardour Films, Ltd., major English distributing company, and Richard Tauber, famous European tenor, at the midnight premiere of "Blossom Time," in which British International film Mr. Tauber stars. The showing was at the Regal.



HENRY VIII. Otherwise, and more properly, known as Charles Laughton, English actor, as he arrived recently in Hollywood with Mrs. Laughton to appear in "The Barretts of Wimpole Street" for Metro-Goldwyn-Mayer.



O.H.M.S. But a little out of routine, as officers of the British Cruiser Norfolk visited the Warner studio and were greeted by Joe E. Brown.



NEW SLANT. As imparted to Dolores Del Rio by the still photographer. The Warner player has been signed to a long term contract as a result of her work in several pictures.



THEY GOT THEIR SHOTS. And dressed for trouble were these two Universal Newsreel cameramen, Mervyn Freeman and John McHenry, as they took up their positions with a National Guard squad during the thick of the rioting which accompanied the recent San Francisco strike. Gas masks, steel helmets and bullet-proof vests are their protection.



LET IT RAIN. Is the thought expressed in the attitude of Roger Pryor and Heather Angel, as, blissfully unaware of the downpour, they indulge in "Romance in the Rain," a forthcoming Universal film.

LEGION AIMED AT UNCLEAN FILMS, NOT AT INDUSTRY, SAYS LEADER

Archbishop McNicholas Says Public Opinion Has Many Advantages Over Censorship; Cancellation System Argued

Public opinion of millions of Americans aroused to a consciousness of the dangers of salacious motion pictures and to take individual action against them, rather than censorship or destruction of the industry, is the sole purpose of the Legion of Decency.

This official statement of the movement will be made in the August issue of the *Ecclesiastical Review,* by the Most Reverend John T. McNicholas, O.P., D.D., Archbishop of Cincinnati, and director general of the Legion as chairman of the Episcopal Committee on Motion Pictures, in his first published expression on the movement.

The church campaign brought these additional new developments this week:

Controversy developed over the privilege of cancelling pictures on moral grounds.

The Catholic News expressed the fear that the crusade is in danger of becoming unworkable through the activities of "notoriety seekers."

The Association for the Preservation of the Freedom of the Stage and Screen was working to line up religious and "free speech" opposition to the movement.

Protestants started their campaign to enlist 35,000,000 churchgoers.

All stories and scenarios will be passed on first by Joseph I. Breen's Production Code Administration in Hollywood.

Harry Warner charged Cardinal Dougherty, of Philadelphia, with un-Americanism for saying "it is a sin to go to the theatre."

Dr. A. H. Giannini decided to withhold production loans until the scenario is approved by Mr. Breen's board.

Senator Lonergan asked NRA to check "bad movies."

"A loyal Catholic people, as well as many other groups of different religious beliefs, convinced of the urgent necessity of a clean and wholesome screen, are registering their protest by staying away from theatres," said Archbishop McNicholas in his *Ecclesiastical Review* article. "This has been done, not to destroy an industry, nor to ruin the business of exhibitors, nor to lessen opportunities for wholesome amusement, but, in the interest of the general good of society, to secure the assurance that only clean pictures would in the future be exhibited."

The Archbishop explained that at the Cincinnati meeting of Bishops, June 20-21, the Episcopal Committee was assured by the industry's representatives that henceforth the production code jury would be in New York and that its members would consist of the company presidents in the Motion Picture Producers and Distributors of America, thereby doing away with the jury in Hollywood, "the weakest provision" of the production code.

"The Bishops were pleased to learn of this change," said Archbishop McNicholas. "But, mindful of the broken promises of the past, the Bishops did not overestimate the value of the new assurances given.

"The struggle, therefore, is not over. Public opinion must now be aroused and sustained everywhere as the strongest barrier against the immoral cinema. Public opinion, if governed by good sense and relentless in its opposition to the evil motion picture, has many advantages over censorship. It is to be hoped that the industry will be faithful to its promise—not to produce objectionable pictures.

"It may be well to make clear that the Church is not asking for a solemn type of picture that gives no real amusement and no opportunity for a hearty laugh.

"The producers and distributors who through their delegates met the Bishops at their recent conference represented 90 per cent of the motion picture production of the country. Assuming that this organized industry will keep its word, there is still the danger that the other 10 per cent of production may resort to an output that is cheap and immoral. If this should happen, our people will be on their guard to stay away from theatres showing the films produced by this 10 per cent of the industry.

Pettijohn vs. Steffes on Cancellations

While exhibitors were starting to take advantage of the distributors' offer permitting cancellation of pictures released prior to July 15, W. A. (Al) Steffes, head of Allied in the Northwest, and C. C. Pettijohn, of the Hays organization, were arguing over its possible effect in creating local censorship.

Mr. Steffes holds that the fact an exhibitor must have an organized protest from his community in order to obtain a cancellation may result in a censorship board in every hamlet. Mr. Pettijohn replied that the Legion does not issue a national "list," and that the distributors' purpose was to help the sincere exhibitor who might be faced with an actual protest on moral grounds actually existing in his community.

Allied of Wisconsin charged the cancellation privilege was not working out.

Scores "Notoriety Seekers"

At the same time that "free speech" advocates were meeting in New York to organize opposition to the crusade, the *Catholic News* warned that notoriety seekers threaten to make the whole movement unworkable, if not ridiculous, by distorting the purposes with the cry that it is designed to bring censorship.

The Association for the Preservation of the Freedom of the Stage and Screen compared the film boycott crusade to the prohibition movement.

The Federal Council of Churches started to send Legion of Decency pledges to 35,000,000 Protestants, and the Interfaith Committee of Catholics, Jews and Protestants in New York decided on a house-to-house canvass to enlist 3,000,000.

Mr. Breen this week gave certificates of approval to the following new features: "Man with Two Faces," "Dames," and "Dragon Murder Case," Warners; "Affairs of Cellini," "Bulldog Drummond Strikes Back" and "Last Gentleman," Twentieth Century; "Girl from Missouri," MGM; "Ransom—$1,000,000," Universal; "Name the Woman," Columbia; "Now and Forever," Paramount; "Servants' Entrance," Fox.

While agreeing with Postmaster General Farley, who was a luncheon guest at the Warner coast studio, that pictures should respond to public sentiment, Harry M. Warner charged that Cardinal Dougherty, of Philadelphia, is "un-American" in his attitude toward pictures, because the Cardinal said "it is a sin to go to the theatre."

Dr. A. H. Giannini, in New York from Hollywood, said the "cleanup" movement will bring many benefits to the industry.

Reformers, "selecting the wrong place to

Catholic "News" Warns of Notoriety Seekers Raising Cry of Censorship; Breen to Judge All Stories and Scenarios

fight," could better throw their support to meritorious and unusual pictures so that it would be at least moderately profitable to exhibitors to show them rather than to demand elimination of block booking as a means to film betterment, in the opinion of Arthur L. Mayer. Mr. Mayer, operator of the Rialto theatre in New York, and formerly advertising director of Paramount Publix, expressed himself in detail in a four-page article in last week's *Liberty* Magazine, with its announced 2,191,678 readers.

"I believe there is no exhibitor who does not greatly desire to be numbered among the socially useful members of his community. I think most exhibitors would make heavy personal sacrifices to forego showing shabby, meretricious or salacious pictures," said Mr. Mayer.

"The reason they do not do so is unrelated to any trade practice—it is because the public has thus far been completely indifferent to pictures which failed to conform to the accepted canons of public entertainment."

Exhibitor Challenges Mayer

Questioning Mr. Mayer's conclusions was Joe Crivollo, operator of the Majestic Theatre, Springfield, Ill.

"It is regrettable," wrote Mr. Crivollo, "that the wide-spread circulation of *Liberty* is placed at the disposal of Mr. Mayer that he might counteract the efforts of the Legion of Decency with the alibi that the public demands the type of motion pictures that are being produced and that Hollywood is simply answering the demand."

The Authors' League of America, in a statement regarding the Decency Campaign, deplored the "intemperance, hysteria, injustice, and in some cases outright falsehood which characterizes certain expressions of this protest."

"Earnest and aggressive action by the government," by giving the NRA full power to check socalled "bad" pictures, was urged by Senator Lonergan (D.—Conn.).

In the field, the following developments were reported:

Independent exhibitors at Boston demanded the resignation of Will Hays.

Rev. Russell Sullivan, Boston, Cardinal O'Connell's aid, charged on the radio that screen actresses teach indecency to children.

Jules Michael, of the Buffalo MPTO, defended Will Hays, charging distributors with lack of cooperation the last four years.

The Chicago Legion enrolled 500,000 Catholic women to campaign against theatres.

Detroit Catholics started using "We Demand Clean Movies" stickers on autos.

Newark's Catholic Diocese joined the crusade.

Jewish rabbis in New York were organizing members of their faith.

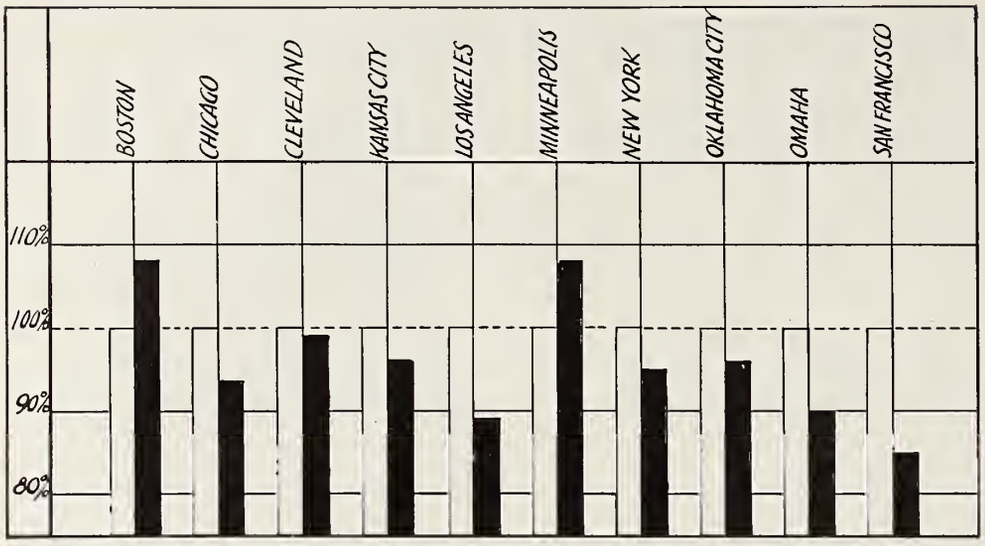
The Legion in Brooklyn enrolled 50,000 Catholics.

Rev. Alvin Hause, Kansas City minister, charged "movie filth" with having caused the drought and crop destruction.

Lutherans of Missouri joined the campaign.

The Missouri Daughters of the American Revolution indorsed the move.

Some 300,000 St. Louis Catholics signed Legion pledges.



The chart, based on Motion Picture Herald's tabulation of box office grosses, compares the business done in each of ten key cities during the four-weeks period from June 23 to July 14, 1934, with the receipts from the same cities for the corresponding period in 1933. In each city, the 1933 figure is taken as 100 per cent.

STUDIO CONTACT UNIT IS NAMED BY MPTOA

Vincent Chairman of Committee, Including Wilby, Beatty, Hoblitzelle, Walsh, To Report

The Motion Picture Theatre Owners of America this week set up its production contact committee as a channel for relaying to the studios public reactions and the frank opinions of local exhibitors to various types of pictures, personalities, scenes and dialogue. The committee, proposed at the MPTOA convention in Los Angeles in April of this year, will commence its duties at once.

Walter Vincent of the Wilmer & Vincent circuit, New York, is chairman of the committee, which has for its members R. B. Wilby, president of Valatenga Theatres, Atlanta; E. C. Beatty, general manager, Butterfield Theatres, Detroit; Karl Hoblitzelle, president, Interstate Circuit, Dallas, and Morgan A. Walsh, general manager of the Redwood-Midland Circuit, San Francisco.

Comment Not To Be Published

"This is not a publicity 'gag'," said the MPTOA bulletin. "In order to insure frank and specific reports, naming the pictures, scenes, stars, players, directors and others referred to, without fear of arousing ill-will or reprisals, and to avoid any inclination to 'paint a picture' rather than accurately report facts, the comment received from exhibitors who volunteer for this work will not be published. The original reports in each instance will remain in our files; the transcript forwarded to the studio will be identified by a number only."

The responsible heads of the studios are keenly interested in having this project established, the MPTOA said, and the MPTOA considered it particularly important now, when studios are "changing their course into uncharted fields," that they can know promptly and reliably the audience reaction to their new pictures.

One studio executive explained that he received intermittent expressions from exhibitors, frequently colored by passing through several hands before the comment reaches the studio, sometimes unreliable because the exhibitor sought to "paint" a picture instead of giving a frank and impartial statement of facts, and sometimes mere soap-box oratory from a professional organizer.

"The box office returns do not always tell the whole story nor tell it accurately," the MPTOA bulletin said. "Pictures that draw well because of star names or an intriguing title or exploitation sometimes leave the audience cold and dissatisfied, if not actually resentful or disgusted. On the other hand, some pictures with a light drawing power immensely please the paying customers who do come.

Henry K. Davis Dead; Was Paramount Referee

Funeral services for Henry K. Davis, 58, federal referee in bankruptcy of Paramount until he withdrew a few months ago, will be held Saturday at 10 a. m. from Fordham Manor Reformed Church, New York. Mr. Davis died of pneumonia Wednesday.

Mrs. Arthur Dent Dies

Mrs. Arthur Dent, wife of the sales manager of British International Pictures, died suddenly in London Tuesday following an operation.

Acquire Pabst Film

George P. Quigley and Richard E. Beck have purchased G. W. Pabst's "The Mistress of Atlantis," by the European director.

Artists Shy From Exclusive Contract

By JEANETTE MEEHAN

A new tendency among artists to shy from the exclusive long term contract with one studio is fast changing the aspect of the studio talent rosters in Hollywood.

An inclusive checkup reveals approximately sixty stars, directors and featured players, among them some of the biggest money names in the business, who hold independent contracts with two or more studios, or who prefer only picture-to-picture contracts.

Privilege of Story Selection

The consensus among Hollywood's talent indicates explicitly their belief in the advantages of the new semi-freelance setup which usually gives the artists privilege of story selection. Claudette Colbert, for instance, under contract to Paramount for several years, has just made what is called her most successful picture, "It Happened One Night," under the direction of Frank Capra at Columbia.

Of Paramount's talent, those under contract for a certain number of pictures or privileged to negotiate themselves for outside pictures include: George Raft, Bing Crosby, Mae West, Jack Oakie, W. C. Fields, Pauline Lord and Joe Penner. Gary Cooper has contracts with Paramount and Sam Goldwyn; Claudette Colbert with Paramount and Universal; Carole Lombard with Paramount and Columbia; Herbert Marshall with Paramount and MGM; Charles Laughton with Paramount and MGM; Constance Bennett with Twentieth Century and MGM; Gloria Swanson with MGM and Goldwyn; Loretta Young with MGM and Twentieth Century; Frank Lloyd with MGM and Fox; Gregory LaCava with Twentieth Century and MGM; Fay Wray with Twentieth Century and Columbia; Gene Raymond with Columbia and Jesse L. Lasky; Edmund Lowe with Universal and Fox; Frank Tuttle with Paramount and Fox; Raoul Walsh with Fox and MGM; Leslie Howard with Radio and Warners; Eddie G. Robinson with Warner and Paramount; Boris Karloff with Universal and Columbia; Zasu Pitts with Universal and Radio; Fredric March with Twentieth Century and Goldwyn.

For Stipulated Number of Films

Those under contract for a stipulated number of pictures are:

At MGM: Maurice Chevalier, Evelyn Laye, Louise Fazenda, Robert Z. Leonard, Paul Sloane, George Cukor, Tay Garnett, E. H. Griffith.

Columbia: Lewis Milestone, Howard Hawks, Nancy Carroll, Grace Moore, John Mack Brown, Victor Schertzinger.

Fox: David Butler, Erik Charell, Charles Farrell, Victor McLaglen.

Radio: Margaret Hamilton, Miriam Hopkins.

Warner: Paul Muni, Frank Borzage, Josephine Hutchinson, John Halliday.

Universal: Bela Lugosi, Chester Morris, Russ Columbo.

Twentieth Century: Paul Kelly.

Monogram: Edgar Kennedy, Robert Armstrong.

Frank R. Tate Dead

Frank R. Tate, 74, theatre builder, and pioneer in St. Louis, died at his home this week. His first theatre was the Columbia, opened in 1898. In 1912 he owned a circuit of theatres. He built the first film house in St. Louis, in 1906.

NRA SCHEDULES CODE COST SHARES FOR PRODUCTION AND DISTRIBUTION

Production and distribution companies in the industry are to be assessed from $6 a month to $20,000 annually for support of the Code Authority, it was disclosed in Washington this week by the Recovery Administration. Warner, Paramount, MGM, Fox, United Artists and RKO are scheduled for assessments of $20,000 each, Universal and Columbia for $15,000 each.

Independent producers in Group One, the NRA revealed, in making public its schedule submitted for approval by the Code Authority, will pay from $600 to $1,500 annually each, with Monogram assessed at $1,500, Majestic and Mascot $900 each, the others $600 each.

Independent producers, in Group Two, are listed for $20 each per month, as are "miscellaneous importers, exporters and producers."

Most independent exchanges are scheduled at $6 a month, at $12, $18 and $24, and a few at $36.

Criticisms of the schedules are to be received by Mr. Rosenblatt up to August 6.

PRODUCERS—GROUP 1

	Per Mo.	Per Year
Monogram Pictures Corporation.	$125	$1,500
Majestic Pictures Corporation...	75	900
Mascot Pictures Corporation....	75	900
Liberty Pictures	50	600
Invincible Pictures	50	600
Chesterfield Motion Picture Co..	50	600
Walt Disney Productions.....	50	600
Educational Film Corporation...	50	600
International Newsreel Corp.....	50	600
Sol Lesser	50	600
Movietone News	50	600
National Screen Service.....	50	600
Pathe News	50	600
Hal Roach	50	600
Charles Rogers	50	600
Van Beuren Company.....	50	600
	$925	$11,100

INDEPENDENT PRODUCERS (GROUP 2) WHO SIGNED THE CODE

H. W. Auten, Chester Beecroft Productions, Wm. Berke Productions, Bray Pictures Corporation, Charles Chaplin, Cinelog Corporation, Elmer Clifton Productions, Warren Doane, Douglas Fairbanks Productions, F. & M. Stageshows, Futter Corp. Ltd., General Film Productions, Ltd., Edw. Halperin, Hollywood Pictures Co., Ideal, General Layman, Lou Lewens, Harold Lloyd Pictures Corp., Moser & Terry, Premier Attractions, Raspin Productions, Remington Productions, Grantland Rice, Screenart, Wm. Sistrom, West Coast Service Studios, W. A. Films, Chenowith Film Co. (Omaha), Nelson Edwards (Baltimore), Lang Film Co., Lynn Shores, Mentone, National Cinema Service (St. Louis), Olympia Macri Productions, Photocrom, Strickland Industrial. Also in Group 2 the following:

MISCELLANEOUS IMPORTERS, EXPORTERS AND PRODUCERS

National Screen (Hollywood), Ameranglo, Principal Distr. Co. (Hollywood), Amity Pictures, Astor Pictures, Celebrity Pictures, Edited Pictures, Educational Pictures, Empey, Far East Film Co., Olympia Macri Excelsior, Gaumont, World-Wide Pictures, Inc., German-American, Paul Goldman, Ideal Sound Studios, Mayfair, Modern Film Sales, UFA, Wm. Vogel, W. Von Bechtalshein.

BREAKDOWN OF CODE COSTS ON "INDEPENDENT" PRODUCERS, DISTRIBUTORS AND EXCHANGES

	Per Mo.	Per Year
16 Producers in Group 1.	$ 925	$11,100
57 Producers in Group 2 to pay $20.00 per mo..	1140	13,680
Independent or State Right Exchanges.....	1320	15,840
		$40,620

GROUP 2—57 at $20 per month
$ 1,140 per month
13,680 per year

PROPOSED ASSESSMENT OF INDEPENDENT EXCHANGES

	Per Month
Standard Film—	
Buffalo	$12
Albany	6
Affiliated Producers—	
Atlanta	6
Charlotte	6
New Orleans	6
A. C. Bromberg—	
Atlanta	6
Charlotte	6
New Orleans	6
National Screen—	
Atlanta	6
Boston	18
Chicago	12
Dallas	6
Los Angeles	6
Minneapolis	6
Seattle	6
New York City	36
Savini Films—Atlanta	6
Amity Pictures—Charlotte	6
American Feature Film Co.—Boston.....	18
Cameo Screen Attractions—Boston.....	12
Franklin Productions, Inc.—Boston.....	18
Hollywood Films Corp.—Boston.....	18
Hub Film Exchange (J. Myers)—Boston...	6
N. E. Film Exchange (Jeffrey)—Boston....	6
Ace Films—Buffalo	6
Hollywood Films—Buffalo	12
Capitol Film Exchange (Ellman)—Chicago	12
Griever Productions—Chicago	12
B. N. Judell—	
Chicago	12
Indianapolis	6
Milwaukee	6
St. Louis	6
Security Pictures, Inc.—	
Chicago	12
Indianapolis	6
Milwaukee	6
Capitol Film Exchange—Minneapolis	6
Celebrated Film Exchange—Minneapolis..	6
Elliott Film Co.—Minneapolis	6
Ideal Pictures Corp.—Minneapolis	6
Majestic Pictures Co.—Minneapolis	6
Monogram Pic. Corp. of Minn.—Minneapolis	6
Majestic (Silverman)—Okla. City	6
Monogram (Okla. City) (Davis)—Okla. City	6
Square Deal Film Exchange—Okla. City...	6
Capitol Pictures—Omaha	6
Security Pictures—Omaha	6
Midwest Film Distributing Corp.—Omaha.	6
Capitol Film Exchange—Philadelphia	12
Gold Medal Film Co.—Philadelphia.....	12
Interstate Film Co. (U)—Philadelphia....	24
Majestic—Philadelphia	12
Masterpiece Film Attractions—Philadelphia	12
First Division Exchanges, Inc.—Philadelphia	12
Oscar Neufeld—Philadelphia	6
Peerless—Philadelphia	6
Preferred—Philadelphia	12
Hollywood—Philadelphia	12
Graphic Exchanges, Inc.—Detroit	12
Bill Hurlbut (Majestic)—Detroit	12
Monarch Pictures Co.—Detroit	12
Big Feature Rights Corp.—	
Indianapolis	6
Louisville	6
Associated Film Distributors—Kansas City.	6
Majestic & Security Pictures—Kansas City.	6
Midwest Film Distributors, Inc.—Kansas City	6
All Star Features—Los Angeles.....	12
Co-Operative Film Exchange—Los Angeles	12
Far West Film Exchange—Los Angeles....	12
Home State Film Co.—Little Rock.....	6
Advance Films—Milwaukee	6
Celebrated Players Film Corp.—Milwaukee	6
Midwest Film Co.—Milwaukee	6
Majestic of W. Penn.—Pittsburgh.....	12
Monarch Films—Pittsburgh	12
Monogram Pictures, Inc.—Pittsburgh.....	12
Pinkney Film Service—Pittsburgh.....	12
Star Film Exchange—Portland	6
Majestic Pictures—St. Louis	12
Premier Pictures Corp.—St. Louis	12
Progressive Pictures Corp.—St. Louis.....	12
Consolidated Film Exch.—Salt Lake City..	6
Majestic Pictures—Salt Lake City.....	6
Aztecs Film Distr. Co.—San Antonio.....	6
Cooperative Film Exchange—San Francisco	12
International Film Exch.—San Francisco...	12
Majestic Pictures—San Francisco.....	12
Majestic Film Co.—Seattle.....	6
Natl. Film Exchange, Inc.—Seattle.....	6
Interstate Film Co. (U)—Wash., D. C....	12
Liberty Film Exchange—Washington, D. C.	6
Majestic Pictures—Washington, D. C.....	6
Preferred Pictures—Washington, D. C.....	6
Trio Productions, Inc.—Washington, D. C.	6
Monogram Pict. Corp. of Ohio—	
Cleveland	12
Cincinnati	12
Majestic Pictures—	
Cleveland	12
Cincinnati	12
Mauley & Brown, Inc.—Cleveland.....	12
Selected Pictures Co.—Cleveland.....	12
Adams Film Exchange, Inc.—Dallas.....	12
Independent Film Distributors—Dallas.....	12
Majestic Pictures Co., Inc.—Dallas.....	12
Distinctive Screen Attr'ns.—Denver.....	6
Harry Marcus—Denver	6
Sheffield Film Exchanges—	
Denver	6
Salt Lake City	6
Portland	6
Seattle	6
General Pictures Exchange—New York City	24
Arthur Greenblatt, Inc.—New York City..	24
Hollywood Film Exchange—New York City	24
Majestic (Capital)—New York City.....	36
Marcy—New York City.....	24
New Era—New York City.....	24
Principal Film Exchange—New York City..	24
Syndicate Film Exchange—New York City.	24
First Division Exchanges, Inc.—	
New York City	36
Albany	6
Buffalo	12
Boston	18
Philadelphia	12
Washington	6
Pittsburgh	12
Cleveland	12
Cincinnati	12
PER MONTH	$ 1,320
PER ANNUM	15,840

CODE AUTHORITY'S RULING MADE FINAL

Rosenblatt Invokes Self-Regulation Phase of Executive Order; Denies Review Petition

The self-regulation interpretation of the Executive Order appended to the motion picture's NRA code was invoked for the first time recently by Division Administrator Sol A. Rosenblatt when he denied a petition of Jefferson Amusement Co., Victoria, Texas, for a review of a final decision by the Code Authority in an overbuying case decided against Jefferson, it was disclosed this week. The Authority later received three petitions for rehearings.

Mr. Rosenblatt's denial for a review of the Code Authority's findings establishes a precedent under which the decisions of the industry's governing body in individual cases are recognized as absolutely final.

A review of the Code Authority's findings had been sought by Sol E. Gordon, chairman of the board of Jefferson Amusement, on the ground that the President's Executive Order accompanying the code provides for a review and, if necessary, disapproval of any action taken by the Code Authority or committees appointed by it on the part of the National Recovery Administrator.

Cites Johnson's Interpretation

Mr. Rosenblatt, in denying the petition for a review, cited the interpretation of the Executive Order by General Hugh S. Johnson, NRA Administrator, Dec. 9, 1933, "construing the provisions of the order as not containing any right of appeal in individual cases."

It was lack of this interpretation, made after considerable disagreement between industry leaders and the Administration, which caused member companies of the Motion Picture Producers and Distributors of America to threaten to withhold their signatures from the code on the grounds that the Executive Order, as it then stood, deprived the industry of self-regulation.

Jefferson Amusement Co. is seeking a rehearing of its case by the Code Authority, the petition for which was to be heard late this week. This petition states that the company was not aware of the administrator's interpretation of the Executive Order refusing appeals to him in individual cases. However, the petition charges that such an interpretation is invalid "because no one has any right or power to change, alter or modify the provision of said Executive Order, except the President himself."

Says "Right to Buy" Recognized

The petition further declares that the Code Authority findings and the method of relief granted the complainant in the overbuying case constitute a recognition by the Authority of the "right to buy" and, in effect, result in incorporating the "right to buy" in the code. This principle was rejected last year when the code was drawn.

The Code Authority was confronted with still another problem this week in the form of a suit against major distributors filed in U. S. district court, Lincoln, Neb., by owners of three theatres in small Nebraska towns, for damages aggregating $156,000, for alleged violation of the anti-trust laws by enforcing zone agreements. The claim is made that the zoning agreement is being enforced in spite of an injunction obtained in 1930 against the zoning agreement set up by the Omaha Film Board.

Local Board Personnel to Stay

No changes will be made in the personnel of local clearance and zoning boards, the Code Authority indicated this week. Clearance and zoning activities will be resumed November 1, at which time the summer vacations of the boards will come to a close. Grievance boards will continue to function throughout the summer.

Final determination of appeals on 21 cases were announced last week by the Code Authority. Of these, eight were clearance and zoning cases, five concerned reduced admissions, five overbuying charges, two certifications to the Code Authority and one case referred back for rehearing to the local grievance board.

Among the most important decisions was that in the case of Lichtman Theatres of Norfolk, Va., against existing clearance granted theatres in Norfolk. The local board ruling was unanimously upheld by the Code Authority.

In the case of Rubin Frels of Victoria, Texas, against Jefferson Amusement Co., on the overbuying charges heretofore mentioned and on which decision the Jefferson company appealed to the Administration for a review, the Code Authority modified the Dallas grievance board ruling to affect only pictures on the 1933-34 schedules and "not for all time."

Drive-In Case Dismissed

In Lichtman Theatres of Washington, D. C., against existing clearance granted theatres in Washington, the local board decisions were unanimously affirmed.

Camden Drive-In Theatre against RKO Distributing was certified for hearing of the Code Authority, but was dismissed.

In Lewis Isenberg of Buffalo against E. Wick of Buffalo, the Code Authority found Wick had been guilty of violating Article 5E, Part 3, Section 1, of the code and that violations have taken place since the cease and desist order was entered.

RKO and Consolidated Negotiate Note Payment

Negotiations are under way in New York between RKO and Consolidated Film Industries for extension of the maturities on $1,800,000 of RKO gold notes, secured by virtually all of the RKO investments in its subsidiary companies.

The notes mature in the principal amount of $300,000 each on the first of August and the first of each succeeding month through January next. A $25,208 interest payment on the notes was met by RKO on July 1. The negotiations seek a six months' extension of the maturities of each of the five notes remaining after the August 1 payment, arrangements for which are being made.

New Photography Is Utilizing Old Still Technique

Modern cinematography is doubling on itself and reverting to the simplicity in still photography by the old masters.

Gregg Toland, whom Samuel Goldwyn has under contract for five years, photographed "Nana," and in that photoplay reintroduced the use of the single element lens in combination with the newly perfected silent carbon lamp.

Adapting to his uses this carbon lamp, the product of years of experimentation by one of the largest carbon lamp manufacturers in the world, Toland achieved a rare *skin quality* in his closeups of Miss Sten in "Nana." Now he is using the combination again in "We Live Again," the Goldwyn film version of Tolstoy's "Resurrection," in which Miss Sten is starred with Fredric March.

"Soft" Lighting in Vogue Six Years

Incandescent, or *soft,* lighting has been the vogue in film studios for the past six years, because the sputtering of the carbon interfered with the recording. With sound, lighting was almost a completely new problem to photographers.

Where day and night shifts were employed in making incandescent lamps, thousands of dollars worth of carbon lighting equipment was junked or laid aside. One of the larger studios stacked arc lamps worth $400,000 in storage in what was considered a good move.

The fight by carbon lamp manufacturers went on apace to keep their product alive. Silencing coils, the first step toward taking the crackle out of *hard* lighting, were introduced, and they succeeded to a great extent.

Toland, in making his beautiful shots of Miss Sten, used old equipment that had had silencing coils attached and found them adequately quiet. The results may be a forecast of the photography to come, a preview into a future that retreats into an almost forgotten past.

Sees Increased Use of Carbon Type

In making his shots Toland was confronted with the problem of negative depth. Because of the number of prints necessary it was imperative that the negative be firm in quality, a factor that made the negative unable to stand up in the laboratory when a large number of positive prints were needed. In prophesying the use of *hard* lighting in the future, Toland said that he could foresee an increased use of the old carbon type.

"I believe it," he said, "because of the carbon's very definite value in reproduction. Carbons are of particular value when using filters. It is my experience in close-ups that hard lighting, combined with the single-element lens, yields a sharp center and a most notable naturalness in skin quality, with the remainder of the photographic area going soft."

Observers will note that as in Goldwyn's forthcoming "We Live Again," more and more technicians are building ceilings into the sets. This presents another new problem in lighting, inasmuch as the cameraman is deprived of the advantage of his traditional back lights and must devise other angles.



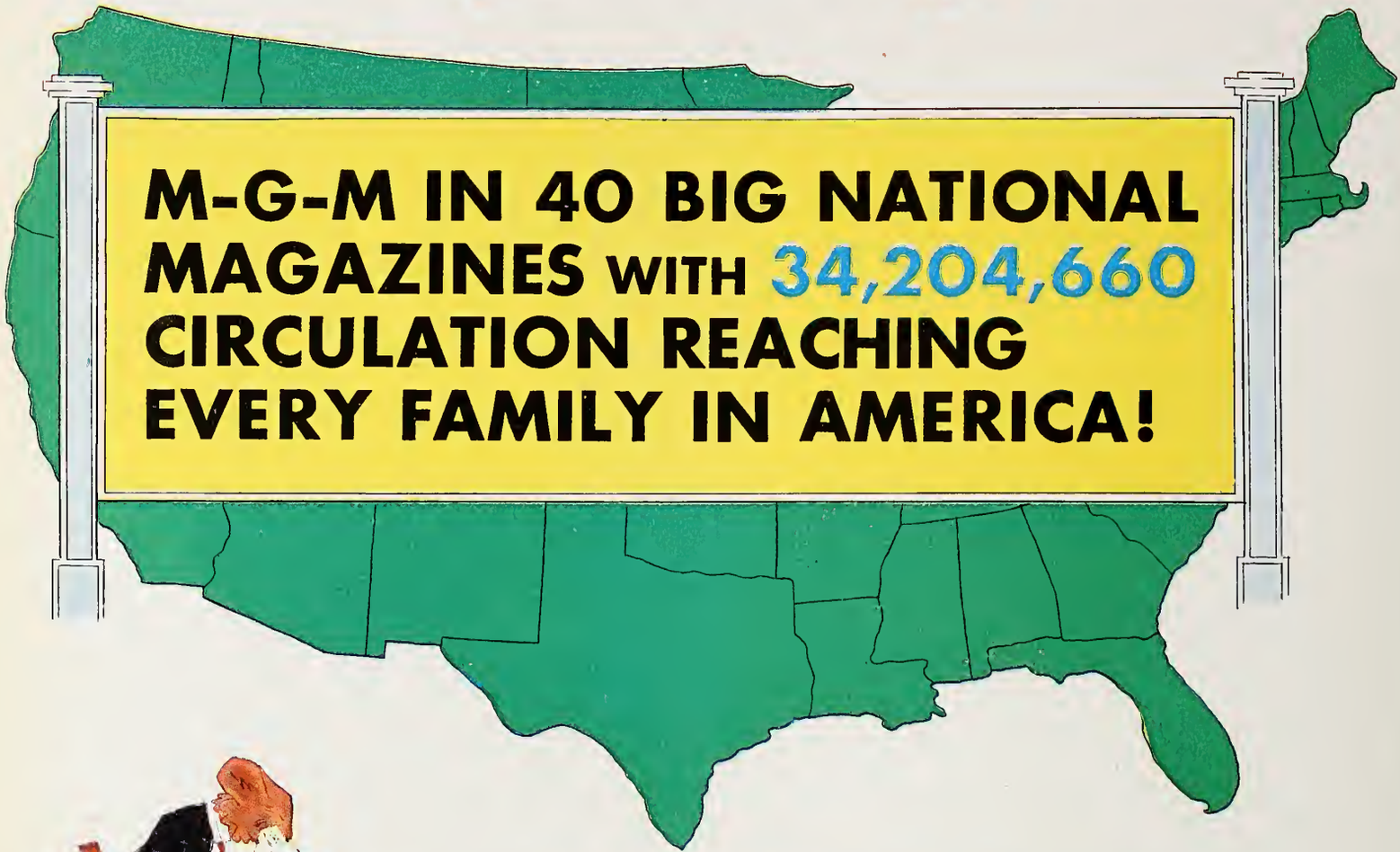
MRS. LEO LOVES TO CURL UP WITH A GOOD MAGAZINE

—isn't she just like millions of other women (*your patrons!*). And so Papa Leo takes the hint and here's what's happening—


"Look Mama.. it's the BIGGEST NATIONAL MAGAZINE CAMPAIGN EVER USED IN THE MOTION PICTURE INDUSTRY!"
WOMAN'S HOME Companion
KATHARINE HEPBURN by ALVA JOHNSTON
BOYS' LIFE
Shadoplay
Silver Screen
"Burning Their Emotions At Both Ends"
PICTORIAL REVIEW
Dr. C.P Snow
KONRAD BERCOVICI
BARBARA WEBB
ELEANOR DELAMATER
EUDORA R. RICHARDSON
STREET & SMITH'S PICTURE PLAY
Movie
The American
Calm Yourself
SCREENLAND
Hearst's International Cosmopolitan
Beginning Casino Murder Case
ScreenPlay
PARENTS
REDBOOK
COMPLETE NOVEL
ELLERY QUEEN
PHOTOPLAY
Hysterical Honeymoons of Hollywood
movie MIRROR
LADIES' HOME JOURNAL
LOIS MONTROSE • ARTHUR STRINGER • THE LORIMERS • ANN RATCHELDER
Radio Stars
JIMMY DURANTE FOR DICTATOR
OPEN ROAD for BOYS
June Ice
Vines
Voice of Allah


"Papa youre a SHOWMAN..Imagine 40 Magazines.. every family in America will read about your pictures!"
Collier's
5¢ a copy
WEEKLY
Private Case
HOME
MODERN Screen
SCREEN BOOK
literary Digest
Fortune
MAY 1934
DELINEATOR
"SPIDER"
MIGNON G. EBERHART
Modern Romances
JULY
10 CENTS
FLAIN NICE
by
BEATRICE BURTON MORGAN
TIME
The Weekly Newsmagazine
Life
JULY
15 CENTS
Good Housekeeping
PRIMO CARNERA—A Revelation
Liberty 5¢
True Story
15¢
THE SATURDAY EVENING POST
THE TWO-HEADED DOG by ELLERY QUEEN
MYSTERY
10¢
Motion Picture
15¢
TEN QUESTIONS THAT BAFFLED HOLLYWOOD SOCIETY
Serenade
10¢
The YOUTH'S COMPANION combined with American Boy
April 1934
"The Case of the Lucy M," by James B. Hendryx

A 24-SHEET ACROSS AMERICA!



M-G-M IN 40 BIG NATIONAL MAGAZINES WITH 34,204,660 CIRCULATION REACHING EVERY FAMILY IN AMERICA!



WHAT A PUBLIC FOR LEO'S MESSAGE IN THESE MAGAZINES!



Saturday Evening Post
Colliers
Literary Digest
Liberty
Time
Ladies' Home Journal
American
Woman's Home Companion
Cosmopolitan
Good Housekeeping
McCall's
Pictorial Review
Delineator

Red Book
True Story
Fortune
Photoplay
Motion Picture
Modern Screen
New Movie Magazine
Screenland
Silver Screen
Screen Book
Screen Play
Picture Play
Shadoplay
Screen Romances

Film Fun
Movie Mirror
Movie Classic
Modern Romances
Home Magazine
Serenade
Mystery Magazine
Tower Radio
American Boy
Boy's Life
Open Road for Boys
Parents' Magazine
Life Magazine



M-G-M's AD CAMPAIGN REACHES THE ENTIRE 30,000,000 FAMILIES OF AMERICA!

Whether you run a theatre in Caspian, Michigan (population 1,888) or Davis, Oklahoma (population 1,705) or Harrisburgh, Pa.(population 85,500) or cities with hundreds of thousands . . . ask your M-G-M salesman to show you how many families in your town are getting these magazines with M-G-M's new season message. This campaign has been designed to cover every picture-goer in your city!

ABOVE: *One of a series of three national magazine advertisements*

FULL PAGE ADS LAUNCH M-G-M's NEW SEASON PRODUCT NATIONALLY!



Left:

"TREASURE ISLAND" ALSO GETS A BIG NATIONAL MAGAZINE CAMPAIGN. Leo's looking ahead to next season, *but* he's not neglecting the great attractions of the current year!

IT PAYS TO ADVERTISE WHEN YOU'VE GOT PRODUCT LIKE THIS . . .

(turn over for the very best)



Marie Dressler



Marion Davies



Norma Shearer



Joan Crawford



Clark Gable

LEO MARCHES ON!



Jean Harlow



Lionel Barrymore

And he's not too modest to ADVERTISE the greatest line-up in the history of motion pictures!



Ann Harding
in 1 picture, courtesy R.K.O.



Loretta Young



Jean Parker



Gloria Swanson


Wallace Beery


Garbo


Robert Montgomery


Ramon Novarro

M-G-M STAR SPANGLED BANNER

1934-35

AMONG THE SPECIALS

THE MERRY WIDOW
Ernst Lubitsch's production, starring Maurice Chevalier, Jeanette MacDonald Irving Thalberg, producer.

DAVID COPPERFIELD
Charles Dickens' famed novel. George Cukor, director. David O. Selznick, producer. Cast to be announced.

THE GOOD EARTH
Pearl S Buck's best-seller Adaptation by Frances Marion. George Hill, director. Irving S. Thalberg, producer Cast to be announced.

BARRETTS OF WIMPOLE STREET
Norma Shearer, Fredric March, Charles Laughton in illustrious stage hit. Director, Sidney Franklin. Irving Thalberg, producer

CHAINED
Joan Crawford, Clark Gable co-starred Director, Clarence Brown Hunt Stromberg, producer

MUTINY ON THE BOUNTY
Clark Gable, Wallace Beery, Robert Montgomery in best-seller and serial. Frank Lloyd, director Irving Thalberg, producer

MARIE ANTOINETTE
Norma Shearer, Charles Laughton and Fredric March in Stefan Zweig's famed best-seller Irving Thalberg, producer

NAUGHTY MARIETTA
Victor Herbert's operetta, starring Jeanette MacDonald with Nelson Eddy Robert Z. Leonard, director Hunt Stromberg, producer.

Ernst Lubitsch Charles Laughton, Herbert Marshall, courtesy Paramount. Fredric March, courtesy 20th Century.


Helen Hayes


Jeanette MacDonald


Maurice Chevalier

STAR PICTURES

ONE JOAN CRAWFORD
TWO JEAN HARLOW
TWO WALLACE BEERY
ONE CLARK GABLE
ONE ROBT. MONTGOMERY
ONE JEAN PARKER
TWO WILLIAM POWELL
ONE WARNER BAXTER—MYRNA LOY
ONE RAMON NOVARRO
ONE GLORIA SWANSON
TWO MARION DAVIES
ONE JEANETTE MacDONALD
ONE MARIE DRESSLER—WALLACE BEERY
ONE HELEN HAYES
TWO LIONEL BARRYMORE

ONE CONSTANCE BENNETT
in Michael Arlen's famed novel. CONSTANCE BENNETT HERBERT MARSHALL, Elizabeth Allan, Mrs. Patrick Campbell, Henry Stephenson and many more. Directed by Robert Z. Leonard.

ONE ANN HARDING & ROBERT MONTGOMERY
in "Biography of a Bachelor" based on the stage hit "Biography" by S. N. Behrman. Screen writers Anita Loos and John Emerson. E. H. Griffith is director.

TWO LAUREL-HARDY FEATURE LENGTH COMEDIES

TWO ALL-STAR COMEDIES
Produced by the two most successful comedy producers of today, Charles Reisner and Jack Cummings . . . Jimmy Durante, Charles Butterworth, Louise Fazenda, Stuart Erwin, Ted Healy, Una Merkel and others in the casts.

FOUR COSMOPOLITAN PRODUCTIONS
Just an idea of the Cosmopolitan hits of past months "Penthouse," "Manhattan Melodrama" and "The Thin Man." Cosmopolitan Productions get nationwide advertising and publicity through the Hearst chain of newspapers.

FOURTEEN MARQUEE PICTURES
Showmanship ideas, new slants in production, with casts of top-notch names... Marquee Pictures over a period of several years have won a high rating for consistent entertainment delivery!


Laurel & Hardy

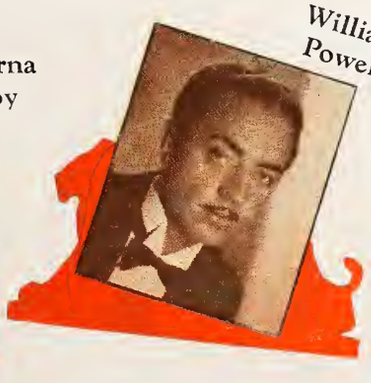
SHORT SUBJECTS

(Two Reels)
HAL ROACH M-G-M COMEDIES
3 LAUREL-HARDY
8 CHARLEY CHASE
7 IRVIN S. COBB
8 TODD-KELLY
6 OUR GANG
6 M-G-M MUSICAL REVUES IN TECHNICOLOR

(One Reel)
12 PETE SMITH ODDITIES
6 PETE SMITH GOOFY MOVIES
13 M-G-M MUSICAL CARTOONS IN COLOR
8 FITZPATRICK TRAVELTALKS IN TECHNICOLOR
104 ISSUES HEARST METROTONE NEWS WITH EDWIN C. HILL AS THE GLOBE TROTTER


Jackie Cooper


Myrna Loy


William Powell


Constance Bennett
in 1 picture, courtesy 20th Century


"Wait Mama....if you think my Magazine campaign is great..... Soon I'll be able to tell you about the biggest BILLBOARD campaign...."
"You're marvelous Leo dear.... but can't you ever forget business!"

REDUCED MASS AUDIENCE A FACTOR

(*Continued from page* 11)

salary ratios in proportion to gross receipts in production, distribution, exhibition; (6) basic observations made during the industry investigation; (7) the inadequacy of the two suspended excessive salary and "star raiding" provisions of the code to control such practices; (8) suggestions and recommendations for correcting alleged abuses, especially in production. This part of Mr. Rosenblatt's report follows:

"The years of depression were particularly trying ones for the motion picture industry. Dependent as it is for its financial prosperity upon mass patronage, the tremendous decline in mass purchasing power during the last few years made serious inroads on its theatre revenues. Moreover, tremendous capital investment had been made in studio and theatre equipment as a result of the new era in motion picture entertainment introduced by sound and talking pictures. Faced with the problem of decreased patronage and with the added problems of tremendous fixed charges, the industry was forced both to reduce theatre admission prices and to attempt to improve the quality of entertainment in the effort to attract more people into the theatres.

"To accomplish this, the producer invited the public with glamorous and more glamorous screen personalities. Producers discovered that the creation of such personalities was a costly process and, moreover, that once created, they were always open to the predatory raids of competing producers. Thus, in the scramble to attract the public, salaries of executives and screen stars were raised to abnormal heights. Stars were given contracts at figures substantially above recently prevailing rates, and far in excess on an average of salaries generally commanded by the outstanding personalities of the silent screen. By this action producers were flying in the face of sound judgment. Business management in every line of commercial activity was drastically reducing operating expenses, including salaries.

"The combined operation of these trends made it difficult, if not impossible, to adjust production costs to the new era of generally depressed earnings. A series of equity and other receiverships in the industry, affecting the investment of hundreds of thousands of stockholders, was the result.

"Of the five largest companies in the field, one is in bankruptcy; one is operating in receivership and bankruptcy; one undertook capital reorganization to meet an indebtedness of $42,000,000; one showed a loss of more than $16,000,000 for the year 1932; and the earnings of one were reduced from a net income of $15,000,000 in 1931 to a net income of $7,000,000 in 1932.

"Moreover, on the basis of the highest quotations to date, the public's equity in the common stock of these five major companies has been reduced from a high of $960,000,000 in 1930 to approximately $140,000,000 at the present time.

"Among the factors contributing to the distressed financial condition of the motion picture industry were:

"(*a*) a greatly reduced mass audience for screen entertainment by reason of widespread unemployment;

"(*b*) great operating losses, due to undoubted over-investment in large-type theatres;

"(*c*) cut-throat competition for the services of outstanding screen personalities, resulting in

"(*d*) excessive salary ranges, making it difficult to secure economical production.

"Inflated capital structures require drastic corrective measures, which come by the operation of the laws of economics during depression periods with operating losses.

"Increased activity of stockholders in the operations of their companies may result in an incentive to sounder and better management, and such activity has been and should be welcomed by able and competent management.

"Enforced readjustments, partially during the past 12 months, have already had a salutary effect upon the financial structure of the exhibition division of the industry. The drastic procedure of receivership and bankruptcy has operated to deflate capital structures. Substantial economies have been imposed upon theatre operation.

"But no convincing evidence exists to indicate that basic production costs have been greatly reduced, or that any substantial progress has been made toward the elimination of those practices prevalent within the industry which tend to depress the quality of motion picture entertainment offered to the consuming public.

"Rationalization of production costs remains the essence of the problems in the financial rehabilitation of the production division of the motion picture industry.

"The seriousness of these problems was given full consideration throughout the negotiations leading up to the final approval of the motion picture industry code. In support of the inclusion of the suspended provisions in the code, its sponsors contended—

"(1) That the payment of excessive salaries constitutes a major factor in the maintenance of high production costs, and that rationalization of production costs can best be accomplished by devices to control the payment of excessive salaries.

"(2) That the provisions dealing with excessive salaries, and with unfair competitive practices utilized in securing the services of certain classes of employees, furnish an effective and practicable method of control.

THE TOP SALARIES IN PRODUCTION, DISTRIBUTION

NO. OF EMPLOYEES		1933 COMPENSATION*
1		$315,000
3	Between	$275,000 and 300,000
2	Between	250,000 and 275,000
7	Between	200,000 and 250,000
15	Between	150,000 and 200,000
34	Between	100,000 and 150,000
40	Between	75,000 and 100,000
62	Between	50,000 and 75,000
141	Between	30,000 and 50,000
177	Between	20,000 and 30,000
158	Between	15,000 and 20,000
300	Between	10,000 and 15,000

Many did not receive a full year's work in production at their agreed-upon weekly stipend. Cases demonstrating the gap between weekly salaries and annual compensation are numerous, especially among those listed in the lower annual compensation brackets in the compilation hereinabove.

* **Employees whose compensation was less than $150 weekly were not included in the investigation.**

"The industry has made no material progress in setting the production side of its house in order. One general indication of the contribution which salary payments make to the maladjustment of production costs is found in the failure of management to adjust salary ranges of executives or artists to changed earning capacity of the various companies in the industry. The question therefore naturally arises: Why has the situation not been corrected by calculated action on the part of management, or by the operation of natural competitive forces?

"The intangibles of human talent, not celluloid, constitute the basic ingredient of the entertainment service offered to the consuming public by the motion picture industry. Here, as in no other artistic field, the talents of unique personalities have, through the organization and sales ingenuity of the industry, been brought before vast audiences in every part of the world. The public following established by a director or star is the dominating element of sales appeal possessed by the distributor in offering a complete entertainment schedule to the exhibitor. . . .

Apply Also to Executives

"To a limited degree the factors which control the value of artists and directors apply also to production executives. Exceptional ability to approximate public reaction to an offering, to single out new entertainment possibilities, and to combine artistic services in the production of successful entertainment features calls for unusual talent. The vision which leads a producer to pioneer in new fields of entertainment unquestionably springs from creative instinct. Then, too, the investment dependent upon the fickleness of public reaction is too great to speculate on unproved executive ability.

"In the first place, and as a matter of principle, no salary is too high or excessive if the picture produced by the individual receiving the salary meets with unusual public favor as a result of unique direction or artistry. Such a picture may continue to earn large sums after the charges for the services which produced it have been absorbed. On the other hand, the reverse may be true. Public popularity of artists is a flimsy and perishable product. It is dependent upon the vagaries of public favor. A screen personality may be a popular hero today and forgotten tomorrow. Moreover, it is difficult for executives to determine with even a reasonable degree of certainty the extent of the contribution made to a motion picture by the author, director, actor, scenic artist, photographer, publicity agent, or any one of a large number of other indivduals who contribute to its creation and final presentation to the public.

"These imponderables make it difficult but not inherently impossible for management to maintain a reasonable adjustment between income and outlay for salary payments to executives and artists. The difficulties encountered on this score are not limited to the motion picture industry; they are common in one degree or another in every commercial enterprise whose existence is dependent upon the whims of public favor.

"Granting all of the legitimate reasons that make for comparatively high salaries, as well as giving full weight to the difficulties encountered by management in setting proper salary standards in the industry, the fact remains that all available evidence indicates that primary gross salary ranges in the motion picture industry have gone beyond any rational standard of compensation, i.e., based upon a

SAYS STAR SYSTEM 'FREEZES' TALENT

percentage of the receipts representing the contribution to the picture. The basic reasons for the failure on the part of management in the adjustment of salary payments must therefore be sought for in some other quarters.

"These reasons are to be found for the most part in trade practices which have developed in the production division of the industry. In the absence of accurate standards by which the value of the contribution made by the various contributors to a finished motion picture product may be gauged, foreign elements have entered into the methods of setting standards for compensation. Jealousy, ambition, and other destructive factors play their full part in the present system. All of these elements find their final expression in the competitive practices which have arisen in the industry in the development of artists and in a competitive bidding for their services.

"Two specific expressions of these practices are found in:

"(1) The star system in motion picture production, exploited in such a manner that the values created by the producers are turned against them by the necessity for paying excessive salaries; and

"(2) Unfair competitive bidding for talent.

The "Star System"

"This system of selecting artists (actors, directors, technicians) in the motion picture industry tends to create an artificial scarcity of talent. Its operation tends to force the supposed values of artists to fantastic figures by withholding from the market the potentially available services of executive ability and artistic talent of equal ability.

"So in 1932 published statements of salaries paid or allegedly paid in the motion picture industry presumed to show a total of more than $16,000,000 paid annually to less than 230 employees in the eight major producing companies. Such statements do not include the salaries, payments, or bonuses received by approximately 500 officials, executives, directors, and others.

"The inflated values which producers have placed upon a limited number of executives and artists, have created a vicious circle of bidding for their services. The creatures of the system have turned to plague their masters.

"The position of the star has assumed such importance in the motion picture industry that producers have been induced to use every means at their disposal to entice away from other producers those individuals of proved box-office value who are performing under contract with another producer. Quite naturally, every producer has exerted similar ingenuity to retain the services of exceptional talent which he currently has under contract.

"Another result of the system has been in some cases to 'freeze' talent to the extent that valuable employees under contract to one company are permitted to remain idle for extended periods of time so that a rival company could not enjoy their services while they are not actually working under the then employer, and with the further result that their value to the industry generally, due to their inactivity, becomes greatly impaired.

"On the other hand, and the converse of that situation whereby talent is 'frozen,' is the loaning by employers of stars under contracts to competing producers at extremely high prices to the competing producer, such prices being any number of times the regular salary which the star is entitled to receive from the then employing producer. Such loaning arrangement, as distinguished from loaning at a nominal amount above the star's salary for the period of the loan, in itself causes increased production costs: an increased production cost to the competing producer who borrows the talent; the engendering of a feeling in the mind of the star that he must thereafter necessarily be worth to his then employing producer the exorbitantly higher amount which his then employer has charged the competing producer; and as a result of such feeling in the mind of the star the then employing producer is met at once with demands for increased compensation which must either be yielded to or refused with concomitant dissatisfaction and disharmony between the then employing producer and such employee.

Offers to Stars Under Contract

"The law of contracts, of course, furnishes protection to a producer against the offers which another producer might make to induce an employee to breach his contract. Thus, if a competing producer offers a larger salary to a star in order to induce him to break his existing contract, the former producer has legal recourse. However, if the offer to a star currently under contract is one which promises a larger salary at the expiration of the existing contract, the law of contracts offers no recourse to the injured producer for any injury which he may sustain.

"The practice of competitive bidding for stars, which has led to a great deal of the mischief in the production division of the industry, is based upon the stuff of which stars are made. It appears that the services performed by stars and directors are of such character, and moreover, their temperament is of such character, that complete contentment is necessary to the proper performance of their work. Their value is apparently nil when they are 'unhappy.'

"It is a common experience of producers that where offers of increased compensation are made to stars during their present employment, their services become practically worthless to their employers unless their salaries are increased to accord with the competing offer. The mere offer to a star of substantially increased compensation upon termination of his existing contract apparently produces a psychological effect in his work which tends to decrease or to actually destroy the value of his services to his present employer. Thus, in actual operation, a producer can by a mere offer compel his competitor to increase the compensation of the star beyond the value which the business judgment of that producer has placed upon the services of this employee.

"As already pointed out, the natural scarcity of talent in any field of artistic endeavor imposes certain restrictions upon the freedom which producers or managers can exercise in the selection of talent. When this natural scarcity is further aggravated by the artificial scarcity of talent which has been created by the star system, the producer has very little protection against a star who refuses to perform adequately under his contract.

"As a result, the competition of one producer against another for services of stars through the medium of offering increased compensation upon the termination of existing contracts, when such offer is made prior to the expiration date of contract, tends not only to force salary scales to excessive heights, but tends as well to depress the quality of film entertainment offered to the public.

"Most of the major producers have made decided efforts to correct the abuses resulting from excessive production costs. Acting individually and without the aid of any centralized machinery, however, their efforts have been ineffective.

The Statistical Survey

"With the cooperation of Donald K. Wallace, of the Division of Economic Research and Planning, National Recovery Administration, a statistical survey has been made with respect to the problems of payment of excessive compensation.

"It is quite generally believed that the weekly wage rate of employees in this industry is a barometer of their annual earnings. The findings of this investigation disprove this, however, and reveal that as a general thing the annual earnings are not 52 times greater than the weekly earnings. In other words, the weekly earnings and annual earnings are extremely disproportionate in many instances, with the weekly earnings holding the advantage as far as compensation is concerned.

"For example: Individual designated as number 102, an actress, received $75,000 during 1933, while her weekly wage rate, $10,000, would indicate earnings of $520,000 for the same period.

"A more glaring example of the fallacy of estimating annual earnings from weekly wage-rate figures is found in the following: Individual 98, an actor, received $25,000 a week during 1933, but his annual earnings totalled only $76,666.66. In other words, he was employed for approximately 3 weeks during the year, while a full year's employment at that rate would have amounted to $1,300,000. The lower salary brackets indicate the existence of similar conditions. For instance, individual No. 3044, an actor on a $1,200 a week salary basis, earned $400 during the year.

"During 1933 compensation to all individuals represented 41.3 per cent of the gross receipts of producing-distributing companies. Actors and actresses combined, not including extra players, ranked first, representing 8.6 per cent of the gross receipt; clerical and office employees held second place, representing 8.4 per

TOP SALARIES IN DISTRIBUTION

Distributing companies reporting to the NRA individually and independently of any producing-distributing affiliation listed only 32 executives earning above $150 weekly. In addition to these, it is assumed that dozens of others in distribution were listed under producing-distributing schedules. The 32 were paid as follows:

NO. OF EMPLOYEES		1933 COMPENSATION*
1	.....	$90,000
1	.....	86,000
1	.....	24,000
3	Between	$15,000 and 20,000
8	Between	10,000 and 15,000
2	Between	9,000 and 10,000
7	Between	7,000 and 8,000
6	Between	4,000 and 6,000
3	Between	1,000 and 3,000

* Employees whose compensation was less than $150 weekly were not included in the investigation.

SALARY TO GROSS RATIO TOO HIGH

cent; studio mechanics, third, representing 4.6 per cent; while supervisors ranked fourth, with a representation of 4.4 per cent of the gross receipts.

"If executives, supervisors and clerical and office employees are eliminated from the ratios, the remaining individuals, who might be classed as direct production employees, represent 26.7 per cent of the gross receipts.

"Total compensation represented 41.3 per cent of the gross receipts of producing-distributing companies during 1933, 41.6 per cent during 1932, and 37.7 per cent during 1931.

Salary Ratios in Producing Companies

"In producing companies, during 1933, total compensation of all individuals accounted for 52.8 per cent of the reporting companies' gross receipts, with actors and actresses holding first place and representing 10.8 per cent; executives in second position and accounting for 7.2 per cent; studio mechanics ranking third and representing 4.4 per cent; and artists and sculptors in fourth position, accounting for 4 per cent of the gross receipts.

"Reducing the ratios to those individuals who might be classed as direct production employees, by eliminating executives, supervisors, and clerical and office employees, the results show a representation of 40.1 per cent for the remaining individuals in the aggregate.

"Compensation to all individuals in producing companies represented 52.8 per cent of the gross receipts during 1933, 46 per cent during 1932, and 39.3 per cent during 1931. The spread between gross receipts and total compensation narrowed considerably from 1931 to 1933.

"Stating the converse of the foregoing proposition: Compensation to all individuals in producing companies increased 13.5 per cent on the basis of gross receipts between 1931 and 1933, inclusive.

"Total compensation to all individuals in distributing companies represented 25.3 per cent of the gross receipts during 1933, 28.9 per cent during 1932, and 24.7 per cent during 1931. During 1933, executive salaries accounted for 5.8 per cent of the gross receipts; salaries to supervisors for 6 per cent; and clerical and office salaries, for 13.6 per cent.

"In exhibiting companies, during 1933, compensation to all individuals represented 25.6 per cent of the gross receipts, with clerical and office salaries representing 6.6 per cent; actors and actresses, 4.2 per cent; musicians, 1.5 per cent; and supervisors and executors, 2.3 per cent.

Observations on the Investigation

"The following observations on the investigation are particularly pertinent:

"(1) The tendency of an increased ratio of compensation in producing and producing-distributing companies in proportion to decreased gross receipts.

"(2) The general tendency in the industry in producing and producing-distributing companies for a greater share of salary costs out of gross receipts than is customary in other forms of enterprise, where the ratio of salary costs to receipts generally ranges around 25 per cent.

"(3) The apparent absence of any standard cost accounting formula in the fixation of production costs, where ordinarily industries of the size and importance of the motion picture industry do generally employ a standard formula.

"Article V, division A, part 4, deals with *unreasonably excessive* salaries paid to executives and certain other classes of employees. Two very simple considerations recommend the indefinite suspension of this section of the code, namely:

"(1) The power granted to the Code Authority under this provision is not contemplated under the terms of the National Industrial Recovery Act; and

"(2) The provisions are administratively impracticable.

"Even if the Recovery Act itself did not impose limitations upon fixing maximum compensation, the suspended provision dealing with excessive salaries would be undesirable because *it is not capable of effective administration.*

"Thus, the administration of the suspended provision is rendered ineffective by virtue of the very reason that the problem of excessive salaries has developed. Leaving aside the question of social implications, a star or executive is worth as much as the public can be led to think he is worth by paying to see his offerings. If individual producers find it difficult to gauge in advance the possible value of these services, it is patently impossible for a Code Authority to exercise any more effective judgment in the matter. It is of course possessed of no better material than the cumulative guesses of its membership.

"Moreover, even if the term 'unreasonably excessive' could be determined on some discreet or quantitative basis, the penalty provided for the discipline of offenders could not be expected to exercise any materially deterring influence. The Code Authority is limited in its assessment of fines for the payment of unreasonably excessive salaries to a penalty of $10,000. Since the amounts involved in excessive salaries run into large figures, this relatively small penalty could not be expected to prove effective.

"If the public interest is being subserved through the payment of excessive salaries out of earnings of other divisions of the industry, or out of funds realized from the sale of securities, then the solution is obviously to be found in the establishment of machinery which will eliminate these practices, rather than in the attempt to arbitrarily limit the amount of salaries to be paid.

"It is therefore recommended that the provision as now contained in the code dealing with the payment of excessive salaries be indefinitely suspended.

"The other sections of the code suspended by the President's Executive order (article V, division B, part 5, sections 1 (*c*), 2, 3, 4, and 6) seek to preserve the relationship existing between a producer and his employees by controlling the terms under which competing offers of employment may be made—

"(*a*) Prior to the last 30 days of the period of the contract;

"(*b*) Within the last 30 days of the period of the contract, and

"(*c*) Within 3 to 6 months after the expiration date of the contract, dependent upon the salary range.

"The first two of these provisions are designed to control the conditions under which offers of employment can be made prior to the termination of the contract.

Offers of Employment Prior to Last 30 Days of Contract

"The first provision of this suspended section provides that no producer shall negotiate with or make any offer to an employee under contract with another producer prior to the last 30 days of the period of the contract. It is designed to prevent secret raids upon the artists of one producer by another producer, and presumably to make it possible for the artist to devote his unqualified energies to the work of his employer during the period of the contract. It assumes that since he owes complete loyalty to his employer, he should not be subject to any disturbing influences which might affect his ability to perform effectively under the terms of the contract. It further assumes that the application of the provisions would work no hardship on a competing producer, inasmuch as he does not intend to secure the services of the artist prior to the expiration date of the contract, and therefore is under no necessity to negotiate for his services more than 30 days prior to the expiration date of the contract.

"All of the employees affected, however, maintain that any restriction on their right to negotiate at any time during the period of their then outstanding contract for their services following the expiration of such contract would constitute an interference not only with their legal rights, but also with the right to assure themselves presently for the future. To illustrate: The California statutes permit contractual relationship for employment for a 7-year period. Usually the contract of employment is so drawn by the producer that while he, through the exercise of options at stated intervals of time, may continue the services of the affected employee for the full 7-year period, nevertheless upon his failure to exercise such option he will be free of any contractual obligation and the employee will be without employment. The employee, therefore, whose services might be in great demand by reason of some outstanding success, or other circumstances, insists upon his privilege to contract at any time for the rendition of his services following any expiration date of his contractual relationships then existing with his present employer. The balance of interests is no nicely adjusted that the consideration of the public interests involved would appear to be the determining factor.

"In my opinion the public interest should not permit such form of restraint as proposed, and it is therefore recommended that article V, division B, part 5, section I (*c*) of the code be indefinitely suspended.

Offers of Employment During Last 30 Days

"The second provision of this suspended section (article V, division B, part 5, section 2) provides that no producer shall negotiate with or make any offer to an employee who receives at least $250 per week or $2,500 per picture,

TOP SALARIES IN EXHIBITION

Exhibiting companies answering the NRA questionnaire listed 37 executives as having received more than $20,000 in compensation during 1933, and 150 as having been paid above $5,000, divided as follows:

NO. OF EMPLOYEES		1933 COMPENSATION*
1	.....	$94,000
1	.....	83,000
2	Between	$50,000 and 60,000
5	Between	40,000 and 50,000
6	Between	30,000 and 40,000
22	Between	20,000 and 30,000
30	Between	15,000 and 20,000
50	Between	10,000 and 15,000
70	Between	5,000 and 10,000
35	Between	1,000 and 5,000

*** Employees whose compensation was less than $150 weekly were not included in the investigation.**

SAYS SUSPENSION TO BE PERMANENT

and who is under contract to another producer, during the final 30 days of the period of the contract. The provisions of this section do not apply to 'free-lance' players unless their employment is intended to cover a period of at least one year. Thus there is immediately excluded from the provisions of this section of the code not only the 'free-lance' player but other employees who earn less than $250 per week or $2,500 per picture. The so-called 'little' artist is not affected.

"Under this part of the suspended section the producer has the right to list with a registrar the names of his artists who fall within the specified classifications of the code. If a competing producer wishes to make an offer to any of the listed employees, he is required to give notice to the present employer and to deliver a copy of his offer to the registrar. The employing producer in turn must be given a reasonable opportunity to negotiate for the continuation of the services of the affected employee.

"This latter provision is designed to guarantee that the bidding for services shall take place in the open and that the employing producer shall have an opportunity to meet any offers made by a competing producer, thus being able to retain the services of the affected employee under an open competitive situation.

"Two factors apparently are designed to guard the interests of the employee:

"(1) He has the full right under its operation to decide which offer he will accept.

"(2) The employee is protected against the possibility of loss of both offers.

"Opportunity is given to a competing producer to bid on any basis he sees fit for the services of the desired artist.

"No substantial restrictions are placed by the provisions of this section on the freedom of the employing producer to negotiate with an employee under contract and to offer as attractive terms of employment as he desires.

"It should be noted, however, that under the terms of this provision the employing producer is allowed a maximum of only three days in which to negotiate for the continued services of the artist, and that this maximum term may be further reduced in the discretion of the registrar. Such a provision places a somewhat arbitrary power in the hands of the registrar—one which conceivably might be used to restrict the employing producer in effectively negotiating with the artist who has received a competing offer.

"One other restriction is placed upon the freedom allowed the employing producer in meeting the offer of a competing producer for the services of employees under written contract for a period, inclusive of options, if any, of less than one year, who receive $250 per week or $2,500 per picture, and employees under written contract for one year, or at least three pictures, inclusive of options, if any, who receive $250 per week or $2,500 per picture, section 2 (*b*) and (*c*). With respect to such employees a competing producer need give notice of an offer only in cases where an artist is under written contract and where the employing producer has made an offer to renew or extend this contract prior to the last 30 days of its term.

"However, the same considerations as previously enunciated with respect to the employees' contentions, and those which the public interest has weighed, would apply.

"It is therefore recommended that article V, division B, part 5, sections 2 and 3, be indefinitely suspended.

"The remaining sections, article V, division B, part 5, sections 4 and 6, are designed to preserve in some degree even after the expiration date of a contract the so-called 'goodwill' value which a producer has built up in an artist. This section provides that if the last employing producer has made a bona fide firm offer for the services of an employee who has received from $500 to $1,000 per week, or from $5,000 to $10,000 per picture, the last employing producer shall have notice of offers made by competing producers within a three-month period subsequent to the expiration of the employment. In cases where the compensation of such employee was more than $1,000 per week or more than $10,000 per picture, the last employing producer shall be entitled to receive notice of offers made by competing producers within six months subsequent to the expiration of the contractual relationship previously existing.

"Further provision is made with respect to the determination by the Code Authority of the good faith of offers so as to entitle producers to notice of subsequent offers, and procedure is also devised whereby, after notice has been given to the last employing producer, he shall be allowed a reasonable time, not to exceed 3 days, within which to conduct negotiations designed to meet the offer of the competing producer. Machinery is also provided designed to furnish safeguards for the exercise by the former employee of his free choice for accepting or rejecting any offers made.

"The theory of prior repute forms the basis for the provisions of this section dealing with the control of competitive bidding for the services of artists prior to the expiration date of their contracts. This theory, supported by producers, contends that employees engaged in artistic and creative work have been enabled to a substantial degree to secure large compensations by reason of the efforts and the facilities furnished by their producer-employers. Moreover, it contends that by reason of such circumstances the producer-employer possesses an ethical and moral right to be made acquainted with offers made by competing producers for the services of former employees within a stipulated period of time after the expiration of the contractual relationship.

"The provisions of this entire section are based upon the assumption that while an artist may be born, in effect he has to be made by the efforts of the producer before his talents have any unusual commercial value.

"On the other hand, the employees affected by this provision oppose its application upon the ground that such provision will tend to decrease bidding for their services and thereby tend to limit the compensation which their services may command in the future; further, that such provisions impair their right of negotiation while completely free from any contractual obligations whatsoever.

"In analyzing the intent and purposes of this particular provision, it would appear that the factors involved are no different from those surrounding any other type of contractual relations governing any other type of speculative business procedure. Granting that a producer makes substantial investment in the development of the star during the period of the contract, there seems to be no valid reason why he should expect to retain any option in any values which might be created as a result of this investment beyond the period of the contract. The entire matter sifts down to one of business judgment.

"If, for some fortuitous reason, values are created during the period of the contract which exceed his original expectations, there seems to be no valid reason why he should expect to retain an option in perpetuity on these values if there is no contract basis for such continuation. The fact that this option is in effect granted only for a period of three months or six months is merely a limited time application of a faulty principle.

"The entire system of notice of offers and further opportunity to negotiate would in fact tend to increase unreasonable inducements rather than to decrease the same.

"It is therefore recommended that the provisions of article V, division B, part 5, sections 4 and 6 of the code be indefinitely suspended.

Suggestions and Recommendations

"It would not be fair to this industry, in my opinion, if, as a result of the investigation as made, some suggestions were not offered. The following is therefore respectfully submitted for consideration:

"*The formulation of a committee either with or without government participation to investigate, study, and report on—*

"*A.* A method for compensating those engaged in artistic, creative, interpretative, directorial, technical, and supervisory capacities on the basis of a minimum guaranteed compensation against a percentage of the receipts of the respective pictures upon which they may be engaged; and

"*B.* Recommendations for—

"(1) A uniform production cost formula.

"(2) A uniform production report system.

"(3) A uniform budget schedule.

"(4) Uniform salary ranges for classifications of artistic, creative, interpretative, directorial, technical, and supervisory employments;

"*C.* Whether it would be desirable, practical, proper, and legal to establish a permanent industry commission, with or without government participation, but in any event composed of a representative of producers, and a representative, depending upon the interest affected at any time, of any of the following classes of employees, and restricted solely to such classes, to wit: actors, writers, directors, technicians, or supervisors, which might possess with the consent and approval of the industry, among other things, the power—

"(1) To require all proposed offers of employment to be transmitted to the commission for its approval prior to the same being made.

"(2) To require all proposed negotiations for employment to be with full disclosure to the commission.

"(3) To provide for regulation of salaries in proper cases.

"(4) To direct that the services of employees not utilized by the then employing producer may be available upon such equitable terms and conditions as the commission may prescribe, and in a proper case, to other producers.

"(5) To make findings and report to the producing company concerned when in the opinion of the commission corporate assets have been wasted by production executives in their employment of any members of the foregoing classes of employees above mentioned."

Mr. Rosenblatt, at Kansas City en route to Hollywood, said this week that his recommendation in the report regarding suspension of star raiding clauses will be the subject of an executive order by the President or an administrative order by General Johnson, making its suspension permanent. The order will be issued, he said, upon his return to Washington from the Coast, where he is to confer on the salary situation.

FILM INDUSTRY'S GROSS RECEIPTS, SURPLUS, ASSETS, PROFIT OR LOSS

A most comprehensive statistical study of the motion picture industry, submitted to NRA Administrator Hugh S. Johnson, by Sol A. Rosenblatt, deputy administrator, is presented in full on this and the three following pages. The tables are supplementary to Mr. Rosenblatt's report, following a six-months investigation, which was ordered in President Roosevelt's Executive Order of Nov. 27, 1933, the order having accompanied the Presidential approval of the code. At that time Mr. Roosevelt temporarily suspended the code clause on talent raiding and excessive salaries. Mr. Rosenblatt, in his current report, recommended further suspension of those provisions.

The statistical information is presented under three general classifications: Gross receipts, surplus, assets, profits or loss (on this page); individuals, payrolls, average compensation (see pages 32 and 33); compensation by classes—per cent of total compensation to all individuals (see pages 33 and 34).

PRODUCING-DISTRIBUTING COMPANIES

Classification	1931 Amount	1931 Percent of gross receipts	1932 Amount	1932 Percent of gross receipts	1933 Amount	1933 Percent of gross receipts
Gross receipts	$258,815,862.27	100.00	$209,022,769.34	100.00	$197,418,377.40	100.00
Capital investment	189,886,810.61	73.37	94,672,768.65	45.29	97,322,632.04	49.30
Surplus and surplus reserves	19,510,850.95	7.54	30,328,360.52	14.51	22,086,376.24	11.19
Total assets	313,141,517.45	120.99	217,094,840.16	103.86	180,327,079.75	91.34
Net profit or loss	15,154,241.75	5.86	*—26,022,328.23	—12.45	—9,481,361.25	—4.80

PRODUCING COMPANIES

Classification	1931 Amount	1931 Percent of gross receipts	1932 Amount	1932 Percent of gross receipts	1933 Amount	1933 Percent of gross receipts
Gross receipts	$15,913,545.52	100.00	$13,542,747.44	100.00	$15,343,757.60	100.00
Capital investment	10,411,471.59	65.42	9,757,491.59	72.05	9,170,194.17	59.76
Surplus and surplus reserves	6,184,729.87	38.86	4,976,439.58	36.75	4,238,276.85	27.62
Total assets	19,966,486.36	125.47	19,593,992.25	144.68	21,349,484.43	139.14
Net profit or loss	407,970.68	2.56	—1,069,069.57	—7.89	53,181.64	.34

DISTRIBUTING COMPANIES

Classification	1931 Amount	1931 Percent of gross receipts	1932 Amount	1932 Percent of gross receipts	1933 Amount	1933 Percent of gross receipts
Gross receipts	$8,050,304.34	100.00	$5,188,798.87	100.00	$6,335,741.62	100.00
Capital investment	263,800.00	3.28	286,300.00	5.52	382,590.00	6.04
Surplus and surplus reserves	2,586,511.57	32.13	2,050,231.13	39.51	1,929,572.41	30.45
Total assets	5,393,837.19	66.98	4,114,481.57	79.29	5,210,547.59	82.24
Net profit or loss	842,234.28	10.46	—293,541.69	—5.66	107,678.22	1.70

EXHIBITING COMPANIES

Classification	1931 Amount	1931 Percent of gross receipts	1932 Amount	1932 Percent of gross receipts	1933 Amount	1933 Percent of gross receipts
Gross receipts	$260,410,597.39	100.00	$216,892,126.67	100.00	$171,869,680.00	100.00
Capital investment	297,516,406.42	114.25	255,886,015.10	117.98	238,313,838.69	138.70
Surplus and surplus reserves	64,741,732.83	24.86	39,725,706.00	18.32	19,906,678.62	11.58
Total assets	599,656,480.74	230.27	521,312,233.70	240.36	460,988,049.58	268.22
Net profit or loss	5,054,611.75	1.94	—13,979,210.24	—6.45	—10,268,891.74	—5.97

COMPOSITE OF ALL PRODUCTION AND DISTRIBUTION

Classification	1931 Amount	1931 Percent of gross receipts	1932 Amount	1932 Percent of gross receipts	1933 Amount	1933 Percent of gross receipts
Gross receipts	$282,779,712.12	100.00	$227,754,315.65	100.00	$219,097,876.62	100.00
Capital investment	200,562,082.20	70.93	104,716,560.24	45.98	106,875,416.21	48.78
Surplus and surplus reserves	28,282,092.39	10.00	37,355,031.23	16.40	28,254,225.50	12.90
Total assets	338,501,841.00	119.71	240,803,313.98	105.73	206,887,111.77	94.43
Net profit or loss	16,404,446.71	5.80	*—27,384,939.49	—12.02	—9,320,501.39	—4.25

COMPOSITE OF ALL PRODUCTION, DISTRIBUTION AND EXHIBITION

Classification	1931 Amount	1931 Percent of gross receipts	1932 Amount	1932 Percent of gross receipts	1933 Amount	1933 Percent of gross receipts
Gross receipts	$543,190,309.52	100.00	$444,646,442.32	100.00	$390,967,556.62	100.00
Capital investment	498,078,488.62	91.70	360,602,575.34	81.10	345,189,254.90	88.29
Surplus and surplus reserves	93,023,825.22	17.13	77,080,737.23	17.34	48,160,904.12	12.32
Total assets	938,158,321.74	172.71	762,115,547.68	171.40	667,875,161.35	170.83
Net profit or loss	21,459,058.46	3.95	—41,364,149.73	—9.30	—19,589,393.13	—5.01

*Minus sign (—) indicates a loss.

Individuals, pay rolls, average compensation

PRODUCING-DISTRIBUTING COMPANIES

Classification	1931 Number of individuals	1931 Total compensation	1931 Average compensation per employment	1931 Total compensation percent of gross receipts	1932 Number of individuals	1932 Total compensation	1932 Average compensation per employment	1932 Total compensation percent of gross receipts	1933 Number of individuals	1933 Total compensation	1933 Average compensation per employment	1933 Total compensation per cent of gross receipts
Executives	75	$6,932,004.83	$92,426.72	2.68	83	$5,031,322.75	$60,618.34	2.41	70	$3,732,839.31	$53,326.27	1.89
Supervisors	895	10,173,284.04	11,366.80	3.93	870	9,167,936.81	10,537.85	4.39	845	8,688,018.95	10,281.68	4.40
Clerical, office and service	13,315	20,739,785.52	1,557.63	8.01	11,689	17,642,381.33	1,509.31	8.44	12,650	16,570,204.44	1,309.90	8.39
Actors and actresses	5,050	21,196,019.02	4,197.23	8.19	4,472	18,540,803.06	4,145.98	8.87	5,134	16,932,128.49	3,298.04	8.58
Extra players	215,267	2,280,014.07	10.59	.88	246,330	2,501,877.51	10.16	1.20	266,369	2,488,818.32	9.34	1.26
Motion picture directors	258	8,133,326.18	31,524.52	3.14	285	7,560,031.92	26,526.42	3.62	321	6,521,220.27	20,315.33	3.30
Musical directors	5,857	836,115.55	142.76	.32	4,542	781,023.10	171.96	.37	5,996	1,020,395.98	170.17	.52
Writers, authors, dramatists:												
Regularly employed	324	4,856,959.31	14,990.61	1.88	310	4,698,246.24	15,155.63	2.25	307	4,193,351.57	13,659.12	2.12
Not regularly employed	419	1,707,478.24	4,075.13	.66	550	1,900,908.12	3,456.20	.91	715	1,942,998.35	2,717.48	.98
Composers, arrangers	99	856,505.30	8,651.56	.33	92	762,094.94	8,283.63	.36	182	810,453.70	4,453.04	.41
Artists and sculptors	107	413,265.99	3,862.30	.16	79	342,354.44	4,333.59	.16	123	314,204.07	2,554.50	.16
Scenic artists, designers	222	536,525.73	2,416.78	.21	191	401,983.41	2,104.62	.19	273	393,368.65	1,440.91	.20
Costume designers	17	121,945.36	7,173.26	.05	16	102,667.71	6,416.69	.05	11	85,105.84	7,736.82	.04
Sound engineers	128	671,944.22	5,249.56	.26	117	523,507.44	4,474.42	.25	110	445,289.08	4,048.08	.23
Sound technicians	566	1,273,861.59	2,250.64	.49	494	988,866.43	2,001.75	.47	598	928,484.38	1,552.65	.47
Camermen	802	2,240,141.51	2,793.19	.87	749	1,889,672.40	2,522.93	.90	879	2,023,575.97	2,302.13	1.03
Studio mechanics	11,614	8,638,903.08	743.84	3.34	12,193	8,419,883.60	690.55	4.03	17,678	9,075,663.81	513.39	4.60
Laboratory workers	1,650	2,407,419.32	1,459.04	.93	1,303	1,992,557.91	1,529.21	.95	1,481	1,862,157.53	1,257.36	.94
All other employees	3,443	3,603,488.68	1,046.61	1.39	3,164	3,611,986.36	1,141.59	1.73	3,895	3,435,374.44	882.00	1.74
Total individuals	260,108	97,618,987.54	375.30	37.72	287,529	86,860,105.48	302.09	41.55	317,637	81,463,653.15	256.47	41.26
Regular pay roll	22,717	82,880,218.96	3,648.38	32.02	21,137	75,439,225.55	3,569.06	36.09	23,178	72,515,878.06	3,128.65	36.73

PRODUCING COMPANIES

Classification	1931 Number of individuals	1931 Total compensation	1931 Average compensation per employment	1931 Total compensation percent of gross receipts	1932 Number of individuals	1932 Total compensation	1932 Average compensation per employment	1932 Total compensation percent of gross receipts	1933 Number of individuals	1933 Total compensation	1933 Average compensation per employment	1933 Total compensation per cent of gross receipts
Executives	44	$942,534.25	$21,431.23	5.93	59	$912,381.69	$15,464.10	6.74	64	$1,103,869.40	$17,247.96	7.20
Supervisors	30	299,955.38	9,998.51	1.88	34	275,917.98	8,115.23	2.04	59	381,399.32	6,464.38	2.49
Clerical, office, and service	194	290,088.36	1,495.20	1.82	234	309,834.93	1,324.08	2.29	588	424,168.86	721.37	2.76
Actors and actresses	409	1,501,313.07	3,670.69	9.43	594	1,335,676.66	2,248.61	9.86	812	1,663,470.28	2,048.61	10.84
Extra players	5,678	157,812.41	27.79	.99	9,794	167,169.85	17.07	1.23	21,292	267,825.14	12.58	1.75
Motion picture directors	23	224,948.50	9,780.37	1.41	45	302,483.06	6,721.85	2.23	49	467,710.27	9,545.10	3.05
Musical directors and musicians	390	87,236.76	223.68	.55	737	111,792.33	151.69	.83	2,025	167,934.36	82.93	1.09
Writers, authors, dramatists:												
Regularly employed	30	173,105.16	5,770.10	1.09	30	168,846.80	5,628.23	1.25	49	307,721.31	6,280.02	2.01
Not regularly employed	16	52,708.33	3,294.27	.33	59	150,089.52	2,543.89	1.11	87	264,130.72	3,035.98	1.72
Composers, arrangers	1	2,262.00	2,262.00	.01	2	4,892.00	2,446.00	.04	15	39,887.00	2,659.13	.26
Artists and sculptors	207	489,673.52	2,365.57	3.08	247	578,988.48	2,344.08	4.28	303	616,342.98	2,034.13	4.02
Scenic artists and designers	16	53,580.44	3,348.78	.34	16	44,920.35	2,807.52	.33	55	54,686.19	994.29	.36
Costume designers	1	1,274.00	1,274.00	.01	2	3,987.50	1,993.75	.03	7	10,070.41	1,438.57	.07
Sound engineers	43	195,778.33	4,552.98	1.23	47	194,315.06	4,134.36	1.43	60	181,234.57	3,020.57	1.18
Sound technicians	29	33,220.00	1,145.52	.21	41	43,154.44	1,052.55	.32	131	89,648.45	684.34	.58
Cameramen	131	418,179.08	3,192.21	2.63	148	372,842.13	2,519.20	2.75	236	383,352.29	1,624.37	2.50
Studio mechanics	582	474,503.54	815.30	2.98	615	370,111.25	601.81	2.73	1,685	671,449.67	398.49	4.38
Laboratory workers	35	52,555.84	1,501.60	.33	37	62,954.23	1,701.47	.46	56	69,082.77	1,233.61	.45
All other employees	418	797,304.10	1,907.42	5.01	491	816,497.36	1,662.93	6.03	1,432	938,773.20	655.57	6.12
Total individuals	**8,277**	**6,248,033.07**	**754.87**	**39.26**	**13,232**	**6,226,855.62**	**470.59**	**45.98**	**29,005**	**8,102,757.19**	**279.36**	**52.80**
Regular pay roll	688	3,609,642.29	5,246.57	22.68	775	3,294,135.62	4,250.50	24.32	1,323	4,159,142.74	3,143.72	27.11

DISTRIBUTING COMPANIES

Classification	1931 Number of individuals	1931 Total compensation	1931 Average compensation per employment	1931 Total compensation percent of gross receipts	1932 Number of individuals	1932 Total compensation	1932 Average compensation per employment	1932 Total compensation percent of gross receipts	1933 Number of individuals	1933 Total compensation	1933 Average compensation per employment	1933 Total compensation per cent of gross receipts
Executives	17	$436,587.29	$25,681.61	5.42	19	$340,462.50	$17,919.08	6.56	22	$365,930.93	$16,633.22	5.78
Supervisors	115	516,566.88	4,491.89	6.42	107	369,544.96	3,453.69	7.12	113	378,540.25	3,349.91	5.97
Clerical, office and service	811	1,038,847.67	1,280.95	12.90	613	788,555.85	1,286.39	15.19	784	859,062.25	1,095.74	13.56
Total individuals	**943**	**1,992,601.84**	**2,112.41**	**24.74**	**739**	**1,498,563.31**	**2,027.83**	**28.87**	**919**	**1,603,533.43**	**1,744.87**	**25.31**
Regular pay roll	702	1,856,582.10	2,644.70	23.06	628	1,456,613.02	2,319.45	28.07	716	1,558,127.55	2,176.16	24.59

EXHIBITING COMPANIES

Classification	1931 Number of individuals	1931 Total compensation	1931 Average compensation per employment	1931 Total compensation percent of gross receipts	1932 Number of individuals	1932 Total compensation	1932 Average compensation per employment	1932 Total compensation percent of gross receipts	1933 Number of individuals	1933 Total compensation	1933 Average compensation per employment	1933 Total compensation per cent of gross receipts
Executives	142	$2,698,439.19	$19,003	1.04	145	$2,088,059.16	$14,400	0.96	133	$1,596,518.26	$12,004	0.92
Supervisors	526	3,333,463.99	6,337	1.28	642	2,820,881.50	4,394	1.30	604	2,318,422.23	3,838	1.35
Clerical, office and service	11,646	15,525,506.72	1,333	5.96	10,616	13,503,359.01	1,272	6.23	10,446	11,357,574.83	1,087	6.61
Actors and actresses	15,044	14,380,195.53	956	5.52	18,776	12,112,987.99	645	5.58	22,109	7,239,378.85	327	4.21
Musical directors and musicians	1,903	6,444,048.86	3,386	2.47	1,605	4,309,450.24	2,685	1.99	1,517	2,524,147.30	1,664	1.47
All other employees	17,587	27,061,428.43	1,539	10.84	16,842	23,673,019.23	1,406	10.91	16,845	18,907,150.55	1,122	11.00
Total individuals	**46,848**	**69,443,082.72**	**1,482**	**26.66**	**48,626**	**58,507,957.13**	**1,203**	**26.97**	**51,654**	**43,943,192.07**	**851**	**25.57**
Regular pay roll	24,168	44,894,143.90	1,858	17.24	22,840	38,994,048.34	1,707	17.98	22,205	31,382,852.56	1,413	18.26

Individuals, pay rolls, average compensation (cont'd)

COMPOSITE OF ALL PRODUCTION AND DISTRIBUTION

Classification	1931 Number of individuals	1931 Total compensation	1931 Average compensation per employment	1931 Total compensation percent of gross receipts	1932 Number of individuals	1932 Total compensation	1932 Average compensation per employment	1932 Total compensation percent of gross receipts	1933 Number of individuals	1933 Total compensation	1933 Average compensation per employment	1933 Total compensation per cent of gross receipts
Executives	136	$8,311,126.37	$61,111.22	2.94	161	$6,284,166.94	$39,032.09	2.76	156	$5,202,639.64	$33,350.25	2.37
Supervisors	1,040	10,989,806.30	10,567.12	3.89	1,011	9,813,399.75	9,706.63	4.31	1,017	9,447,958.52	9,290.03	4.31
Clerical, office and service	14,320	22,068,721.55	1,541.11	7.80	12,536	18,740,772.11	1,494.96	8.23	14,022	17,853,435.55	1,273.24	8.15
Actors and actresses	5,459	22,697,332.09	4,157.78	8.03	5,066	19,876,479.72	3,923.51	8.73	5,946	18,595,598.77	3,127.41	8.49
Extra players	220,945	2,437,826.48	11.03	.86	256,124	2,669,047.36	10.42	1.17	287,661	2,756,643.46	9.58	1.26
Motion picture directors	281	8,358,274.68	29,744.75	2.96	330	7,862,514.98	23,825.80	3.45	370	6,988,930.54	18,889.00	3.19
Musical directors and musicians	6,247	923,352.31	147.81	.33	5,279	892,815.43	169.13	.38	8,021	1,188,330.34	148.15	.54
Writers, authors, dramatists:												
Regularly employed	354	5,030,064.47	14,209.22	1.79	340	4,867,093.04	14,314.97	2.14	356	4,501,072.88	12,643.46	2.05
Not regularly employed	435	1,760,186.57	4,046.41	.62	609	2,050,997.64	3,367.81	.90	802	2,207,129.07	2,752.03	1.01
Composers, arrangers	100	858,767.30	8,587.67	.30	94	766,986.94	8,159.44	.34	197	850,340.70	4,316.45	.39
Artists and sculptors	314	902,939.51	2,875.60	.32	326	921,342.92	2,826.21	.40	426	930,547.05	2,184.38	.42
Scenic artists and designers	238	590,106.17	2,479.44	.21	207	446,903.76	2,158.96	.20	328	448,054.84	1,366.02	.20
Costume designers	18	123,219.36	6,845.52	.04	18	106,655.21	5,925.29	.05	18	95,176.25	5,287.57	.04
Sound engineers	171	867,722.55	5,074.40	.31	164	717,822.50	4,376.97	.32	170	626,523.65	3,685.43	.29
Sound technicians	595	1,307,081.59	2,196.78	.46	535	1,032,020.87	1,929.01	.45	729	1,018,132.83	1,396.62	.47
Cameramen	933	2,658,320.59	2,849.22	.94	897	2,262,514.53	2,522.31	.99	1,115	2,406,928.26	2,158.68	1.10
Studio mechanic	12,196	9,113,406.62	747.25	3.22	12,808	8,789,994.85	686.29	3.86	19,363	9,747,113.48	503.39	4.45
Laboratory workers	1,685	2,459,975.16	1,459.93	.87	1,340	2,055,512.14	1,533.96	.90	1,537	1,931,240.30	1,256.50	.88
All other employees	3,861	4,400,792.78	1,139.80	1.56	3,655	4,428,483.72	1,211.62	1.94	5,327	4,374,147.64	821.13	2.00
Total individuals	**269,328**	**105,859,022.45**	**393.05**	**37.44**	**301,500**	**94,585,524.41**	**313.72**	**41.53**	**347,561**	**91,169,943.77**	**262.31**	**41.61**
Regular pay roll	24,107	88,346,443.35	3,664.76	31.24	22,540	80,189,974.19	3,557.67	35.21	25,217	78,233,148.35	3,102.40	35.71

COMPOSITE OF ALL PRODUCTION, DISTRIBUTION, AND EXHIBITION

Classification	1931 Number of individuals	1931 Total compensation	1931 Average compensation per employment	1931 Total compensation percent of gross receipts	1932 Number of individuals	1932 Total compensation	1932 Average compensation per employment	1932 Total compensation percent of gross receipts	1933 Number of individuals	1933 Total compensation	1933 Average compensation per employment	1933 Total compensation per cent of gross receipts
Executives	278	$11,009,565.56	$39,602.75	2.03	306	$8,372,226.10	$27,360.22	1.88	289	$6,799,157.90	$23,526.50	1.74
Supervisors	1,566	14,323,270.29	9,146.41	2.64	1,653	12,634,281.25	7,643.24	2.84	1,621	11,766,380.80	7,258.72	3.01
Clerical, office and service	25,966	37,594,228.27	1,447.83	6.92	23,152	32,244,331.12	1,392.72	7.25	24,468	29,211,010.38	1,193.85	7.47
Actors and actresses	20,503	37,077,527.62	1,808.40	6.82	23,842	31,989,467.71	1,341.73	7.20	28,055	25,834,977.62	920.87	6.61
Extra players	220,945	2,437,826.48	11.03	.45	256,124	2,669,047.36	10.42	.60	287,661	2,756,643.46	9.58	.71
Motion picture directors	281	8,358,274.68	29,744.75	1.54	330	7,862,514.98	23,825.80	1.77	370	6,988,930.54	18,889.00	1.79
Musical directors and musicians	8,150	7,367,401.17	903.96	1.36	6,884	5,202,265.67	756.09	1.17	9,538	3,712,477.64	389.23	.95
Writers, authors, dramatists:												
Regularly employed	354	5,030,064.47	14,209.22	.93	340	4,867,093.04	14,314.97	1.10	356	4,501,072.88	12,643.46	1.15
Not regularly employed	435	1,760,186.57	4,046.41	.32	609	2,050,997.64	3,367.81	.46	802	2,207,129.07	2,752.03	.56
Composers, arrangers	100	858,767.30	8,587.67	.16	94	766,986.94	8,159.44	.17	197	850,340.70	4,316.45	.22
Artists and sculptors	314	902,939.51	2,875.60	.16	326	921,342.92	2,826.21	.21	426	930,547.05	2,184.38	.24
Scenic artists and designers	238	590,106.17	2,479.44	.11	207	446,903.76	2,158.96	.10	328	448,054.84	1,366.02	.11
Costume designers	18	123,219.36	6,845.52	.02	18	106,655.21	5,925.29	.02	18	95,176.25	5,287.57	.02
Sound engineers	171	867,722.55	5,074.40	.16	164	717,822.50	4,376.97	.16	170	626,523.65	3,685.43	.16
Sound technicians	595	1,307,081.59	2,196.78	.24	535	1,032,020.87	1,929.01	.23	729	1,018,132.83	1,396.62	.26
Cameramen	933	2,658,320.59	2,849.22	.49	897	2,262,514.53	2,522.31	.51	1,115	2,406,928.26	2,158.68	.62
Studio mechanics	12,196	9,113,406.62	747.25	1.68	12,808	8,789,994.85	686.29	1.98	19,363	9,747,113.48	503.39	2.49
Laboratory workers	1,685	2,459,975.16	1,459.93	.45	1,340	2,055,512.14	1,533.96	.46	1,537	1,931,240.30	1,256.50	.49
All other employees	21,448	31,462,221.21	1,466.90	5.79	20,497	28,101,502.95	1,371.01	6.32	22,172	23,281,298.19	1,050.03	5.95
Total individuals	**316,176**	**175,302,105.17**	**554.45**	**32.27**	**350,126**	**153,093,481.54**	**437.25**	**34.43**	**399,215**	**135,113,135.84**	**338.45**	**34.55**
Regular pay roll	48,275	133,240,587.25	2,760.03	24.53	45,380	119,184,022.53	2,626.36	26.95	47,422	109,616,000.91	2,311.50	28.04

Compensation by classes—Percent of total compensation to all individuals

PRODUCING-DISTRIBUTING COMPANIES

Classification	1931 Compensation Amount	1931 Compensation Percent of total	1932 Compensation Amount	1932 Compensation Percent of total	1933 Compensation Amount	1933 Compensation Percent of total
Executives	$6,932,004.83	7.10	$5,031,322.75	5.79	$3,732,839.31	4.58
Supervisors	10,173,284.04	10.42	9,167,936.81	10.55	8,688,018.95	10.66
Clerical, office and service	20,739,785.52	21.24	17,642,381.33	20.31	16,570,204.44	20.34
Actors and actresses	21,196,019.02	21.71	18,540,803.06	21.36	16,932,128.49	20.78
Extra players	2,280,014.07	2.34	2,501,877.51	2.88	2,488,818.32	3.06
Motion picture directors	8,133,326.18	8.33	7,560,031.92	8.70	6,521,220.27	8.01
Musical directors and musicians	836,115.55	.86	781,023.10	.90	1,020,395.98	1.25
Writers, authors, dramatists:						
Regularly employed	4,856,959.31	4.98	4,698,246.24	5.41	4,193,351.57	5.15
Not regularly employed	1,707,478.24	1.75	1,900,908.12	2.19	1,942,998.35	2.39
Composers and arrangers	856,505.30	.88	762,094.94	.88	810,453.70	.99
Artists and sculptors	413,265.99	.42	342,354.44	.39	314,204.07	.39
Scenic artists and designers	536,525.73	.55	401,983.41	.46	393,368.65	.48
Costume designers	121,945.36	.12	102,667.71	.12	85,105.84	.10
Sound engineers	671,944.22	.69	523,507.44	.60	445,289.08	.55
Sound technicians	1,273,861.59	1.31	988,866.43	1.14	928,484.38	1.14
Cameramen	2,240,141.51	2.29	1,889,672.40	2.18	2,023,575.97	2.48
Studio mechanics	8,638,903.08	8.85	8,419,883.60	9.69	9,075,663.81	11.14
Laboratory workers	2,407,419.32	2.47	1,992,557.91	2.29	1,862,157.53	2.29
All other employees	3,603,488.68	3.69	3,611,986.36	4.16	3,435,374.44	4.22
Total individuals	$97,618,987.54	100.00	$86,860,105.48	100.00	$81,463,653.15	100.00

Compensation by classes and percentages (con't)

PRODUCING COMPANIES

Classification	1931 Compensation Amount	1931 Percent of total	1932 Compensation Amount	1932 Percent of total	1933 Compensation Amount	1933 Percent of total
Executives	$942,534.25	15.09	$912,381.69	14.65	$1,103,869.40	13.62
Supervisors	299,955.38	4.80	275,917.98	4.43	381,399.32	4.71
Clerical, office and service	290,088.36	4.64	309,834.93	4.98	424,168.86	5.23
Actors and actresses	1,501,313.07	24.03	1,335,676.66	21.45	1,663,470.28	20.53
Extra players	157,812.41	2.53	167,169.85	2.68	267,825.14	3.31
Motion picture directors	224,948.50	3.60	302,483.06	4.86	467,710.27	5.77
Musical directors and musicians	87,236.76	1.40	111,792.33	1.80	167,934.36	2.07
Writers, authors, dramatists:						
Regularly employed	173,105.16	2.77	168,846.80	2.71	307,721.31	3.80
Not regularly employed	52,708.33	.84	150,089.52	2.41	264,130.72	3.26
Composers and arrangers	2,262.00	.04	4,892.00	.08	39,887.00	.49
Artists and sculptors	489,673.52	7.84	578,988.48	9.31	616,342.98	7.61
Scenic artists and designers	53,580.44	.86	44,920.35	.72	54,686.19	.67
Costume designers	1,274.00	.02	3,587.50	.06	10,070.41	.12
Sound engineers	195,778.33	3.13	194,315.06	3.12	181,234.57	2.24
Sound technicians	33,220.00	.53	43,154.44	.69	89,648.45	1.11
Cameramen	418,179.08	6.69	372,842.13	5.99	383,352.29	4.73
Studio mechanics	474,503.54	7.59	370,111.25	5.94	671,449.67	8.29
Laboratory workers	52,555.84	.84	62,954.23	1.01	69,082.77	.85
All other employees	797,304.10	12.76	816,497.36	13.11	938,773.20	11.59
Total individuals	$6,248,033.07	100.00	$6,226,885.62	100.00	$8,102,757.19	100.00

DISTRIBUTING COMPANIES

Classification	1931 Compensation Amount	1931 Percent of total	1932 Compensation Amount	1932 Percent of total	1933 Compensation Amount	1933 Percent of total
Executives	$436,587.29	21.92	$340,462.50	22.72	$365,930.93	22.82
Supervisors	516,566.88	25.93	369,544.96	24.66	378,540.25	23.61
Clerical, office and service	1,038,847.67	52.15	788,555.85	52.62	859,062.25	53.57
Total individuals	$1,992,001.84	100.00	$1,498,563.31	100.00	$1,603,533.43	100.00

EXHIBITING COMPANIES

Classification	1931 Compensation Amount	1931 Percent of total	1932 Compensation Amount	1932 Percent of total	1933 Compensation Amount	1933 Percent of total
Executives	$2,698,439.19	3.89	$2,088,059.16	3.57	$1,596,518.26	3.63
Supervisors	3,333,463.99	4.80	2,820,881.50	4.82	2,318,422.28	5.28
Clerical, office and service	15,525,506.72	22.35	13,503,559.01	23.08	11,357,574.83	25.85
Actors and actresses	14,380,195.53	20.71	12,112,987.99	20.70	7,239,378.85	16.47
Musical directors and musicians	6,444,048.86	9.28	4,309,450.24	7.37	2,524,147.36	5.74
All other employees	27,061,428.43	38.97	23,673,019.23	40.46	18,907,150.55	43.03
Total individuals	$69,443,082.72	100.00	$58,507,957.13	100.00	$43,943,192.07	100.00

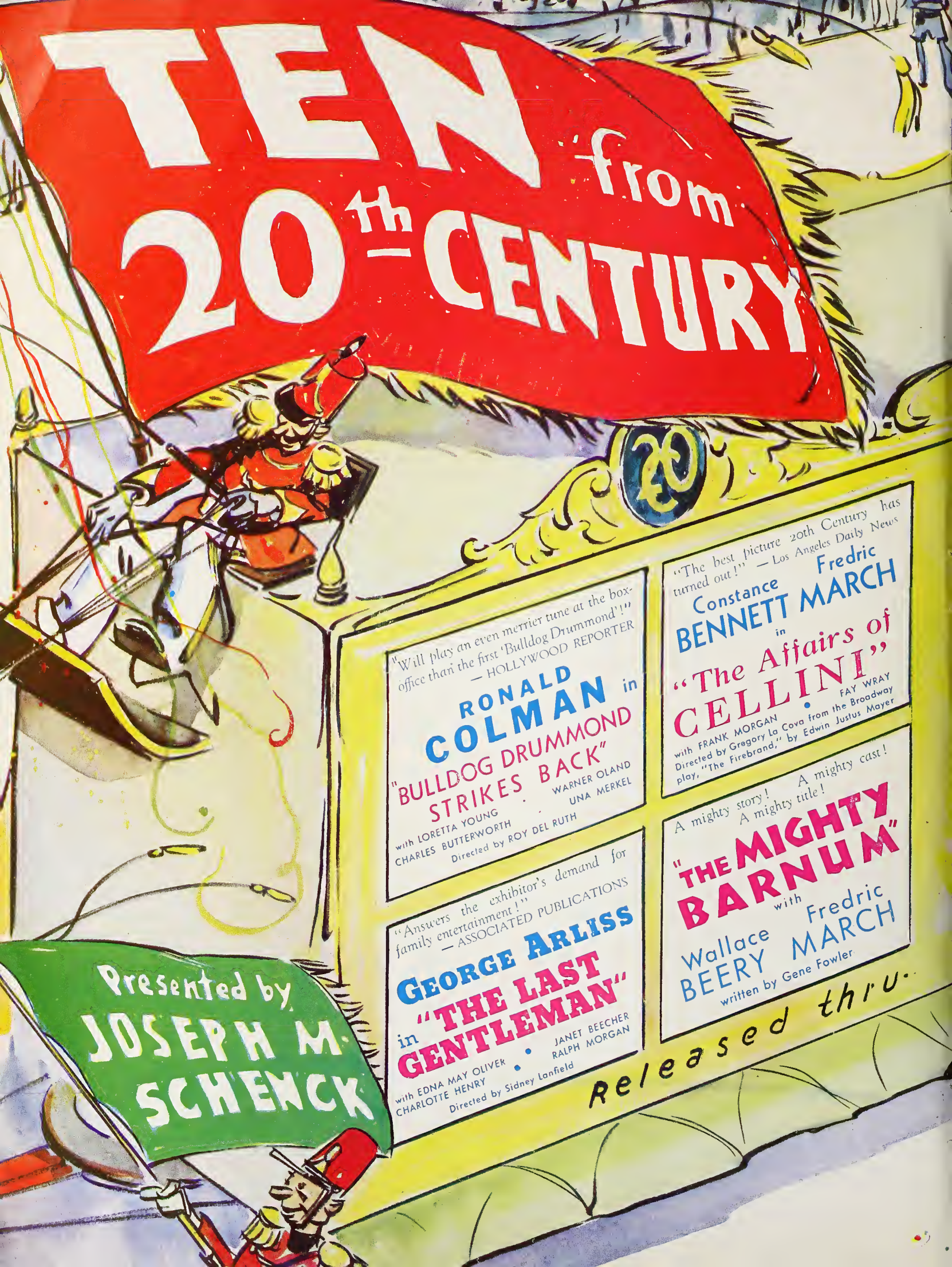
COMPOSITE OF ALL PRODUCTION AND DISTRIBUTION

Classification	1931 Compensation Amount	1931 Percent of total	1932 Compensation Amount	1932 Percent of total	1933 Compensation Amount	1933 Percent of total
Executives	$8,311,126.37	7.85	$6,284,166.94	6.64	$5,202,639.64	5.71
Supervisors	10,989,806.30	10.38	9,813,399.75	10.38	9,447,958.52	10.36
Clerical, office and service	22,068,721.55	20.85	18,740,772.11	19.81	17,853,435.55	19.58
Actors and actresses	22,697,332.09	21.44	19,876,479.72	21.02	18,595,598.77	20.40
Extra players	2,437,826.48	2.30	2,669,047.36	2.83	2,756,643.46	3.02
Motion picture directors	8,358,274.68	7.90	7,862,514.98	8.31	6,988,930.54	7.67
Musical directors and musicians	923,352.31	.87	892,815.43	.95	1,188,330.34	1.30
Writers, authors, dramatists:						
Regularly employed	5,030,064.47	4.75	4,867,093.04	5.15	4,501,072.88	4.94
Not regularly employed	1,760,186.57	1.66	2,050,997.64	2.17	2,207,129.07	2.42
Composers and arrangers	858,767.30	.81	766,986.94	.81	850,340.70	.93
Artists and sculptors	902,939.51	.85	921,342.92	.97	930,547.05	1.02
Scenic artists and designers	590,106.17	.56	446,903.76	.47	448,054.84	.49
Costume designers	123,219.36	.12	106,655.21	.11	95,176.25	.10
Sound engineers	867,722.55	.82	717,822.50	.76	626,523.65	.69
Sound technicians	1,307,081.59	1.23	1,032,020.87	1.09	1,018,132.83	1.12
Cameramen	2,658,320.59	2.51	2,262,514.53	2.39	2,406,928.26	2.64
Studio mechanics	9,113,406.62	8.61	8,789,994.85	9.29	9,747,113.48	10.69
Laboratory workers	2,459,975.16	2.33	2,055,512.14	2.17	1,931,240.30	2.12
All other employees	4,400,792.78	4.16	4,428,483.72	4.68	4,374,147.64	4.80
Total individuals	$105,859,022.45	100.00	$94,585,524.41	100.00	$91,169,943.77	100.00

COMPOSITE OF ALL PRODUCTION, DISTRIBUTION, AND EXHIBITION

Classification	1931 Compensation Amount	1931 Percent of total	1932 Compensation Amount	1932 Percent of total	1933 Compensation Amount	1933 Percent of total
Executives	$11,009,565.56	6.28	$8,372,226.10	5.47	$6,799,157.90	5.03
Supervisors	14,323,270.29	8.17	12,634,281.25	8.25	11,766,380.80	8.70
Clerical, office and service	37,594,228.27	21.45	32,244,331.12	21.06	29,211,010.38	21.62
Actors and actresses	37,077,527.62	21.15	31,989,467.71	20.90	25,834,977.62	19.12
Extra players	2,437,826.48	1.39	2,669,047.36	1.74	2,756,643.46	2.04
Motion picture directors	8,358,274.68	4.77	7,862,514.98	5.14	6,988,930.54	5.17
Musical directors and musicians	7,367,401.17	4.20	5,202,265.67	3.40	3,712,477.64	2.75
Writers, authors, dramatists:						
Regularly employed	5,030,064.47	2.87	4,867,093.04	3.17	4,501,072.88	3.33
Not regularly employed	1,760,186.57	1.00	2,050,997.64	1.34	2,207,129.07	1.64
Composers and arrangers	858,767.30	.49	776,986.94	.51	850,340.70	.63
Artists and sculptors	902,939.51	.52	921,342.92	.60	930,547.05	.69
Scenic artists and designers	590,106.17	.34	446,903.76	.29	448,054.84	.33
Costume designers	123,219.36	.07	106,655.21	.07	95,176.25	.07
Sound engineers	867,722.55	.49	717,822.50	.47	626,523.65	.47
Sound technicians	1,307,081.59	.75	1,032,020.87	.67	1,018,132.83	.75
Cameramen	2,658,320.59	1.52	2,262,514.53	1.48	2,406,928.26	1.78
Studio mechanics	9,113,406.62	5.20	8,789,994.85	5.74	9,747,113.48	7.22
Laboratory workers	2,459,975.16	1.40	2,055,512.14	1.34	1,931,240.30	1.43
All other employees	31,462,221.21	17.94	28,101,302.95	18.36	23,281,298.19	17.23
Total individuals	$175,302,105.17	100.00	$153,093,481.54	100.00	$135,113,135.84	100.00


MAKE WAY FOR
U·A
WITH ITS BIG
PARADE OF HITS
18 from WALT DISNEY
2 from BRITISH & DOMINION
1 from KING VIDOR
4 from LONDON FILMS
2 from RELIANCE
TEN from 20TH CENTURY
3 from SAMUEL GOLDWYN
UNITED ARTISTS RELEASES
LINE UP for 1934-35


TEN from 20th CENTURY
"Will play an even merrier tune at the box-office than the first 'Bulldog Drummond'!" — HOLLYWOOD REPORTER
RONALD COLMAN in "BULLDOG DRUMMOND STRIKES BACK"
with LORETTA YOUNG · CHARLES BUTTERWORTH · WARNER OLAND · UNA MERKEL
Directed by ROY DEL RUTH
"The best picture 20th Century has turned out!" — Los Angeles Daily News
Constance BENNETT Fredric MARCH in "The Affairs of CELLINI"
with FRANK MORGAN · FAY WRAY
Directed by Gregory La Cava from the Broadway play, "The Firebrand," by Edwin Justus Mayer
"Answers the exhibitor's demand for family entertainment!" — ASSOCIATED PUBLICATIONS
GEORGE ARLISS in "THE LAST GENTLEMAN"
with EDNA MAY OLIVER · JANET BEECHER · CHARLOTTE HENRY · RALPH MORGAN
Directed by Sidney Lanfield
A mighty story! A mighty cast! A mighty title!
"THE MIGHTY BARNUM"
Wallace BEERY with Fredric MARCH
written by Gene Fowler
Presented by JOSEPH M. SCHENCK
Released thru

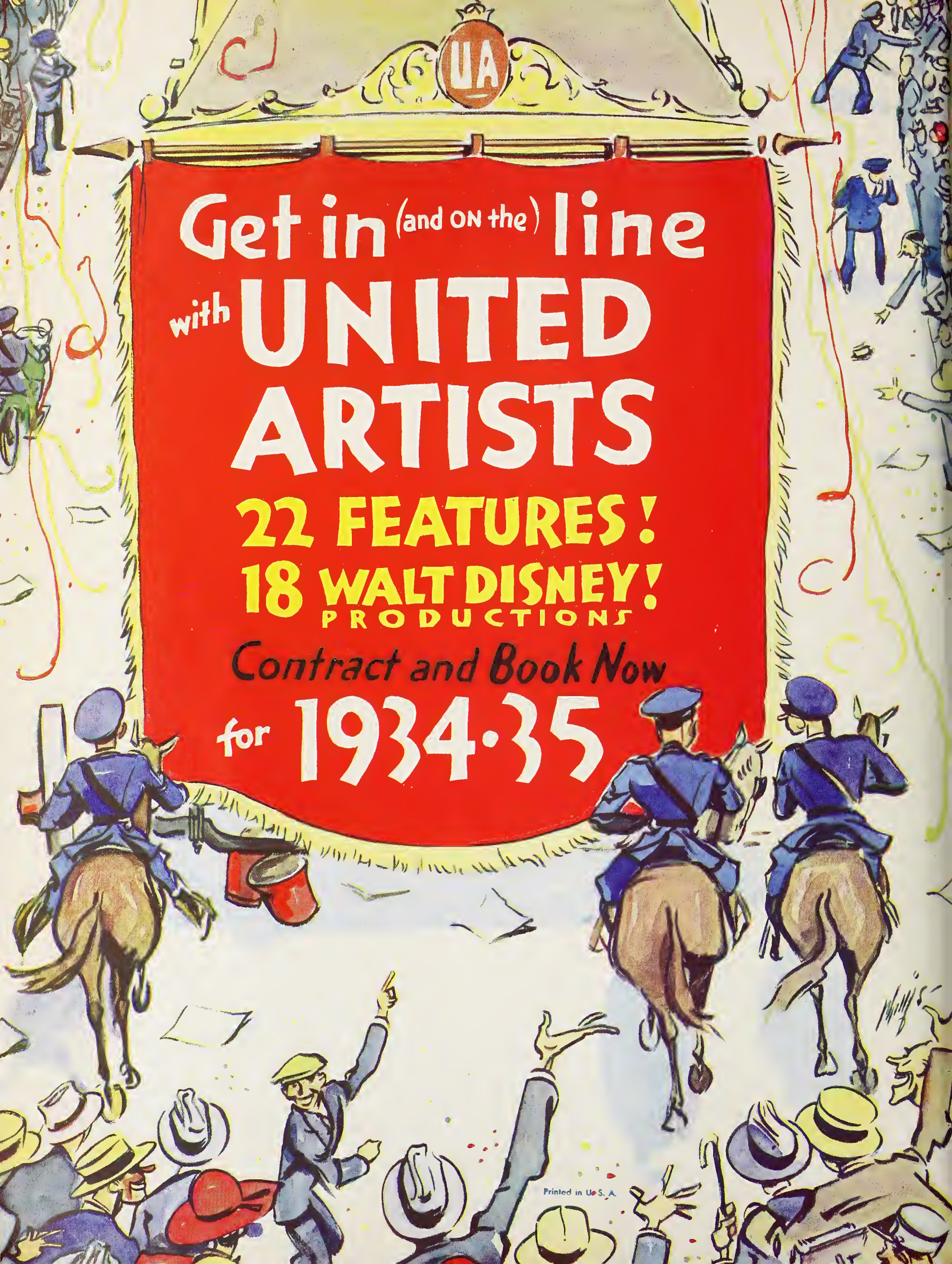

RONALD COLMAN
in the story of the bravest man who ever lived!
"CLIVE OF INDIA"
the picturization of the play now in its 9th capacity month in London!
Teamed for box-office results!
CLARK GABLE CONSTANCE BENNETT
in
"IT HAD TO HAPPEN"
Intriguing title! Astounding story!
"THE RED CAT"
The European stage sensation by Rudolph Lothar and Hans Adler! Opening on Broadway this fall!
Just as George Arliss in "The House of Rothschild" is the best picture of 1934
GEORGE ARLISS in
"CARDINAL RICHELIEU"
will be the best picture of 1935!
Forward! America! Forward!
"Forward March!"
The epic of America! Glorified by the biggest cast in screen history
Leaping to life from the blazing pages of the book the whole world knows!
JACK LONDON'S
"Call of the Wild"
with a cast as big as the story!
UNITED ARTISTS
DARRYL F. ZANUCK
PRODUCTIONS


3 from SAMUEL GOLDWYN
THE GREATEST INDIVIDUAL PRODUCER IN THE INDUSTRY
ANNA STEN • FREDRIC MARCH in "We Live Again"
based on Tolstoy's immortal "RESURRECTION"
Directed by Rouben Mamoulian
EDDIE Cantor in "KID MILLIONS"
with ETHEL MERMAN • ANN SOTHERN • BLOCK and SULLY
PAUL KELLY and the GORGEOUS GOLDWYN GIRLS
Directed by ROY DEL RUTH
and ANNA STEN in an additional SAMUEL GOLDWYN production...
A sweeping story of modern Russia by Vicki Baum (author of "Grand Hotel") and Eugene Lyons!
RELEASED THRU UA


A from LONDON FILMS
Produced by ALEXANDER KORDA
DOUGLAS FAIRBANKS
in
"The Private Life of DON JUAN"
with the beautiful leading ladies of "Henry VIII"
MERLE OBERON BENITA HUME
JOAN GARDNER BINNIE BARNES
NATACHA PALEY ATHENE SEYLER
Directed by ALEXANDER KORDA
written by
Frederick Lonsdale and Lajos Biro
In the shadow of the guillotine he saved men... for the nation... and women for himself!
LESLIE HOWARD
MERLE OBERON
in
"The Scarlet Pimpernel"
(New Title To Come)
Directed by Rowland Brown
What is the world coming to? One man has the daring to predict! One man has the daring to produce
H. G. WELLS'
"100 YEARS FROM NOW"
Directed by LEWIS MILESTONE
Through death-filled jungles to capture one man . . . alive!
"CONGO RAID"
Based on Edgar Wallace's best-selling thriller... "Sanders of the River"
Directed by ZOLTAN KORDA
RELEASED THRU U.A.
'They gave us HENRY VIII!'
'and Catherine the Great!'


2 from RELIANCE
who gave you I COVER THE WATER FRONT and PALOOKA
"The Count of MONTE CRISTO"
with
ROBERT DONAT • ELISSA LANDI
O. P. Heggie • Louis Calhern
Sidney Blackmer • Irene Hervey
William Farnum • Raymond Walburn
Directed by
ROWLAND V. LEE
Alexander Dumas' unforgettable classic! Gorgeously produced on a lavish scale!
EDWARD SMALL
Titanic in scope! A leviathan of entertainment!
"TRANSATLANTIC MERRY-GO-ROUND"
with
JACK BENNY • NANCY CARROLL
GENE RAYMOND • SIDNEY BLACKMER
SID SILVERS • SYDNEY HOWARD
PATSY KELLY • JEAN SARGENT
FRANK PARKER • Directed by Ben Stoloff
PRODUCTIONS
2 from BRITISH & DOMINION
B
1 from KING VIDOR
V
who gave you "THE BIG PARADE" "THE CHAMP" "STREET SCENE"
"OUR DAILY BREAD"
the epic of a million hearts!
"A stirring picture! A privilege to show it!" — HOLLYWOOD REPORTER
Released thru —
The world-famous story of a lowly girl who won...and held...a king!
Anna Neagle
Newest of stars
"NELL GWYN"
with SIR CEDRIC HARDWICKE
Lavishly produced in epic style!
Directed by HERBERT WILCOX
UNITED ARTISTS
EXTRA
ANOTHER FROM
B and D
ANNA NEAGLE
IN
The QUEEN'S AFFAIR


18 from WALT DISNEY
9 MICKEY MOUSE PRODUCTIONS
all in Techni-COLOR for the first time!
9 SILLY SYMPHONIES
as TECHNICOLORFUL as ever!
Released thru UNITED ARTISTS
HUE said it!
and GREEN and BLUE and YELLOW
Oh Boy! will our faces be RED


UA
Get in (and ON the) line
with UNITED ARTISTS
22 FEATURES!
18 WALT DISNEY! PRODUCTIONS
Contract and Book Now
for 1934-35
Printed in U.S.A.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Metro-Goldwyn-Mayer's "Manhattan Melodrama" furnished an appropriate setting for the dramatic killing of John Dillinger, arch criminal of the age, who was shot down by Department of Justice operatives as he walked quietly and unconcerned last Sunday evening from the 900-seat neighborhood Biograph theatre on Chicago's northside. Dillinger had just seen Metro's picture about a gangland murderer who died in the electric chair. A few minutes later the federal men brought to an end the greatest manhunt in contemporary criminal annals. "Manhattan Melodrama" moved with the same swift tempo in which the notorious criminal had lived.

Shielded for an hour or two under the cloak of darkness within the Biograph showhouse, Dillinger sat quietly and watched the lights of Sing Sing's death house dim suddenly as if the prison's electrical system was reflecting the nervous tension of an approaching electrocution. He saw the screen villain of Metro-Goldwyn's production stumble down the corridor from his cell into the little green room at Ossining, to pay with his life for a career of bloody crime.

Many have wondered since Sunday if Dillinger felt even a little uneasy as he watched the slow-moving march to the chair. Did he at that moment shudder from a realization that he might be the victim of a similar fate, by "burning" or the hangman's noose? Certainly he could not have guessed that within a few seconds his lights would darken completely as he, too, stumbled, but under the leaden fire of a squad of federal men who had been planted about the theatre lobby on Lincoln Avenue, hiding behind displays of "Manhattan Melodrama" to be ready in an instant to kill him.

Fate treated Dillinger to a glimpse of a ruthless murderer being put to death by the law, while it made ready for his death just a few steps away.

▽

Much sleep has been lost of late by our tired old frame the while trying to guess the identity of the actor who is listed anonymously in Mr. Rosenblatt's NRA motion picture salary report as having received compensation of $315,000 last year. The difficulty is our complete inability to guess the identity of *any* actor who is worth that much—$200 an hour for every hour of a six-hour day during every five-day week in the year.

Regardless, the betting is even along Broadway that this highest paid person in the motion picture industry is either 52-year-old John Barrymore, an actor for 31 years, or Missouri-born Wallace Beery, whose career also spans three decades.

▽

First of the Hollywood colony to have their motion picture careers blasted by the Legion of Decency are 20 parrots. The cockatoos had been taught by Paramount to chirp, "It Ain't No Sin" for Mae West's new feature. Came the church crusade and "It Ain't No Sin" was sent to the laundry, emerging with the fresh title of "Belle of the Nineties," but without the 20 parrots.

▽

Mr. Harry Morris Warner underlays a row of cigars in his traveling humidor with sliced apples, to impart a flavor, of course. When our young Victor Shapiro saw the fruit under the smokes while traveling eastward from Hollywood on the same train, last weekend, he thought Mr. Warner was carrying along a snack of lunch from the studio kitchen at Burbank.

Rotund and bubbling Tony Muto, Hays aide de camp, rushed breathlessly back to Broadway from the south to report that he had actually found an American citizen who knew nothing about Hollywood.

"Was I flabbergasted? Was I preposterized?" he Durante-d.

Mr. Tony (Back to Nature) Muto, who once posed as an American Indian to evade a threatening game warden who had surprised him, unlicensed, beside a promising fishing stream, started out last weekend on an expedition through rural Virginia. Marching into the isolated place of Lorton, in the deep backwoods, where George Washington attended church, he happened across one Price Carpenter, an unshaven native member of an old aristocratic family, who had long since abandoned the polish of the Colonial mansion for a life in the raw in the woods.

"Say, pardner," bellowed the Virginian, "what do you do for a living?"

"Sir, I am a member of the staff of the Motion Picture Producers and Distributors of America, Incorporated, Mr. Will H. Hays, president."

"Oh, yes," acknowledged the backwoodsman, "that's in the movie business? You have a lotta actresses, doncha? I've been sorta reading about 'em in Hollywood. By the way, where the hell is that place Hollywood—up north near the Capitol at Washington?"

▽

Some of our best office anatomists have been burning the proverbial midnight oil tracing the history of theatricals and motion pictures. They are trying to find a record of a head as large as that mentioned the other day by Variety, *which told how the stage producer, Sam H. Harris, fell down stairs at his newly rented Park Avenue duplex apartment, and "struck his head at the base of the spine."*

▽

One of the popular topics now being discussed in connection with the church crusade, is the unsuccessful box-office performances of many fine productions which should have been supported by those who are now demanding a higher morality standard in the cinema. "Abraham Lincoln," of a few years ago, is singled out as a notable example of a worthwhile production having "died" at the theatre doorstep. In Springfield, Illinois, the home of President Abraham Lincoln, particularly poor business was reported—only 20 people in the whole town going to see the picture.

▽

The father of the animated film cartoon system of motion picture production had never seen the inside of a regular studio until last week when he visited Metro's plant at Culver City. He is Professor Robert Williams Wood, head of the physics department of Johns Hopkins University, and one of the world's most distinguished scientists, having originated the method now in use of thawing frozen street mains and service pipes by passing an electric current through them. That was in 1898. A few months later he produced the first animated film drawing when he drew some 300 diagrams and photographed them to show an electrical experiment in motion.

▽

Headline in the Scripps-Howard *Telegram* of New York:

FILMS PAY
BIG MONEY
TO ANIMALS

At the very bottom of the office directory in the lobby of the New York Fisk Building, which houses Mr. John Edward Otterson's Electrical Research Products, appears the longest corporate name in the city: Ye Olde New York Branch of the New York State Association of Retail Meat Dealers, Incorporated.

In our business of long motion pictures and short corporate titles, that would be reduced to the simplicity of YONYBOTNYSAORMDI.

Mr. Otterson's own corporate participations, by the way, are as expansive as the full name of Ye Olde Meat Dealers. He is the president of Erpi and of Alpine Western Electric and of Western Electric companies of Argentine, of Asia, of Brazil, of Cuba, of Mexico, of the Near East, of Roumania. He is a director of Western Electric of London, Western Electric of the Orient, New Haven Hospital, Exhibitors' Reliance, Motion Picture Producers and Distributors of America, American Arbitration Association, New Haven Chamber of Commerce, and his business and social membership in the American Society of Mechanical Engineers, Alumni Association, Army and Navy Club, Automobile Club, Embassy Club, Graduate Club, Massachusetts Institute of Technology, Merchants Association, Navy Athletic Club, New Haven Colony Historical Society, New Haven Country Club, New Haven Lawn Club, New York Electrical Society, New York Railroad Club, Queen's Club of London, Society of Marine Engineers, Society of Naval Architects, Taylor Society, United States Naval Institute, the University Club and whatnot.

Pennsylvanian John Otterson's continued interest in marine matters comes from his 15-year-old service as naval constructor in the United States Navy. He was an Annapolis graduate and is a retired lieutenant.

▽

"Stardom's Hollywood Diet," a diet "wonder of the ages," guaranteed to produce sylphlike figures like those seen strutting down Hollywood Boulevard, has been receiving harsh treatment at the hands of a realistically minded United States Food and Drug Administration. Lots of "Hollywood Diet" has been seized in Buffalo, Rochester, Syracuse, Detroit and elsewhere, under the federal food and drug act.

The label on the "Hollywood Diet" is just too thrilling. It asserts: "The possibility of your having an exciting type of Hollywood figure is now so real as to be absolutely breath-taking, and to gain it you won't have to go hungry, engage in violent exercises, use drugs or resort to laxatives."

One need not be a graduate chemist to detect the sugar, flour, cocoa and table-salt ingredients that are mixed together in a fancy jar to sell at $2 for a seven-ounce package.

The real "Hollywood Diet" is well known to hundreds of jobless actors.

▽

The corporate management of Radio Pictures takes pleasure in announcing, publicity-wise, the completion of a "Gay Divorce" sequence of a hotel suite, the rooms of which are lined with FUR. The decorative mouldings are made of strips of white FUR. In the bedroom an amazing bed sits up surrounded by rich drapes of FUR. What a bed. It is the very first bed ever to be completely upholstered in FUR. Conceiling the blankets and pillows is a spread of white polar bear FUR. And, concludes the Radio statement, "it is guarded constantly by a studio officer who keeps away curious on chases moths with flit." Fur goodness

LONDON IN THE NEWS

British Film Academy Proposed; Associated Cinemas Completes Reorganizing; New Productions

By BRUCE ALLEN
London Correspondent

Herbert Thompson, editor of *Film Weekly*, made the suggestion that a British Film Academy be established, at a Savoy luncheon held last week for the presentation of that publication's award for the "Best British Film of 1933" to Michael Balcon, Victor Saville and Madeleine Carroll, producer, director and star, respectively, of "I Was a Spy," the Gaumont-British film which won a majority of readers' votes.

Mr. Thompson, emphasizing the need of a body which should recognize the work performed by at present anonymous members of production staffs, emphasized that the Academy must be composed of members whose impartiality and integrity were above reproach. He was supported by, among others, S. W. Smith of British Lion and by Victor Saville, who read a list of the "credits" due on "I Was a Spy" to illustrate the extent to which production is a corporative affair.

Although G-B captured *Film Weekly's* awards (Miss Carroll gaining the Best Performance honor) for the second year in succession, chief of production, Walter Mycroft of British International Pictures and representatives of other British production units were among those who gathered to honor the recipients, and to applaud Mr. Thompson's statement that 117 British films had competed for the award against 28 in 1928, when *Film Weekly* inaugurated the competition.

▽

Toeplitz Plans Costume Film

Toeplitz Productions, Ltd., recently formed by L. Toeplitz de Grand Roy, previously co-managing director of London Film Productions, Ltd., is already busy on the details of its first production, "The Dictator," for which Clive Brook has been signed.

The 18th century court of Christian VII of Denmark will provide the setting, with Brook playing the historical role of Struensee, a country doctor who became the favorite of Queen Caroline and the virtual ruler of the country.

▽

Associated Completes Reorganization

Approximately 95 per cent of the shareholders of Association British Cinemas, Ltd., and of British Instructional Films (Proprietors), Ltd., accepted the offer of Associated British Picture Corporation, Ltd., for acquisition of the shares of the other two companies. The purchase now becomes compulsory as regards the small minority of dissenting shareholders.

Allotment of new shares to complete these transactions brings the A. B. C. capital to £2,933,557 (over $14,600,000) consisting of 1,383,557 first cumulative 6 per cent £1 ($5) preference shares, out of 1,750,000 authorized 6,200,000 5/- ($1) ordinaries, out of 6,200,000 authorized. This completes the consolidation under one title of the "Maxwell group," comprising the A. B. C. circuit of 200 theatres; British International Pictures, Ltd., the Elstree producing unit; British Instructional Films, Ltd., of Welwyn; Pathe Pictures, Ltd., distributors and newsreel producers, and Wardour Films, Ltd., distributors of B. I. P. product.

Approximate gross combined profits of all these companies for the year ended March 31 are estimated at £570,000.

▽

Productions Started

At B. I. P. Elstree, F. Zelnik has begun shooting on "Mister Cinders," from the musical comedy. Clifford Mollison, Zelma O'Neal, Renee Houston and W. H. Berry are cast.

Gene Gerrard is also playing at B. I. P. in "Hide and I'll Find You," Alexander Esway directing.

George Pearson has begun shooting on "Open All Night" at the Twickenham studio, for Radio release.

Max Ascher Dead



Max Ascher, who died in Chicago last week, was only 47 years of age, but was a veteran of Chicago theatre operation. He was one of the founders of the Ascher circuit. Following the sale of the Ascher group to Balaban & Katz, he was connected with that organization. He is survived by two brothers and three sisters.

TRAVELERS . . .

REGINALD BERKELEY, British playwright and screen writer, sailed for England last week for a three months' vacation.

HAL ROSSON, MGM cameraman, has sailed for London where he will start work on "The Scarlet Pimpernel," an Alexander Korda-London Films production, for release through United Artists.

ANNA MAY WONG, who returned to this country from England last week, left New York for the Paramount studios in Hollywood.

SYLVIA SIDNEY's vacation came to a close last week when she left New York to resume work at Paramount.

LOUIS B. MAYER, with MRS. MAYER, sailed from New York for a European vacation. On the same ship were HOWARD STRICKLING, LEW WERTHEIMER and FRANK ORSATTI.

FRED JACK, southwestern district manager for Warner, is in New York.

LILLY MESSINGER, recently appointed English representative of the Radio Pictures story department, sailed for Great Britain last week.

AMBROSE S. DOWLING, European sales manager for RKO Export Corporation, arrived in New York from Europe.

VERREE TEASDALE, Warner featured player, is in New York buying her trousseau for her forthcoming marriage to ADOLPHE MENJOU.

JOE E. GOLTZ, MGM manager in Montevideo, is in New York.

LOU BROCK, Radio associate producer, is back in the U. S. A. from a European vacation.

RICHARD RODGERS and LORENZ HART, musical comedy writers, have arrived in Hollywood to go to work for Paramount.

ROBERT DONAT, British star who has just completed "The Count of Monte Cristo" for Reliance, sailed for England.

WILLIAM MELNIKER and his bride arrived in New York from South America, where he is in charge of all MGM activity.

VICTOR M. SHAPIRO, Hollywood manager of *Quigley Publications*, arrived in New York for a visit to the home office.

THOMAS A. BRANON, of Affiliated Producers, Atlanta, and HARRY ASHER and MORRIS SEGAL, Majestic Pictures, Inc., Boston and Cincinnati, respectively, are in New York on business.

HARRY WARNER and JACOB WILK arrived in New York from the Coast.

EVA LE GALLIENNE sailed for Europe.

LOUIS FRIEDLANDER arrived in New York looking for talent for "Tailspin Tommy," which he will direct for Universal.

CRESSON SMITH, western and southern manager for RKO, leaves New York July 30 to make a tour of exchanges in his territories.

THOMAS MEIGHAN arrived in New York from Hollywood.

FRANK L. NEWMAN, SR., and AL FINKELSTEIN, executives of the Evergreen State Theatres circuit, are in New York.

PETER LORRE, German star who first became known to American audiences, through his portrayal of the murderer in "M," has arrived in New York en route to Hollywood where he is under contract to Columbia.

ADOLPH ZUKOR arrived in New York from the Coast.

LESTER THOMPSON, assistant to J. J. MCCARTHY of the Advertising Advisory Council, left New York for the Coast.

LUCIEN HUBBARD, MGM producer, arrived in New York en route to Europe.

LOU METZGER returned to New York from San Diego.

FRANKIE THOMAS, 12-year-old star of the stage play, "Wednesday's Child," left New York for Hollywood to begin work for Radio.

KING VIDOR is in New York.

ELMER C. RHODEN, division manager for Fox Midwest, is in New York.

WINFIELD SHEEHAN, Fox production chief, is in New York and will leave for Europe shortly.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Shock

(Monogram)

Drama

A story of the war, a victim of shell-shock and its aftermath, this picture offers a rather time-worn story, and something of a problem for the exhibitor. There are virtually two phases to that selling problem, one, and perhaps the primary consideration, to judge by various reports of the larger body of exhibitors in smaller situations, is the pronounced King's English accent of all of the players. The individual exhibitor will be best able to judge the probable reaction to that situation on the part of the majority of his patronage, and govern himself accordingly. That accent, however, is wholly in keeping with the setting of the story, its locale divided between London and the front line trenches.

The other half of the problem is the absence of outstanding selling cast names and the somewhat elderly story, in point of development. Ralph Forbes is the leading player, and opposite is Gwenllian Gill, borrowed from Paramount, recently given a contract by that company, and a newcomer to the American screen. The future appearance angle may make a build-up of her name worth while. The other players are either slightly familiar or unknown.

The story has a certain amount of action in the trenches, but for the most part is along the lines of a stage production transplanted to the screen. One good bit of action pictures a fight between an English and a German plane. Up to a certain point the film gives some indication of tending in the direction of another "Journey's End," but that does not materialize. The story veers sharply, and results in a situation which finds a shell-shock victim falling in love with his wife all over again, without knowing her as his wife, and at the same time becoming furiously jealous of the woman's missing husband, who is himself. That indicates a thought for copy lines.

Forbes, young British officer on leave, marries Miss Gill, whom he has known but a short time, and who, it is understood, has been loved by Monroe Owsley, fellow-officer. Owsley's younger brother, who idolizes Forbes, is the only witness to the wedding. The two return to the trenches, and the youngster, Douglas Walton, is ordered out with a scouting party. Afraid, he commits suicide, and Owsley and Forbes put his body across the parapet to make it appear the boy was killed in action. Forbes takes his place with the scouting party, is shell-shocked, reported missing, and wakes in a London hospital, his mind completely blank.

Miss Gill continues to hope, despite Owsley's efforts to make her forget her husband. Forbes, released from the hospital with a different name, is assigned to a non-fighting unit, is seen in the street by Owsley, and Owsley assumes the failure to recognize him is deliberate evasion. He warns Miss Gill of the disgrace which will come to her if her husband is found. Forbes is transferred and is finally discharged at the end of the war as a major. His subordinate in the flying corps, with whom he crashes, is Miss Gill's sister, and he visits her, not recognizing her as his wife. He attempts to help her, promises to assist her to find her husband, and finally, falling in love with Miss Gill, becomes bitterly resentful and jealous of her missing husband. Eventually, after a quarrelsome conversation with Owsley, his memory is suddenly restored, he remembers the past, and is reunited with his wife.—Aaronson, New York.

Produced and distributed by Monogram. Direction and story by Roy J. Pomeroy. Screen play by Madeline Ruthven. Film editor, Jack Ogilvie. Sound, John A. Stransky, Jr. Release date, July 20, 1934. Running time, 69 minutes.

CAST

Derek Marbury ..... Ralph Forbes
Lucy Neville ..... Gwenllian Gill
Bob Hayworth ..... Monroe Owsley
Captain Peabody ..... Reginald Sharland
Gilroy Hayworth ..... Douglas Walton
Alan Neville ..... Alex Courtney
Rickey Marbury ..... David Jack Holt
Meadows ..... Billy Bevan
Hawkins ..... Clyde Cook
Lady Heatherly ..... Mary Forbes
Colonel ..... Charles Coleman
Orderly ..... Colin Campbell
Sergeant Mathews ..... David Dunbar
Major ..... Montague Shaw
Cockney ..... Eric Snowden
Adjutant ..... Olaf Hytton
Clerk ..... Harry Holden

Servants' Entrance

(Fox - Winfield Sheehan)

Comedy-Drama

Name power, plus a story with definite entertainment and exploitation values, jumps this one into the category of a showman's show. Putting reverse English on the familiar Cinderella theme, the story involves a rich man's daughter, Janet Gaynor, who, fed up with the butterfly activities of the social set, casts her fortune as a hireling in the kitchens of the wealthy. Light story treatment makes comedy the predominant factor. Sweden is the novel locale. Clean and thoroughly entertaining, this production has mass appeal.

An important addition to the film, which was not in the preview showing, is a novelty Walt Disney color dream sequence.

The story opens with Miss Gaynor and her fiance, G. P. Huntley, Jr., in a dilemma on the subject of their honeymoon. As they've seen everything, the beauty spots of Europe take on a dull hue. Walter Connolly, wealthy father of the girl, gets bad news at the critical moment, which seems to settle ideas of a honeymoon of any sort. Undaunted, the two decide to promote themselves jobs and work out their own salvation, the agreement being made for three months until they can get on their feet. Connolly protests the move as unnecessary, but the lovers are enthusiastic over the idea as a lark.

After wearing out much shoe leather, the girl finally lands a job as a maid and cook in the household of Ned Sparks, a calamity howler who eternally visions an early grave just around the corner. There follows a particularly amusing comedy scene in which Miss Gaynor does a walkout.

The yarn gains momentum when she lines up with a wealthy but homely Swedish family, the master of the house portrayed by Siegfried Rumann. A harmless, strained relationship springs up between the girl and the chauffeur, Lew Ayres, who is also an inventive genius. Things are finally smoothed over and romance blossoms, which turns into a love triangle when the beautiful daughter of their employer goes after Ayres in search of a thrill.

A particularly noisy incident evolving from the love triangle causes Miss Gaynor and Ayres to lose their jobs and Ayres to realize he is in love with Miss Gaynor.

The conclusion finds the two splitting up over the girl's fiance, whom Miss Gaynor later finds in the arms of a rich widow. Ayres and Miss Gaynor lose each other but are ultimately united when Connolly advertises in the paper for a chauffeur with Ayres' particular brand of inventive genius. Connolly is so impressed with Ayres' invention of a low cost speedboat that he consents to provide the backing.

This is entertainment for everyone. It's entirely up to the showman to take advantage of the wealth of exploitation possibilities, star names and lilting humor.—Watt, Hollywood.

Distributed by Fox. Produced by Winfield Sheehan, Director, Frank Lloyd. Screen play by Samson Raphaelson. Adapted from novel by Sigrid Boo. Photography by Paul Mohr. Sound, Joseph Aiken. Settings by William Darling. Gowns by Rene Hubert. Musical director, Arthur Lange. Running time, to be determined. Release date, Sept. 7, 1934.

CAST

Hedda Nilsson ..... Janet Gaynor
Eric Landstrom ..... Lew Ayres
Hjalmar Gnu ..... Ned Sparks
Viktor Nilsson ..... Walter Connolly
Mrs. Hanson ..... Louise Dresser
Karl Berghoff ..... G. P. Huntley, Jr.
Sigrid Hanson ..... Astrid Allwyn
Hans Hanson ..... Siegfried Rumann
The Detective ..... John Qualen
Anastasia Gnu ..... Catharine Doucet
Anna ..... Greta Meyer
Mrs. Knut Johnson ..... Dorothy Christy
Christina ..... Josephine Whippell
Olaf ..... Jerry Stewart
Olga ..... Ruth Marion
Swanson ..... Harold Minjir
Gretchen ..... Ann Gibbons
Tommy ..... Buster Phelps

Straight Is The Way

(MGM)

Romantic Drama

Showmanship assets of this production are a careful combination of cast names and a blend of heart interest drama. Laughs and sobs intermingle.

Being a story built for emotional responses, it conflicts a boy just out of prison returning home to feel the urge of the old life and the pull of an underworld flame, against the love of a girl who loves him more than he does her. The film skirts the gangster angle completely, deviating thereby from the play, "Four Walls," from which it was adapted.

Franchot Tone, home from jail, is met by his mother, May Robson, and a friend of his lonesome mamma, Karen Morley. Tone decides to go straight, but Gladys George insinuates herself again into his life much to the chagrin of Jack LaRue, leader of the mob formerly ruled over by Tone.

In a jealous rage, LaRue comes upon George and Tone on the tenement house roof. In the scuffle, LaRue falls off the roof. Tone is cross-examined by detective C. Henry Gordon, and with the forces of the law about to close in on Tone again, and Morley bereft at her possible loss, a plausible denouement keeps everything happy.

Human interest being the predominating element, the East Side background teeming with vivid highlights of tenement house people is fit setting for the heart throbs evolved.

Suspense marks the dramatic conflict with an exciting tempo maintained throughout.

Tone, with his romantic draw, and May Robson as a lovely pathetic mother, offer showmen names and characters to play up, together with Jack LaRue for menace and Gladys George for eye appeal.

Direction is in the mood of stirring heart

Here's what happened at the Preview!

(SUBJECT: Confidential Preview Report)

Twenty-three hundred people in San Diego are talking about one thing today —and that is HAROLD LLOYD'S new picture, THE CAT'S PAW, which was previewed here last night for the first time.

The story (and when I say story, I mean story) did not drag in a single spot, and **the surprise finish sent patrons away with something to talk about for weeks to come.**

The audience sat spellbound—they were seeing Lloyd in a picture entirely devoid of excess slapstick and hokum, and yet a picture beaming with clean humor and wholesome laughter. **There isn't a let-up of action from the beginning to the hilarious surprise finish.**

Furthermore, the picture will be received with open arms by those various groups which at this time are insisting on "family entertainment." **Every exhibitor who plays Fox product next year will thank you for this one.** Let me be the first to extend my congratulations.

—B. V. STURDIVANT
Fox West Coast Theatres,
San Diego Calif.

From the Saturday Evening Post story
by **CLARENCE BUDINGTON KELLAND**

●

PRODUCED BY THE
HAROLD LLOYD CORPORATION
A FOX release



Every-thing *new* but these

HAROLD LLOYD

in

The Cat's Paw

with

UNA MERKEL — GEORGE BARBIER

NAT PENDLETON — GRACE BRADLEY

ALAN DINEHART — GRANT MITCHELL

Directed by

SAM TAYLOR

interest, with Paul Sloane, the director, exploring the emotions so dear to the masses and impinging on them with showmanship flair.—SHAPIRO, Hollywood.

Produced and distributed by M-G-M. Directed by Paul Sloane. Produced by Lucien Hubbard. Screen play by Bernard Schubert. From a play by Dana Burnet and George Abbott. Musical score by Dr. William Axt. Recording director, Douglas Shearer. Art director, Cedric Gibbons; associates, Stanley Rogers and Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Lucien Andriot. Film editor, William S. Gray. Running time, 65 minutes. Release date, Aug. 24, 1934.

CAST

Benny ..... Franchot Tone
Mrs. Horowitz ..... May Robson
Bertha ..... Karen Morley
Shirley ..... Gladys George
Skippy ..... Nat Pendleton
Monk ..... Jack LaRue
Sullivan ..... C. Henry Gordon
Mendel ..... Raymond Hatton
Dr. Wilkes ..... William Bakewell

Their Big Moment

(RKO Radio)

Comedy-Mystery

The comedy draw names of Zasu Pitts and Slim Summerville, combined with the title, indicate the showman's approach. It's comedy-mystery which holds attention and abounds in typical laugh-provoking situations. Dealing with the exposé of a fake spirit medium by a stage magician and his accomplices, the story offers a novel plot for the screen team.

Miss Pitts and Summerville are plants for the Great La Salle, a stage magician, played by William Gaxton. The socially prominent Farringtons, portrayed by Kay Johnson and Huntly Gordon, are trying to get rid of Ralph Morgan, the bogus doctor and medium, who fakes spirit messages to Julie Haydon, supposedly from her dead husband. Morgan's idea is to hypnotize his subject into signing over her bankroll. Bruce Cabot hires the Great LaSalle and his gang to show up the doctor, but the troupe is handicapped by the last minute walkout of their medium, Tamara Geva. Miss Pitts is elected to substitute, aided and abetted by the pickpocket activities of Summerville.

The first seance at the Farrington homes goes off with a bang, with Pitts actually going into a trance and putting several members of the group on the spot. Gaxton sees his plans go haywire but decides to follow through on the tips supplied by Miss Pitts during her seance.

The romantic thread is carried by Miss Pitts and Summerville, who decide to make it a two-some at the fadeout.—WATT, Hollywood.

Produced and distributed by RKO Radio. Executive producer, Pandro S. Berman. Associate producer, Cliff Reid. Directed by James Cruze. Screen play by Marion Dix and Arthur Caesar. From the play by Walter Hackett. Musical director, Max Steiner. Photographed by Harold Wenstrom, A. S. C. Art director, Van est Polglase. Recorded by P. J. Faulkner, Jr. Edited by William Hamilton. Running time, 70 minutes. Release date, Aug. 17, 1934.

CAST

Tillie Whim ..... Zasu Pitts
Bill ..... Slim Summerville
Eve Farrington ..... Kay Johnson
La Salle ..... William Gaxton
Lane Franklyn ..... Bruce Cabot
Doctor Portman ..... Ralph Morgan
Fay Harley ..... Julie Haydon
John Farrington ..... Huntly Gordon
Lottie ..... Tamara Geva

Housewife

(Warner)

Comedy-Drama

There is nothing new in this picture, which is obviously a refurbishing of the old domestic triangle formulae, but the film is marked by good performance and succeeded in holding interest at the previewing. The story tells of an ordinary hosewife who turns out to be the brains of the family. Slaving to promote her husband into the big money class, she is almost robbed of happiness by another woman in the midst of success. The picture has definite appeal for women and is ripe for heavy exploitation.

Striking a familiar note in almost any modern American home, the story gets off with George Brent and Ann Dvorak portraying an average married couple. Brent is strapped down to an office manager's desk in an advertising firm, where every stroke of individuality is throttled by the big boss almost before it is born. His wife has her hands full at home with domestic duties and the care of the youngster, played by Ronnie Cosby.

The arrival of Bette Davis, former school chum of the couple and now a high salaried ad copy writer, serves as a stimulus for their sleeping ambitions. Joining the ad firm, she remembers to reflect on Brent's former football activities and potential capabilities, in the presence of both. This spurs Miss Dvorak to get after Brent and urge him either to express some individual ideas at the office or get out and start his own business. He tries the first, is told to get out and tend to his own business, and finally walks off the job.

His wife has saved enough to start his own advertising firm and he does, but for six months there is no business. Finally she gets him tipsy and with new self-confidence he lands a big account.

Brent hires Miss Davis to write the copy, and the firm moves up into the money.

Climaxing hard-earned success, Brent starts playing around with Miss Davis, resulting in his wife suing for divorce. Meanwhile, John Halliday, one of Brent's clients, has realized his love for Miss Dvorak, and proposes marriage.

The divorce trial is the comedy high spot. Ignoring all rules and regulations of the court, the two principals in the case indulge in ridiculous banter across the room. As Brent rushes up to the witness stand pleading to call the whole thing off, the judge checks the case off the calendar.

Comedy and drama are the chief elements for showmen to plug, with particular attention to the feminine contingent.—WATT, Hollywood.

Produced and distributed by Warner Bros. Story by Robert Lord and Lillie Hayward. Screen play by Manuel Seff and Lillie Hayward. Director, Alfred E. Green. Supervisor, Robert Lord. Photography by Wm. Rees. Art Director, Robert Haas. Film editor, James Gibbon. Gowns by Orry-Kelly. Music and lyrics by Mort Dixon and Allie Wrubel. Vitaphone orchestra conducted by Leo F. Forbstein. Running time, 69 minutes. Release date, Aug. 11, 1934.

CAST

William Reynolds ..... George Brent
Patricia Berkeley ..... Bette Davis
Nan ..... Ann Dvorak
Paul ..... John Halliday
Dora ..... Ruth Donnelly
George ..... Hobart Cavanaugh
Sam Blake ..... Robert Barrat
Krueger ..... Joe Cawthorn
Radio Singer ..... Phil Regan
The Judge ..... Willard Robertson
Buddy ..... Ronnie Cosby
Jennie ..... Leila Bennett
Mr. Simmons ..... Harry Tyler
Bolton ..... Charles Coleman

The Notorious Sophie Lang

(Paramount)

Melodrama

A fast-paced melodramatic film story of a notorious feminine thief, with a particular leaning toward jewels of value and importance, this has the elements of engaging and entertaining picture fare, requiring no unusual concentration, no unusual deductive power, but providing a merry chase and a game of hide-and-go-seek between the "notorious Sophie Lang" and the police department, ostensibly of New York City. The feminine Raffles in the case is an appealing young woman who has her wits about her.

The film is saved from the onus of having a crook besting the police, current conditions being what they are, by the fact that London police are warned that she and her co-worker are on the way, leaving the story with the implication that their escape is a matter only of the moment. In addition considerable comedy studs the rapidly-moving play of events in the life of the dashing Sophie, who goes so far from her intended way as to fall completely in love with her only rival, another "notorious" from overseas.

The film in no instance is to be taken too seriously as drama, but rather emerges as an entertaining comedy-melodrama. The cast names are not of unusual drawing power, with Gertrude Michael successful as Sophie, Paul Cavanagh as the rival crook, Arthur Byron as the police inspector and Leon Errol and Alison Skipworth excellent in comedy roles. It would perhaps be well, in selling the title, that the exhibitor confine himself to the comedy-melodramatic elements of the story.

The inspector, Byron, is disturbed to learn that Sophie Lang, who never has been seen, is on the rampage again, with various jewelry establishments as the object of her attention. Visited by Sir Nigel, whom he recognizes as a famous international crook (Cavanagh), Byron permits Cavanagh to go free without indicating he knows him, hoping Cavanagh eventually will lead him to Sophie Lang. Errol, detective, trails Cavanagh. Miss Michael, with her faithful, and amusing companion, Miss Skipworth, sets a romantic trap for Cavanagh, and he falls in, head-over-heels. Her comedy turns serious when she realizes she loves him.

They both, separately, go after a certain famous pearl necklace. Sophie wins, but at their dinner engagement next day, Cavanagh steals them, not knowing which they are, or the true identity of his companion. The police arrest Cavanagh with the pearls, Miss Michael steals them from the inspector, and the chase is on. She flees through and about the hotel, and Cavanagh, overpowering and impersonating a visiting foreign officer in the hotel, makes good his escape in the officer's resplendent uniform. Miss Michael rushes to the car, jumps in with Cavanagh and the pair drive off with an escort of motorcycle policemen. Safely they make an outgoing steamer, set sail for Europe, as the inspector, mollified by the return of much of the jewelry the two had stolen individually, cables foreign police to watch for the romantic—and criminal—couple.

The film is an adult attraction; should be found satisfactory in a mid-week position, and can be sold as engaging comedy-melodrama.—AARONSON, New York.

Produced and distributed by Paramount. Produced by Bayard Veiller. Directed by Ralph Murphy. Screen play by Anthony Veiller. Original story by Frederick Irving Anderson. Art direction, Hans Dreier and Robert Odell. Photographed by Al Gilks. Release date, July 20, 1934. Running time, 64 minutes.

CAST

Sophie Lang ..... Gertrude Michael
Max Bernard ..... Paul Cavanagh
Inspector Parr ..... Arthur Byron
Aunt Nellie ..... Alison Skipworth
Peltz ..... Leon Errol
Captain Thompson ..... Ben Taggart
Robin ..... Norman Ainsley
First Jeweler ..... Arthur Hoyt
Second Jeweler ..... Edward McWade
Countess De Cesca ..... Madame Jacoby
Augustus Telfen ..... Ferdinand Gottschalk
House Detective ..... Del Henderson
Floor Walker ..... Stanhope Wheatcroft
First Clerk ..... William Jeffries
Second Clerk ..... Jack Mulhall
Third Clerk ..... Perry Ivans
Fourth Clerk ..... Alphonse Martel
French Marshall ..... Lucio Villegas
Oscar ..... Adrian Rosley

Brides of Sulu

(Exploration Pictures)

Adventure

The outstanding merit of this film lies in the photography by Harry Anderson and its unique setting on the Islands of Jolo and Mindanao in the Philippine Archipelago. Up until this time the locale has been virgin territory for the camera. Although the picture is mounted on the thin threads of a story involving native love and religion, it never becomes more than a travelogue, which in itself is continually marred by self-conscious portrayals on the part of the native cast and uneven sound recording. Inasmuch as narration is employed above the native background sound, the best showman's line for this one is as a travelogue.

The story involves the love of Kapura, willful daughter of the Sultan of Sulu, for Arsan, a Christian believer. The Sultan promises his daughter to one of his own faith but the two elope to an adjacent island. The Sultan's followers, aroused by the disgrace brought on

their people through the elopement of a Mohammedan believer and a Christian, follow them to the island and return them for subsequent punishment.

The weak climax and fadeout find the Sultan relenting to Kapura's entreaties to marry the one she loves and promising to let her go ahead with her plans providing Arsan becomes of their faith.

A good musical score adds to the color of natives dances and scenery. The manner in which the film is sold will depend largely on the territory and house location.—WATT, Hollywood.

Produced and distributed by Exploration Pictures. Directed by John Nelson. Under the supervision of Jesse J. Gilbert. Story by James Ormont. Screen play, James J. Gilbert. Cinematographer, Harry W. Anderson. Film editor, Charles Hunt. Musical supervision, A. L. Meyer. Narrative, Walter Anthony. Narrator, Gayne Whitman. Running time, 67 minutes. Release date not announced.

CAST

Kapura ..... Adelina Moreno
Arsan ..... Eduardo de Castro
Datu of Dakor ..... Gregoria Tieman
The Sultan of Sulu ..... Armania Magbitang
Yu-Ta ..... Felisa Fernandez
Datu Mandi ..... By Himself
Moro Warriors, Musicians, Dancers, Mohammedan Priests.

Blossom Time

(B.I.P.-British)

Musical Romance

This ambitious British musical production offers many and valuable angles for showmanship and salesmanship. Primarily, there's the fact that the leading role is taken by Richard Tauber, most famous tenor in the world. Then too there is the scale and high artistic merit of the production, and the fact that the story pictures the love story of Franz Schubert, greatest of all the musicians who have come from Vienna, and reproduces many of the loveliest of his songs. The atmosphere of the Vienna of tradition is successfully reproduced. The sentiment and whimsicality of the episode gives the production, in an eighteenth century dress, something of the charm of Dresden china.

It is as good a piece of work as has yet come from a British studio, its obvious box office values backed by real artistry of direction and acting.

Tauber, a tenor almost in the Caruso class as a selling value to the musical public, is most happily cast as Franz Schubert. He acts attractively and subtly, sings "Hark, Hark the Lark!" "Impatience," "Red Roses" and "Faith in Spring," and is presented as a suitor who sacrifices his own happiness in order that the girl may marry her noble officer-sweetheart.

The story is told by Paul Stein, a director who believes in half-tones but also uses vivid splashes of color and incident. Schubert is seen as the absent-minded, unworldly musician lodging with a Viennese dancing master and in love with his daughter, Vicki. The Archduchess of Austria is a lady who loves dancing; her Guard officers are paraded in a long line in the ballroom and each in turn must dance with her. Lieutenant Rudi, before he faces the ordeal, comes for a hasty lesson from Vicki's father, Wimpassenger. Vicki is his partner, Schubert the accompanist. Rudi makes a rendezvous with Vicki. Unfortunately he dances so well that the Archduchess takes him into her personal suite and plans to marry him to a Baroness.

Schubert makes shy love to Vicki, but will not speak until after a concert of his works, which he expects to establish his fame. He misreads her replies to his hints and thinks she will welcome his declaration. The concert is held; the tenor falls ill but Schubert takes his place, sings the songs himself and is famous in a night. Then he learns that Vicki loves Rudi and that Rudi dare not marry her for fear of the Archduchess. So he writes a lampoon on the autocrat, is arrested and carried to her cabinet, and there so successfully pleads the cause of the lovers that an immediate marriage is ordered. While the ceremony proceeds, Schubert, in the midst of his choir-boys, leads the Ave Maria.

The settings, whether studio or exteriors, are admirable; there are big scenes in the ballroom and wedding episodes, charming fantasy in such episodes as that in which Schubert leads his class of boys singing through the meadows in blossom time.

Other names besides that of Tauber are Jane Baxter as a charming Vicki, Athene Seyler in a mordantly humorous study of the Archduchess, and a very amusing picture of a worldly wise dance master by Paul Graetz.—ALLAN, London.

Produced by British International Pictures, Ltd., at Elstree and distributed by Wardour Films, Ltd. Directed by Paul L. Stein. Screen play and dialogue by Franz Schultz, John Drinkwater and Roger Burford. Lyrics by G. H. Chutsam. Photography, Otto Kanturek and Bryan Langley. Sound, B. Cook and A. E. Rudolph. Art director, Clarence Elder.

CAST

Schubert ..... Richard Tauber
Vicki ..... Jane Baxter
Rudi ..... Carl Esmond
Archduchess ..... Athene Seyler
Wimpassinger ..... Paul Graetz
Lafont ..... Charles Carson
Baroness ..... Marguerite Allan
Meyerhoffer ..... Edward Chapman
Schwindt ..... Lester Matthews
Bauernfeld ..... Gibb McLaughlin
Hutten Bremmer ..... Ivan Samson
Vogl ..... Cecil Ramage
Wili ..... Hugh Dempster
Colonel ..... Spencer Trevor
The Police Captain ..... Frederick Lloyd

Lost in the Legion

(B.I.P.-British)

Extravaganza

This picture is a typical example of a brand of British stage and screen production paralleling roughly the kind of entertainment purveyed by Joe E. Brown in American terms. Salesmanship methods are indicated by this classification; it is burlesque of the broadest, with some musical trimmings. A lot depends on how the distinctive personal methods of Leslie Fuller go down with American audiences. He is good box office in England.

The story is that of a ship's cook on a transport carrying French Foreign Legion troops to Algiers. He falls afoul of a bullying sergeant, who promises to make his life hell if ever he joins the Legion. Involved in a fight with the retainers of a local sheik, who are abducting two pretty English dancers for the harem, the cook and his mate are captured, escape by a ruse and then fall into the grip of a Legion troop and are forcibly enlisted. The cook encounters the sergeant, but gallantry in action wins his release and discharge, in custody of the dance girls.

The story matters less than the effective absurdity of incident. Typical are the scenes in which the cooks play "strip poker" with their gaolers, leaving the guards naked in the cells, and their masquerade as harem beauties, embarrassed by the fact that the sheik likes his dancing girls to strip. There is a good scene, too, in which the Legion Colonel, haranguing his troops, steps backwards into the tunnel which the escaping prisoners have dug from their cells—to the parade ground!

The best exploitation angle for this is probably to be found in the fact that it pokes fun at the Foreign Legion, about which so many serious and blood-curdling films have been written. There is good material also in the hamen scenes, and the spectacle of the fat cook asked to perform an "unveiling" dance. The cast has some very good British names in addition to Fuller, including Renee Houston, the vaudeville star, and Bromley Davenport, one of the best known actors on the West End stage. —ALLAN, London.

Produced by British International Pictures at Elstree and Distributed by Wardour Films Ltd. Directed by Fred Newmeyer. Story by Syd Courtenay and Lola Harvey. Script by Syd Courtenay. Photography, Jack Park. Sound, A. Ross. Art director, C. Dawes.

CAST

Bill ..... Leslie Fuller
Mary ..... Renee Houston
Sally ..... Betty Fields
Alf ..... Hall Gordon
Kaid ..... H. F. Maltby
Mulligan ..... Alf Goddard
Bert ..... Ernest Fuller
Ryan ..... James Knight
Fritz ..... Mike Johnson
Tani ..... Santos Casari
Colonel ..... Bromley Davenport

La Cucaracha

(RKO Radio)

Unusual Color Subject

Currently ready for release by Radio is a short subject, produced by Kenneth Macgowan and Pioneer Pictures, of which John Hay Whitney is president, which features a new technique in the use of color and achieves what may readily be termed the best that color has yet offered. A slight dramatic story has been developed in the setting of a Mexican cantina, for which the artist, Robert Edmund Jones, designed both settings and costumes. Featured are Steffi Duna, singer and dancer in the cantina; Don Alvarado, dancer, and Paul Porcasi, Mexico City impresario. Jealousy, a lovers' quarrel, engaging comedy are blended in a skillfuly made short subject. The title song is a particularly attractive melody. But more important is the effect which has been attained in what is actually an experimental subject with a new Technicolor development. The setting and situation have afforded an opportunity for brilliant colors, and their reproduction has been accomplished with remarkable softness and well-nigh perfect blending. No matter what the theatre situation, the subject, by virtue of its expert use of color alone, has the stuff that makes unusual attractiveness. The exhibitor should sell it as a worthwhile subject. Running time, 20 minutes.—C. S. A.

Goofy Movies

(MGM)

Laugh-Provoker

At a New York neighborhood theatre, which might be considered typical, one of this series aroused the audience to successive outbursts of laughter. Combining the Goofy Newsreel, with its nonsensical burleque of the straight reel, and an equally ridiculous play on a melodrama of the screen's early days, plus the bright patter of Pete Smith, the subject unquestionably satisfied the audience in question.—Running time, 10 minutes.

Screen Snapshots

(Columbia)

For the Fans

The fans among the audience should find a certain amount of interest in this number of the Snapshots series, in which the personalities of the screen are seen in odd moments off the set in Hollywood. Moving from golf links to the exclusive Mayfair club, the camera picks up shots of Randy Scott, Guy Kibbee, W. C. Fields, Johnny Weissmuller, Lupe Velez, Jimmy Durante, Al Jolson, Marion Davies and numerous others.—Running time, 9 minutes.

The Mysterious Kiss

(Vitaphone)

Fair

A fair number of the Broadway Brevities series, this subject features Jeanne Aubert, vocalist, who renders a few numbers in fairly effective fashion. At a country house party Miss Aubert is mysteriously kissed, as she had never been kissed before, during a masquerade ball, by a masked man. She institutes a hunt for the "thief," which necessitates her testing the ability of all the men present. Eventually, to her surprise, she discovers the guilty gentleman to have been her husband. The subject has a girl and boy dance number or two and is fairly entertaining.—Running time, 21 minutes.

How Do I Know It's Sunday?

(Vitaphone)

Entertaining

One of the Merrie Melodies numbers, this is reasonably entertaining and an amusing cartoon subject which should be especially pleasing for the youngsters, and perhaps equally enjoyable for the elders in the audience.—Running time, 7 minutes.

Paramount's

"SHE LOVE







starring

BING CROSBY

in the best story that he has ever had . . . Bing sings three songs that are smash hits and romances three gals.

and

MIRIAM HOPKINS

garners a million laughs, as the chorus girl who enters Princeton thru' a dormitory window and comes out as the Class of '34!

with **Kitty Carlisle**

beautiful in looks and voice, singing love-duets with Bing

with a supporting cast that includes

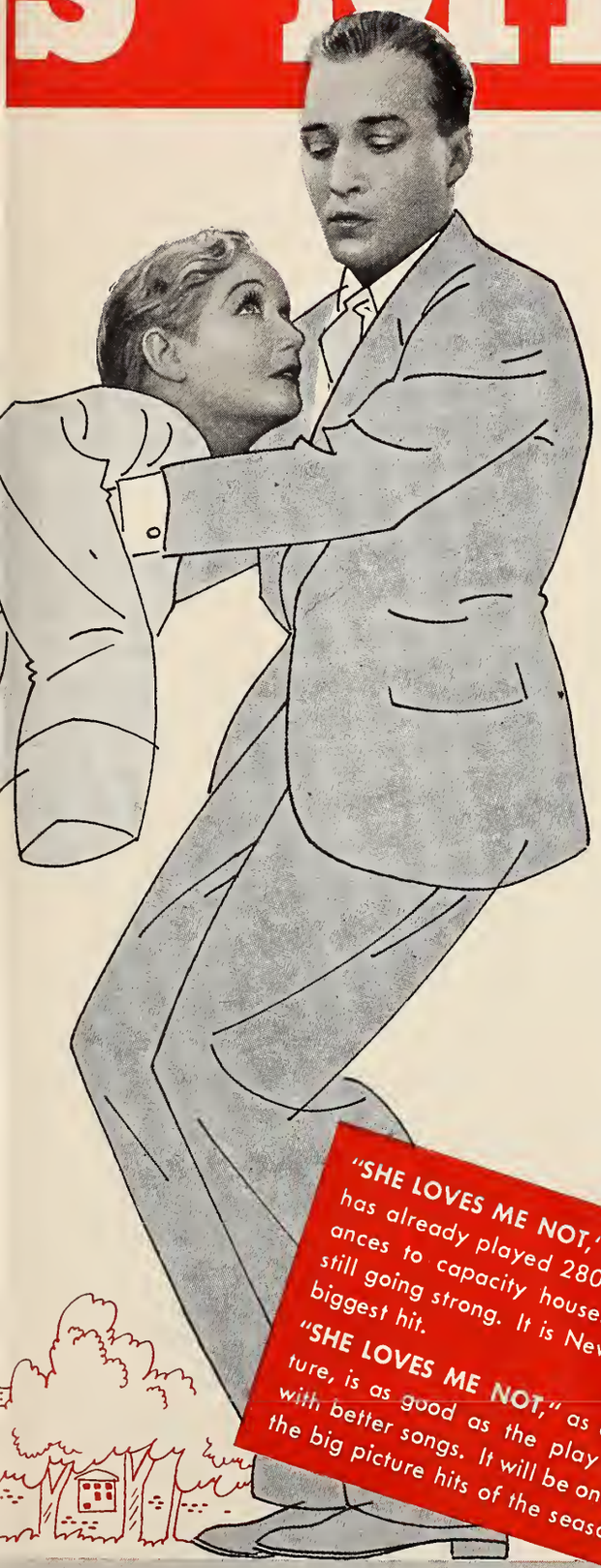
LYNNE OVERMAN • GEORGE BARBIER • HENRY STEPHENSON
EDWARD NUGENT • WARREN HYMER • Directed by ELLIOTT NUGENT



Hit songs by GORDON & REVEL RAINGER & ROBIN

"LOVE IN BLOOM", "I'M HUMMIN', I'M WHISTLIN',

S ME NOT"



Newspapers Rave About the Play

"It's a pip! It's a humdinger! It's a knockout!" —*N. Y. Mirror*

"A riotous tale of the night club girl Princeton's young men adopted." —*N. Y. Daily News*

"Howls and hoorays for the funniest farce in any vicinity." —*N. Y. American*

"The most gloriously cock-eyed farce-comedy the season is apt to reveal." —*N. Y. Evening Post*

Trade Papers Praise the Picture

" 'She Loves Me Not' sure-fire. You can't go wrong with this Bing Crosby picture. It's a honey." —*Hollywood Reporter*

"One of the most enjoyable comedy-romances in years. A sure clean-up for all around appeal." —*Film Daily*

" 'She Loves Me Not' is destined to please. This is box-office prescription—swell adult entertainment. Has hilarious situations. Bing Crosby is completely suitable to the role. Appealing alike to ether and theatre audiences." —*Hollywood Variety*

"Fun in carload lots. Laugh-laden entertainment. A rollicking show." —*M. P. Herold*

Leading Showmen Hail It!

"Corking good box-office." —*Walter Vincent, Wilmer & Vincent*

"Although it is obviously unnecessary for me to comment upon the box-office value of Bing Crosby in 'She Loves Me Not' with Miriam Hopkins, I want you to know that at three different places in the picture I laughed so heartily that the tears came." —*Marco, Fanchon & Morco*

"A smash hit." —*Milton Feld, Monorch Theatres*

"'She Loves Me Not' is one of the finest pieces of entertainment I have seen this year." —*Louis Marcus*

"SHE LOVES ME NOT," as a play, has already played 280 performances to capacity houses and is still going strong. It is New York's biggest hit.

"SHE LOVES ME NOT," as a picture, is as good as the play and with better songs. It will be one of the big picture hits of the season!



Paramount Pictures

I'M SINGIN'," "STRAIGHT FROM THE SHOULDER, RIGHT FROM THE HEART"

HOLLYWOOD SCENE

52 FEATURES GIVEN CERTIFICATES
SHOWMANSHIP AND A DICKENS FILM
33 FEATURES FILMING, 8 SHORTS

By VICTOR SHAPIRO
Hollywood Correspondent

EVERYONE in the production division, from the property boy up to the highest executive, focused attention this week in carrying out the requirements of the Production Code.

As evidence of the producers' willingness to keep the screen clean, 56 features, 48 shorts and four serials have received the certificate of approval from the Hays office since the ruling went into effect July 15. A small percentage of finished product is being turned back for minor changes, but this is expected to be further decreased by having scripts vised before being placed before the cameras.

The Screen Writers' Guild and the Writers' Branch of the Academy stepped into the arena and the limelight last week. The Guild delivered itself of a long statement on the movement to clean up the screen, while the Academy announced the support of seven major studios for its Writer-Producer code adopted two years ago.

An official bulletin of authorship records has been established at Academy headquarters.

The Code of the Screen Writers' Guild, now being drawn up under the industry's Code of the Five-Five Committee, has not yet been published.

▽

Eddie Grainger and Dickens

Dickens' works being the production rage of the monent, Eddie Grainger, Universal producer, posed himself a knotty problem by tackling the filming of the "Mystery of Edwin Drood," the one work Sir Charles left uncompleted when he died.

Bradley King and Leopold Atlas were assigned to do the screen play, with instructions not to write a finish. Then Mr. Grainger sent out an SOS to all Dickensian Societies asking them to suggest a proper Dickens solution in the mood, spirit and flavor of the revered novelist.

Deluged with responses, he called in Miss Ida Moore, vice-president of the local Dickens Club, to act as sort of technical advisor.

Sifting all the material brought forth a solution which King and Atlas tacked onto their uncompleted scrip.

An all-English cast will enact the roles, and maybe the Dickens Clubs will have something to do with exploiting the production when it's completed, although they may not know how it all came about.

▽

Theatre Guild Looks Studio-ward

Leading lights of New York's Theatre Guild, once cool to the lowly films, are invading Hollywood.

Theresa Helburn, one of the Guild's founders and for years on the steering committee, is now in Hollywood with Columbia, reading scripts, absorbing film technique and intricacies, as a prep school course which may lead to directing and supervising.

Another Guild convert is Philip Moeller, stage director of some of the Guilds' biggest successes, an erudite and scholarly gentleman, who has just completed his first directorial work for Radio, "Age of Innocence."

▽

33 Features in Production

Production activity last week perked up slightly with a total of 33 features and 8 shorts in actual production, as against 32 and 7 the preceding week. The same period last year showed only 29 features in work.

Ten new features were started last week against 8 finished. Among those placed before the cameras was MGM's "Death on the Diamond," featuring Robert Young and Madge Evans.

Fox started "Marie Galante" with Spencer Tracy and Ketti Gallian.

"Just Out of College," with Jean Muir and Allen Jenkins, is Warners'.

Ben Lyon and Sari Maritza are featured in Mascot's "Crimson Romance."

"Rocky Rhodes," with Buck Jones and Sheila Terry, was put into production by Universal.

Miriam Hopkins and Joel McCrea are featured in "The Richest Girl in the World" for RKO.

"The Red Head," with Bruce Cabot and Grace Bradley, and "The Successful Failure," with William Collier, Sr., and Lucille Gleason went into production at Monogram.

"A Girl Must Live," with Dorothy Wilson and Charles Starrett, for Invincible, and "Wagon Wheels," with Randolph Scott, Gail Patrick, Raymond Hatton and Monte Blue for Paramount, completed the list.

Pictures finished included "The Hide-Out," MGM; "Big Hearted Herbert," Warner; "The Human Side," Universal; "The Fountain," RKO; "The Girl of the Limberlost" and "King Kelly of U. S. A.," Monogram; "Peck's Bad Boy," Principal, and "The Merry Widow," MGM.

▽

News Flashes

Warner is planning a super-musical for fall production, featuring Al Jolson, Dick Powell and Rudy Vallee.

* * *

John Nolan, former Fox representative for Australia, has been released from the Cedars of Lebanon hospital and will go to New York to assume a position in the sales force there.

* * *

General Hugh S. Johnson, NRA Administrator, addressed several thousand at the Hollywood Bowl on codes in general and motion pictures in particular.

* * *

Trailing the present popularity of child stars, Carl Laemmle sees the possibilities of developing his new 3-year-old find, Juanita Quigley, and announces he will star her within the next three months. She will be known as Baby Jane.

* * *

Sid Grauman is planning to reopen the Chinese early in August.

* * *

Sam Goldwyn has withdrawn "The Wizard of Oz" from the shelf with another attempt to develop a treatment that will appeal to the adult as well as the juvenile.

SIGNED . . .

Columbia

Kubec Glasmon is writing the screen adaptation for "Spring 3100." . . . Geneva Mitchell, Joan Gale, Beatrice Curtis and Georgia O'Dell complete cast of "Blind Date." . . . Jack Holt's next will be "I'll Fix It." . . . Ward Bond, Pat O'Malley and Edward Keane added to "Girl in Danger." . . . Moe and Jerry Howard engaged for "The Captain Hates the Sea." . . .

▽

Fox

Philip MacDonald joins scenario department. . . . Will Stanton, Jimmy Dime and John Goudh cast in "Wanted." . . . James Dunn and Alice Faye will be co-featured in "365 Nights in Hollywood," George Marshall to direct. . . . Albert Conti signed for "Serenade." . . . Si Jenks added to "Judge Priest." . . .

▽

Mascot

Shaw and Lee and Joseph Cawthorn join "Young and Beautiful." . . .

▽

MGM

Myrna Loy opposite William Powell in "The Casino Murder Case." . . . Dorothy Wood to make comeback in "The Merry Widow." . . . Mary Loos and Nelson Eddy given roles in "Have a Heart." . . . Contracts to Gene Lockhart, player, Herman J. Mankiewicz, dialogue and scenario writer, and Richard Boleslovsky, director. . . .

▽

Monogram

William Collier, Sr., awarded leading role in "A Successful Failure." . . . Edgar Kennedy to appear in "King Kelly of the U. S. A.," "Flirting with Danger" and "Reckless Romeos."

▽

Paramount

George Barbier and Gertrude Michael's contracts renewed. . . . Albert Conti engaged for "Elmer and Elsie" . . . Hugh McCormick in "Now and Forever." . . . Hugh McCormick joins "You Belong to Me." . . . Adrian Morris added to "Pursuit of Happiness." . . . Julian Madison and Bob Miles go into "Mrs. Wiggs of the Cabbage Patch." . . . Esther Dale making debut in "Crime Without Passion." . . .

RKO Radio

Erik Rhodes assigned to screen version of "The Gay Divorce." . . .

▽

Select

Reed Brown, Jr., Frank Otto, George Gilday, Frank Shannon and Samuel Wilmot are additions to "Woman in the Dark." . . .

▽

United Artists

Block and Sully join Eddie Cantor's "Kid Millions." . . . Joseph Moncure March writing dialogue for "Transatlantic Merry-Go-Round."

▽

Universal

Alice White, Phil Baker, Ruth Etting, Gene Austin, Gust Arnheim's Orchestra, Downey Sisters and Beal Street Boys join "Gift of Gab." . . .

▽

Warner-First National

William Dieterle to direct Paul Muni and Miriam Hopkins in "Border Town." . . . Josephine Hutchinson teamed with Dick Powell in "Gentlemen Are Born." . . .

THE CUTTING ROOM

Advance outlines of productions nearing completion at the studios as seen by Motion Picture Herald's Hollywood Bureau

THE HUMAN SIDE

Universal

This picture should be particularly appealing to women. It involves a wife's devotion and sacrifice for a butterfly stage producer. It's the human side of professional dramatic life. It's new and is suggestive of a definite brand of showmanship. The film is adapted from a play by Christine Ames, which was purchased by Universal after a Hollywood preview. Frank Craven, author of "The First Year," and Ernest Pascal collaborated on the screen play. Direction and adaptation are by Eddie Buzzell, who directed "Cross Country Cruise."

The cast is better than average, listing Adolphe Menjou in the lead role. Doris Kenyon, who last appeared in "Counsellor At Law," is the feminine lead. These names are strengthened by Charlotte Henry, known for her role in "Alice in Wonderland," and scheduled for a featured part in "Babes in Toyland" for Hal Roach. Others are Dickie Moore, Reginald Owen, who was prominent in "Countess of Monte Cristo," Joseph Cawthorn and Jack Mulhall.

The story is keyed to modern times and fits in well with the present clean pictures program. It is apparently good propaganda in defense of the home. Menjou is a stage producer who stages one flop after another. He chisels the do-re-mi from wealthy ladies, who angel his productions in return for his personal companionship. His wife, portrayed by Miss Kenyon, sticks by him and they finally work out a box office knockout together.

As a theatrical yarn, shorn of the usual glittering tinsel and synthetic fol-de-rol, the film has the potentialities of bringing a human element sock right into the home of the feminine contingent. The nature of the production also carries a suggestion to showmen of a generous portion of mass appeal.—WATT.

SERENADE

(Tentative title)

Fox

Based on an incident in the brief but productive life of the composer Franz Schubert, this is a love story intended to show Schubert for the first time as a romanticist. The locale is Vienna in the nineteenth century and is adapted to the particular period when the musical genius produced such classics as "Serenade," "Moment Musical," "Who is Sylvia," "Impatience." These numbers are heard as an incidental part of the background and are suggestive of numerous tieups for showmen. The story is an original by Richard Carroll, former editor of *Liberty* Magazine. William Counselman and Henry Johnson did the screen play; Lynn Starling and Sally Sandlin the adaptation. Direction is by James Tinling, whose last effort was the recently released "Call It Luck."

The romantic interest centers on Pat Patterson, English screen actress, who made her American debut in "Bottoms Up," and Nils Asther, of "Crime Doctor" and "Madame Spy," who portrays Schubert. Herbert Mundin, Fox's perennial butler, Harry Green, featured in "Wild Gold" and James Burke, remembered for "College Humor," are teamed for comedy interest. Additional names of prominence are Albert Conti, Georgia Kane and Henry B. Walthall.

Romance blossoms after a casual meeting of a royal-blooded princess with Schubert at the composer's lonely forest hideout on the outskirts of Vienna. Suspense centers on the intervention of royal interests, with the princess willing to forsake throne and all for an obscure life with Schubert.

The colorful Viennese background, charged with romantic flavor and a story dealing with an actual vivid personality in the world of art, point to a strong showman's approach. The famous compositions of Schubert to be heard in the film suggest a wealth of profitable tieups.—WATT.

PECK'S BAD BOY

Principal - Sol Lesser

The theme of this story points to the showmanship possibilities. It's human interest stuff, a dramatic chronicle of a real boy and the malicious contrivings of two relatives to split the closely knit pal-ship of the boy and his foster father. The story, by George W. Peck, is well known to American readers and was filmed several years ago with Jackie Coogan in the lead role. The screen play is by Marguerite Roberts and Bernard Schubert. The last-named just completed the screen play for MGM'S "Straight Is the Way." Eddie Kline is the director.

The names of Jackie Cooper and Thomas Meighan offer a pleasing father and son combination. Here is opportunity for timely showmanship as follow-up on "Treasure Island," which young Cooper just completed. The other important players are Dorothy Peterson, who portrayed featured roles in "Treasure Island," "Men in White," and "As the Earth Turns," Jackie Searle, another well known child actor recently seen in "Murder on the Blackboard," for RKO and "She Was a Lady" for Fox, and O. P. Heggie, portrayer of numerous featured character roles.

The familiar story deals with a lad who is not really bad, but earns a murky reputation through the unceasing efforts of his Aunt Lily and her boy Horace. From the same source he discovers one day that he is not the real son of Peck, but was adopted from an orphanage. He runs away but the love of father and son is finally renewed and they are united through the efforts of a friend.

The nature of the story, familiarity with the title and the featured cast names offer sufficient indication of the showmanship possibilities therein and the class of patrons to aim at.—WATT.

MILLION DOLLAR RANSOM

Universal

Author, title and story indicate showman's values. It's an adaptation of the Damon Runyon story, "Ransom $1,000,000," which recently ran serially in *Cosmopolitan* Magazine. Apparently the film is hectic action-packed comedy smacking of typical Runyon satire. As in other yarns by this author, the story fringes lightly with gangsterism, this time featuring a former bootlegger who tries to quit the game but becomes involved in trying to prevent his friend's mother from marrying a gigolo. William R. Lipman penned the screen play. Ben Ryan is credited with the dialogue. The director is Murray Roth, whose most recent efforts are "Harold Teen" and "Don't Bet On Love."

The cast names are familiar. Phillips Holmes, who last appeared in "Storm At Daybreak," shares the top spot with Edward Arnold, most recently in "Sadie McKee," "Thirty-Day Princess," "Madame Spy" and numerous others. Mary Carlisle, seen in "Palooka," "Murder in the Private Car" and "Handy Andy," has the feminine lead. Additional names of importance are Andy Devine, most recently in "Stingaree" with Richard Dix, Wini Shaw, New York musical comedy actress who makes her screen debut here, Marjorie Gateson and Robert Gleckler.

Marked by Runyon's characteristic tongue in the cheek humor, the story gets off to a riproaring start centering on a guy who has just finished a term up the river for income tax evasion. He reluctantly jumps into the kidnap racket on a deal with a rich chap, who figures that if he arranges for himself to be kidnapped, his mother will postpone her trip to Europe, where she is slated to marry a gigolo. The scheme works but the ex-prisoner gets himself in bad with his former gang for not cutting them in, with serious results. The usual satirical twist finds romance, comedy and gun-fire blending into a hilarious whole.—WATT.

YOU BELONG TO ME

Paramount

Here is straight drama loaded with heart throbs, played against a small town vaudeville background and featuring Lee Tracy in a role that is a departure from his usual fast talking characterization. As a rundown vaudeville cartoonist doing small time and hitting the bottle too often, Tracy's work suggests smart showmanship. Alfred Werker, director of "House of Rothschild," handles the directorial reins. The story is an adaptation of Elizabeth Alexander's original, "52 Weeks for Fleurette," by Grover Jones and William Slavens McNutt, who did the script of "One Sunday Afternoon." Lynn Starling and Harry Ruskin teamed on the screen play.

Helen Mack, one of the leads in "All of Me" and "Kiss and Makeup" with Cary Grant, has the top feminine role. Helen Morgan, well known New York stage actress, appears as the estranged wife of Tracy. David Holt, who was the subject of an eight weeks' search by Paramount, plays the son of Miss Mack. Arthur Pierson, former Fox contract player, and Lynne Overman, known for his portrayal of "Regret" in "Little Miss Marker" and currently working in Frank Capra's "Broadway Bill," are featured. Rev. Neal Dodd of the Episcopal church also has a role.

Playing to the sympathetic emotions, the story revolves around the activities of Tracy, who tries to promote a decent break for Miss Mack, a widow. He gets her a spot doing her single act in a beer garden, where she meets Pierson, marries him and is subsequently jilted. She is killed later in a trapeze act. This serves to reunite Tracy and Miss Morgan, who adopt the child, telling him his mother is doing fifty-two weeks abroad.

Incidental music, including two songs which Miss Morgan sings, were written by Sam Coslow and Arthur Johnston, who also teamed on the music of "Murder at the Vanities," with its "Cocktail for Two." The story is a new theatrical yarn and rates real campaigning.—M. W.

OPENS THIS WEEK...
RADIO CITY MUSIC HALL

HAT, COAT and GLOVE

with RICHARD ARLEN

The attorney for the defense KNEW his client was innocent . . . but could PROVE he was guilty, with a HAT . . . a COAT . . . a GLOVE!

He wanted him dead! . . . but fought for his life! . . . knew he was innocent of murder! . . . but GUILTY of stealing his own wife's love!

ADD ANOTHER TO RKO-RADIO'S MID-SUMMER LIST OF MONEY-MAKING ATTRACTIONS

"We're Rich Again", "Of Human Bondage", "Bachelor Bait", "The Life of Vergie Winters", "His Greatest Gamble", "Cockeyed Cavaliers", and soon "Down To Their Last Yacht", Lou Brock's successor to "Flying Down to Rio".

AT OVE



ARDO CORTEZ

BARBARA ROBBINS

J O H N B E A L

Directed by Worthington Miner

Pandro S. Berman, Executive Producer

RKO
RADIO
PICTURE

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 233.—(A) The line voltage is 220. We must have 70 amperes at a 55-volt arc. Any number of 110-volt, 40-ampere fixed resistance rheostats such as are ordinarily used for controlling projection current are available. Disregarding variation in such instruments due to age, etc., would it be possible so to connect any number of these rheostats, without making any alteration in their resistance, as to secure the required 40 amperes? Line voltage 220, remember. (B) Would you connect two 110-volt rheostats such as are ordinarily used for projection work in series to control an arc taking current from a 220-volt line? Suppose we connect two 110-volt fixed resistance rheostats in series and two more in series and then connect the two series in parallel to an arc taking current from a 220-volt line. What amperage would result? Out of kindness I warn you to watch your step!

Answer to Question No. 227

Bluebook School Question No. 227 was: (A) What in your opinion should be the scope of an examining board's questions? (B) What is meant by absorption of light? By Actinic Ray? By angle of reflection and angle of projection? (C) Just what is meant by foot candle or candle foot? (D) What is a "standard candle"?

The following managed to get by, some of them with much credit: G. E. Doe; S. Evans and C. Rau; J. Wentworth; D. Danielson; T. Van Vaulkenburg; A. F. Sprafke; R. DeTotto; H. Edwards; C. Oldham; J. R. Walker; L. Crimikoski; R. J. Arntson; L. J. O'Melia; J. Richmond; D. Emmerson; D. Singleton and J. B. Buckley; D. L. Sinklow; R. D. Oberleigh and J. Lansing; A. Breaston and D. Haber; O. L. Evans; L. Hutch and D. Goldberg; L. F. Evans; D. Little and J. H. Rathburn; B. Jones; D. R. Peters and D. Holler; P. T. Zann, L. Grant and R. Geddings; D. T. Arlen and M. Spencer; M. Simms and O. L. Daris; F. F. Franks; B. L. Blinkendorfer; R. Wheeler and R. Suler; S. D. and W. Love; D. L. Danielson and H. Pilson; T. Kelley and L. C. Cummings; H. True; D. U. Grange; L. B. Rubin and L. Hendershot; H. Rogers; L. and F. H. Klar; P. Itt; O. Allbright; L. R. Doty; B. R. Walker; S. Carberry; L. N. and C. B. Traxler; T. L. Turk and O. Davis; F. H., S. and D. Dalbey; N. L. Tomlinson and G. Lathrope; C. Umphrey; M. and J. Devoy; N. Bagley and L. D. Richardson; F. Y. Gradley and B. L. Donald; P. L. Dodson; G. Johnson and L. R. Spooner; K. Y. Spencer; G. Thompson; L. D. Dahl; M. and S. T. Gibson; D. L. Lode, B. H. Sanders and J. Jensen; L. Grant and R. Geddings; B. W. Williams and L. H. Daniels; B. R. Mills and R. Prane; H. F. Menefee.

I have selected for publication the excellent answer to section A made by J. R. Walker. He says:

"The examination should include (a) knowledge of projection room planning and construction, considered from the viewpoints of safety and convenience in the work. (b) Of electrical action in general. (c) Knowledge of amperage capacity of conductors. (d) Type of insulation to be used under various conditions. (e) Various effects of overload as applies to wires, insulation, etc. (f) Effects of multiple and series operated arcs and resistances. (g) Principles of transformers, dimmers, rheostats and magnetic contacters. (h) Knowledge of fusing circuits; fusing port fire shutters, including types and location of fuses. (i) Knowledge of motors and generators, care of commutators, working in new brushes and testing for faults. (j) Use of test lamps, battery and buzzer and magneto. (k) Testing for blown fuse. (l) Testing for shorts and grounds. (m) General knowledge of projector mechanism, effect of worn sprockets, proper adjustment of sprocket idlers to avoid film damage. (n) How to make correct film splice. (o) How to set or "time" rotating shutter. (p) Film storage in projection room. (q) Correct rewinding of film, including speed. (r) Effect of different screen surfaces in diffusion of light. (s) Correct picture dimensions under different conditions. (t) Vacuum tube action, half and full wave rectifiers, push and pull amplification, resistance coupling, transformer coupling, phasing speakers."

The answer of L. N. and C. B. Traxler is exceptionally good. They say:

"First of all, an examining board should determine the knowledge of the applicant for license as to all matters having to do with safety to theatre patrons, which will of course cover (1) handling and storage of films, (2) projector automatic fire shutter, (3) fire and sound proof construction of projection room, (4) means of preventing fire or smoke from reaching the auditorium, or theatre patrons catching sight of same. This last would include hanging and fusing port fire shutters, removal of smoke as fast as formed, and means for preventing smoke getting into the auditorium when the projectionist opens the door to leave.

"The Board should ascertain the knowledge of applicants as to all those various things that have to do with excellence of what is purveyed to theatre patrons in both screen image and sound. It also has to do with safety to theatre patrons other than by fire risk. Bodily injury may be done by other things than fire. Eye strain is in its way 'bodily injury' and audiences should be guarded against it so far as possible. Whether or not poor sound would cause ear strain I am not prepared to say. I believe, however, it would. Certainly it causes annoyance and therefore injury to the tempers.

"Broadly I would say the following should be covered more or less thoroughly: Electrical action in wire systems, in transformers, motors, generators and batteries, including ability to calculate losses caused by various wire loads, and limits of permissible temperatures in electrical equipment; knowledge of effect of series and parallel hook-ups, both in arc lamps and rheostats; knowledge in a general way of the various equipments the applicant may be expected to handle, mechanically, electrically, optically and acoustically.

"In fact, one might go a long way without reaching the limit of knowledge the projectionist should possess to be a competent man, *and that, rightly considered, is what an examining board should be expected to do.* Most of those I have had experience with, and I have been 'examined' by several boards, impressed me as failing to the point of absurdity. The only examination I would honor by saying it was of any very real value was taken in Canada. It was not very complete, but what there was of it—well, one just had to understand his vegetables to get past."

(B) A. F. Sprafke says:

"Absorption of light is the retention of some portion of the rays or light energy when passing through an imperfectly transparent body. If all light be absorbed the substance would be black. If none be absorbed it would be white. When some are absorbed and other reflected the substance then appears as of color.

"Actinic Ray: Rays capable of producing chemical decomposition or change. All ether waves from all sources and of all length may be considered as actinic, some substances being decomposed by certain wave lengths and other by waves of different length. It is actinism which fades colors, bleaches linen, rots fabrics, tans the human skin and performs operations in photography."

Later, I wrote the Eastman Kodak Physics Department asking whether the Actinic Ray definition was or was not exactly correct. Here is the reply:

"Dear Mr. Richardson: "While the 'Bluebook' definition of *Actinic* Ray is for the most part correct, the following is a better explanation of the real meaning of the term:

"Actinic Ray: A ray capable of producing a chemical change—said especially of the rays

(Continued on following page)

Answer to Bluebook School Question 227

(Continued from preceding page)

of shorter wave length visual radiation, of the ultra-violet, and of x-rays. Broadly speaking, all wave lengths including the infra-red and shorter may be considered to be actinic. It is actinism which fades colors, tans the human skin, and produces photographic exposure.

"Certainly some rays cause deterioration of some fabrics, notably ultra-violet and certain cellulose materials. It is pretty far-fetched to say that an actinic ray will put out a fire, though the statement might possibly be justified. I do not think it is correct to say that 'all other waves from all sources and of all lengths may be considered actinic.' I have never heard the radio waves spoken of as 'actinic' and know of no instance where such long waves can produce a chemical change."

Resuming Sprafke's reply to Question B:

"Angle of Reflection: The change of direction experienced by a ray of light upon striking a reflecting surface. The angle of reflection is equal to the angle of incidence, hence both are equidistant from a plane or line that is perpendicular to the reflecting surface.

"Angle of Projection: The angle of the axis of the projected beam to the screen surface.

"The unit of illumination is the candle foot. Its value is the amount of light falling upon a surface at a distance of one foot from a source of light one candle-power in value. The law of inverse squares, namely, that the illumination from a given light source varies inversely with the square of the distance from the source, shows that the illumination at a distance of two feet from a one-candle source would be 0.25 of a candle foot."

(D) Gosh! Sprafke again! Got to hand it to that boy this week. He says:

"The standard candle is based on the standard English candle. It is made of spermaceti extracted from crude sperm oil, with the addition of a small quantity of beeswax to reduce the brittleness. Its length is 10 inches, and its diameter .9 inch at the bottom and .8 inch at the top, and its weight is one-sixth of a pound. Great care is taken in the preparation of the wick and spermaceti. This candle burns with a normal height of flame of 45 millimeters and consumes 120 grains per hour when burning in dry air at normal atmospheric pressure. Under these conditions, the light given by a single candle is one candle power. The sort of lamp forms merely a reference standard, but in all photometers, an incandescent lamp is generally used as the working standard."

Coleman Reelected IATSE Secretary at Convention

Harry E. Coleman was re-elected executive secretary of the International Alliance of Theatrecal Stage Employees, at the convention last week in Columbus, held in conjunction with that of the Ohio Federation of Labor. E. J. Tinney, of Youngstown, was in charge of the session.

Named to the executive board were Larry Buck, Columbus, chairman; Russell Sheats, Toledo; R. W. Mills, Springfield; Gene Lauri, Cincinnati, W. W. Hoffebert, Dayton; Charles Schumacher, Canton, and T. A. Caniff, Steubenville.

Paper Value of Stocks In Amusements Is Lower

The paper valuation of all amusement stocks listed on the New York Stock Exchange was $151,462,110 on July 1, which compares with $165,014,143 on June 1, according to official exchange records. The decrease indicated amounts to $13,552,033.

Liberty Completing Distribution Plans

Budd Rogers, general sales manager of Liberty Pictures, has closed with Jack K. Adams, president of Adams Film Exchanges, Inc., to handle the Liberty product in Texas, Oklahoma and Arkansas, giving Liberty almost 100 per cent distribution for the 1934-35 season.

Negotiations also are being conducted with representatives of foreign distributors, Mr. Rogers said.

"An important announcement shortly will be made which will assure complete distribution for Liberty Pictures both here and abroad," he said. "The rapidity with which negotiations have been concluded in each case further justifies our belief that, in presenting a completed program of features for the present season, Liberty is offering the type of independent product that every showman will be proud to play."

$61,999,195 Earned by A. T. and T. in Six Months

American Telephone and Telegraph Company, which controls Western Electric and its subsidiary, Electrical Research Products, Inc., earned $61,999,195 in the first six months of 1934. This does not reflect the current deficit of Western Electric.

The figure represents $3.32 a share for the first six months and compares with $2.40 a share for the same period last year.

Natalie Kalmus to Paris

Natalie Kalmus left Hollywood this week for Paris where she proposes establishing offices for Technicolor and collaborating with several French producers on the color process.

SHORT PRODUCT PLAYING BROADWAY

Week of July 21

CAPITOL
Africa, Land of Contrast.. MGM-FitzPatrick

MAYFAIR
Rhapsody in Black..... Master Art
Plumbing for Gold..... Columbia

PARAMOUNT
Betty Boop's Life Guard... Paramount
Miles Per Hour..... Paramount

RIALTO
Betty Boop's Life Guard.. Paramount
In-Laws Are Out..... RKO Radio

RIVOLI
Playful Pluto ..... United Artists
The Rock of Gibraltar..... Fox

RKO MUSIC HALL
Picnic Perils ..... Universal
Heigh-Ho the Fox..... Columbia

ROXY
Can You Take It?..... Paramount
Call of the Klondike..... Beverly Hills
San Francisco ..... Principal

STRAND
Service With a Smile..... Vitaphone
Penny a Peep..... Vitaphone

WABASH AVENUE

CHICAGO

Plans have been drawn for a new 1,400-seat theatre to be erected at 95th Street and Ashland Avenue by Ashland-95th Street Properties, Inc., and to be leased by Warner Brothers over the next 15 years. Work will start about August 1 with completion expected Christmas time. The house will be called the Beverly and will be one the few new theatres built in Chicago in recent years.

▽

B. & K. has refused to abide by the determination of the Local Clearance and Zoning Board that things should be left "as is," and has filed an appeal with the Code Authority.

▽

Henri Ellman now has associated with him one of the city's pioneer exhibitors—Clarence Beck. Mr. Beck has purchased Ben Judell's interest in Capitol Flm and his loop houses will provide first-run spots for the Capitol lineup of features and shorts. Capitol's latest acquisition is a group of 52 one-reel subjects, all done in color, among them 13 Mutt and Jeff cartoons.

▽

Joe Abramson, who has been in St. Louis for Warner, is back in town and identified with one of Fred Guilford's enterprises.

▽

Leon Goldsmith and Sol Landsman of the home office of Master Art Products are here assisting Harry Phillips in out-of-town contacts on the Master Art line of lobby displays.

▽

Retaining Attorney Charles A. Bellows, the Independent Theatre Owners Association has succeeded in obtaining a ruling from the corporation counsel's office which, according to Mr. Bellows, does not prohibit theatres from giving away merchandise. The gist of Attorney Bellows' opinion as given to the ITOA is that the giving away of merchandise is not a form of lottery, and consequently not in violation of the city code, provided merchandise of equal value is given to all patrons entering a theatre. Wording of the city code and licenses is said to be a point of difference in the whole situation as affecting give-aways, especially premiums. Lieut. Costello, away on a vacation, could not be reached as to what official action had been taken in view of his previous rescinding order.

▽

Ten cases were heard by the Local Clearance and Zoning Board at last Thursday's meeting. This marked the last session of the board until about November 1. Regular meetings of the grievance board will be continued.

▽

Balaban & Katz has closed McVicker's theatre, the closing being announced as a temporary device due to shortage of product. The circuit is reported to be awaiting release of Mae West's new picture to reopen the house under auspicious circumstances.

HOLQUIST

Samuelson May Decline New Jersey Presidency

Sidney Samuelson, because of the burden of work attached to his position as president of Allied States Association, may decline to run again as president of the New Jersey Allied unit, which will hold its annual convention August 22-24 in Atlantic City.

In the event that he does not run, it is considered likely that Julius Charnow, now vice-president, will be named president.

Leaders of eastern Allied are to meet soon on call of Walter B. Littlefield.

J. C. Jenkins--His Colyum

St. Joseph, Missouri

DEAR HERALD:

An Open Letter to the Legion of Decency:

It may, or it may not interest you to learn of the attitude of the exhibitors toward the action you are taking against dirty and suggestive pictures. We have covered a part of Nebraska, a little of Iowa and considerable of Missouri within the past few weeks and have met and talked with a great many exhibitors and we have endeavored to get their viewpoint on this matter so that we could represent them correctly. For that purpose we have put this question to them in substantially these words: "What effect, if any, will it have on your business if the Legion of Decency boycotts dirty and indecent pictures?" To this question we have received almost this universal reply: "If the Legion of Decency will boycott only the dirty and indecent pictures and not extend their boycott to the entire industry, I believe it will be universally beneficial." We don't mean to say that this was the reply of all of them; some there were who held to a different view, but they were largely in the minority. We are not expressing our own individual opinion, but are giving you the views of others as we have met up with them.

Through the Pocketbook

Our personal opinion is that if the Legion of Decency wants to impress upon Hollywood its desire for clean entertainment it can best be done by wholehearted support of *good* pictures as well as boycotting the *bad* ones. As we have said before in this colyum, if you want to reach the producers you can best do it through the pocketbook rather than the head, for the pocketbook is a tender spot with all of us. Too often our actions are governed largely by that tender spot. We tried to persuade a farmer once to let us shoot quail on his farm, but he wouldn't listen to us until we flashed a five-dollar bill on him, and after that we could have had his farm. Money talks, and sometimes it talks louder than a politician. You can get things done with money when you can't with reason, and that's why we say that if the Legion of Decency will support good pictures with their influence and patronage it will take the route via the Hollywood pocketbook and get results, for Hollywood likes money the same as the rest of us do, and Hollywood will make good pictures if they will get more money than bad ones.

Theatreman Not Responsible

We hope that the members of the Legion will remember that the theatreman is not responsible for unclean pictures. He doesn't make them and he is compelled to buy them in blocks, or the entire group that any company makes. He can't buy them separately, and block booking was instituted to force him to take the bad ones as well as the good ones, and that's just what it does, and he has to pay for the entire block even though he does not run the bad ones, so he should not be held to blame for unclean pictures.

That old threadbare alibi that they put smut and filth in pictures because the public demands it, is an insult to American intelligence and decency and it is generally used by the "yes men" who know nothing of the American people outside their own ward. They can't prove that all the melons in the patch are ripe by eating a green one, and green ones often give one the cholera morbus, and this business has had altogether too many green ones and we have been compelled to take quinine to ward off the cholera morbus, and many of us don't like quinine. It won't hurt you people to think this over.

Very truly yours.

▽

Main Street Still Open

Contrary to the accepted view of Hollywood, "Main Street" is still open and that thoroughfare is pretty well crowded with people who are not looking to Hollywood to direct the traffic, and it now begins to look like the Legion of Decency was going to sort out the apples, but we hope they won't reject the whole barrel.

▽

Mr. Sol Lesser, one of Hollywood's most prominent producers, is reported to have said to the women's organization, "It is more difficult to make a clean picture than a salacious one, for a socalled dirty picture need not be intelligent in order to win a certain kind of patronage, but a clean picture has got to be clever."

There is this about Mr. Lesser that we will all have to admit: he is frank, if nothing else, and he has a reputation for telling the truth, and we congratulate him, but he simply voiced what has been on the public mind for several years when he said that "socalled dirty pictures need not be intelligent in order to win a certain kind of patronage, but a clean picture has got to be clever."

It would seem that certain producers overlook the American public to make pictures for "a certain kind of patronage" and our observation has been that "a certain kind of patronage" is generally made up of the lipstick variety of the adolescent age. If Mr. Lesser would look around a little our firm belief is that he would find that there is still some "intelligence" in these United States of America.

▽

A Chip on Our Shoulder

The other morning our slumber was disturbed by the exploding of firecrackers and we woke up to remember that it was the 4th day of July, 1934. We also recalled that it is generally the Irish who start things, and that on or near this same day in 1776 Patrick Henry blew up the works when he shouted, "But as for me, give me liberty or give me death," and from then on we have had a chip on our shoulder.

It also reminded us of the days back in Indiana when it was our job to recite the Declaration of Independence and "Darius Green and His Flying Machine." And we also remembered that that rumpus in 1776 was brought about because of "taxation without representation," and that the codfish in Boston harbor held pink tea parties without inquiring the price of tea. Remembering all this we wondered what our great grandchildren would think of their forebears when they realized that they have been saddled with a debt that they had no part in making. "Taxation without representation" was all wrong in 1776 but we've changed since then. We hope our progeny won't learn how to spell the word "repudiation."

▽

It has been proved pretty conclusively that our knowledge of history and geography is somewhat out of plumb. Some time ago we told you that Columbia City was on the Indiana and Ohio state line. Brother Hancock of Columbia City comes back at us and says we are crazier than a hoot owl, that Columbia City is seventy-five miles from the Ohio line and that we were thinking of Union City. There is positive proof that a Hoosier will sometimes tell the truth, and we will have to admit it.

Important Indian History

Then our old friend William Freise of the Tivoli theatre at La Crosse, Wisconsin, writes to inquire if somebody had hit us on the gourd with a ball bat which inclined us to say that Jeff Davis was located at Portage, Wisconsin, during the Indian war before the rebellion. He says, in substance, that what we don't know about the matter would make a large volume, that Jeff Davis was located at Prairie du Chien when he eloped with Colonel Taylor's daughter and kicked up a row in the Taylor household. He gave us a lot of other important Indian history of that country in the early days, the most of which was in and around La Crosse. It is interesting, and we wish we had room to print it.

Mr. Freise tells us about Old Chief Black Hawk and the early Indian wars of that country. Had the Indians had an opportunity to see "Follow Thru," "So This Is Africa," "Her Wedding Night," "The Royal Bed," "The Million Dollar Legs" and others, the chances are that there would have been no war, for they would have all been "Good Indians."

▽

There is one reason why a colyum writer is never hanged or shot at sunrise, and that is that whenever it appears to be becoming dangerous he can cut his colyum short, but that ought not to save some of us.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Fox West Coast Sale On Foreclosure Delayed

The foreclosure sale of Fox West Coast, tentatively slated to come up in U. S. district court, Los Angeles, last week, was delayed until later in the month due to the many details which must be considered.

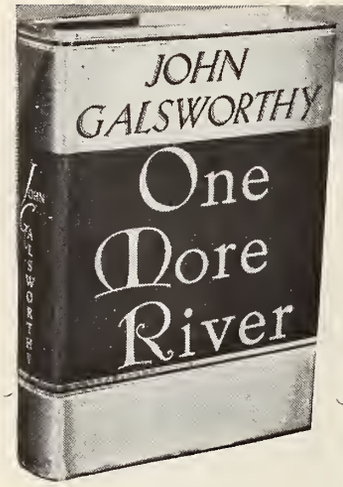
A reorganization plan which will call for a new holding company to replace Wesco, with Sidney R. Kent at the head of it, will be submitted at the same time for court approval.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended July 21, 1934, from 92 houses in 18 major cities of the country, reached $798,232, a decrease of $118,394 from the total for the preceding calendar week, ended July 14, when 98 theatres in 19 cities reported an aggregate gross of $916,626. Because of the general strike, which closed all theatres for several days, the San Francisco report is not listed in this issue.

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Theatres			Current Week		Previous Week		High and Low Gross	
Boston			**Picture**	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1933.)**	
Boston	2,900	25c-50c	"Affairs of a Gentleman" (U.) and "We're Rich Again" (Radio)	12,000	"Cockeyed Cavaliers" (Radio) and "The Love Captive" (U.)	16,000	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"The Old-Fashioned Way" (Para.) and "The Key" (W. B.)	7,000	"Return of the Terror" (F.N.) and "Kiss and Make Up" (Para.)	8,000	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"Of Human Bondage" (Radio) (2nd week)	14,000	"Of Human Bondage" (Radio) (1st week)	18,000	High 12-2 "Little Women"	28,000
Loew's State	3,700	35c-50c	"Bulldog Drummond Strikes Back" (U. A.)	13,000	"Murder in the Private Car" (MGM)	17,500	Low 3-11 "When Strangers Marry"	12,000
							High 1-7 "Strange Interlude"	23,000
Metropolitan	4,350	30c-65c	"Midnight Alibi" (F. N.)	23,000	"Dr. Monica" (W. B.)	30,000	Low 3-11 "Men Must Fight"	11,000
							High 11-4 "I'm No Angel"	44,500
Paramount	1,800	30c-50c	"The Old-Fashioned Way" (Para.) and "The Key" (W. B.)	8,000	"Return of the Terror" (F.N.) and "Kiss and Make Up" (Para.)	8,000	Low 3-11 "King of the Jungle"	26,500
							High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 7-21-34 "The Old-Fashioned Way" and "The Key"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"Midnight Alibi" (F. N.)	11,500	"The Circus Clown" (F. N.)	12,000	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"Thirty Day Princess" (Para.) and "As the Earth Turns" (W. B.)	6,200	"Private Scandal" (Para.) and "Registered Nurse" (F. N.)	6,000	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	8,100
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Hippodrome	2,100	25c-40c	"The Key" (W. B.)	5,100	"Shoot the Works" (Para.)	7,100	High 5-19-34 "The House of Rothschild"	18,000
							Low 7-21-34 "The Key"	5,100
Hollywood	300	25c-35c	"Beyond Bengal" (Showmens)	1,000			High 1-7 "Goona Goona"	2,600
							Low 11-25 "Night and Day"	400
Lafayette	3,300	25c	"The Hell Cat" (Col.) and "Half a Sinner" (U.)	5,600	"Let's Be Ritzy" (U.) and "Murder on the Campus" (Chesterfield)	6,000	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 12-23 "Myrt and Marge"	4,800
Chicago								
Chicago	4,000	35c-68c	"Stamboul Quest" (MGM)	43,000	"Baby Take a Bow" (Fox)	34,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
McVicker's	2,284	30c-60c	"She Learned About Sailors" (Fox) (2nd week)	5,000	"She Learned About Sailors" (Fox) (1st week)	8,000	High 4-14-34 "Wonder Bar"	23,000
Oriental	3,940	25c-40c	"The House of Rothschild" (U. A.)	18,000	"Laughing Boy" (MGM)	19,000	Low 7-1 "The Woman I Stole"	5,000
Palace	2,509	35c-75c	"We're Rich Again" (Radio) (25c-50c)	18,000	"I Give My Love" (U.)	18,000	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	10,000
Roosevelt	1,591	25c-50c	"Shoot the Works" (Para.) (2nd week)	6,500	"Shoot the Works" (Para.) (1st week)	7,000	High 9-9 "Morning Glory"	37,000
							Low 4-28-34 "Glamour"	11,500
State-Lake	2,776	20c-35c	"Murder in Trinidad" (Fox)	13,000	"Sisters Under the Skin" (Col.)	13,500	High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	6,200
United Artists	1,700	30c-60c	"Operator 13" (MGM) (4th week)	9,000	"Operator 13" (MGM) (3rd week)	10,000	High 1-13-34 "Goodbye Love"	18,000
							Low 2-18 "Lucky Devils"	4,500
							High 5-5-34 "The House of Rothschild"	30,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	20c-40c	"Hitler's Reign of Terror" (Jewel) (3 days) "Affairs of a Gentleman" (U.) (4 days)	2,200	"Little Man, What Now?" (U.) (2nd week)	2,500	High 11-11 "Private Life of Henry VIII"	12,600
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"Return of the Terror" (F. N.)	4,000	"Charlie Chan's Courage" (Fox)	5,300	High 10-21 "East of Fifth Avenue"	30,000
							Low 6-10 "Circus Queen Murder"	2,900
RKO Palace	3,100	30c-44c	"Baby Take a Bow" (Fox)	14,100	"Life of Vergie Winters" (Radio) (2nd week)	11,000	High 3-3-34 "It Happened One Night"	28,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"Stamboul Quest" (MGM)	14,000	"Shoot the Works" (Para.)	8,500	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	20c-40c	"Born to Be Bad" (U. A.)	3,300	"The Great Flirtation" (Para.)	2,900	High 10-28 "I'm No Angel"	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Denver								
Aladdin	1,500	25c-50c	"Charlie Chan's Courage" (Fox)	2,000	"The Circus Clown" (F.N.)	3,000	High 2-25 "Cavalcade"	10,000
							Low 6-23-34 "Half a Sinner" (6 days)	1,200
Denham	1,500	25c-40c	"The Old Fashioned Way" (Para.) (15c-40c)	3,000	"Kiss and Make Up" (Para.) (6 days)	2,500	High 10-28 "I'm No Angel"	16,000
							Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
Denver	2,500	25c-50c	"Baby Take a Bow" (Fox)	6,000	"Life of Vergie Winters" (Radio)	6,000	High 1-13-34 "Roman Scandals"	17,500
							Low 12-16 "The World Changes"	3,000
Orpheum	2,600	25c-50c	"The Key" (W. B.)	4,500	"Fog Over Frisco" (F. N.)	5,500	High 2-17-34 "Hi, Nellie!"	19,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"Born to Be Bad" (U. A.) (4 days)	950	"Finishing School" (Radio) and "Smarty" (W. B.)	2,250	High 4-1 "The Kid From Spain"	7,000
			"Affairs of a Gentleman" (U.) and "Success at Any Price" (Radio) (3 days)	800			Low 4-7-34 "Ever Since Eve" and "Son of Kong"	1,500



DIANA

A Great Novel Becomes an Even Greater Picture!

•

With This Splendid Box-Office Cast:

FRANK LAWTON—JANE WYATT—MRS. PATRICK CAMPBELL—COLIN CLIVE—LIONEL ATWILL—REGINALD DENNY—C. AUBREY SMITH—HENRY STEPHENSON—KATHLEEN HOWARD—ALAN MOWBRAY. Screenplay by R. C. SHERRIFF.

CARL LAEMMLE presents—

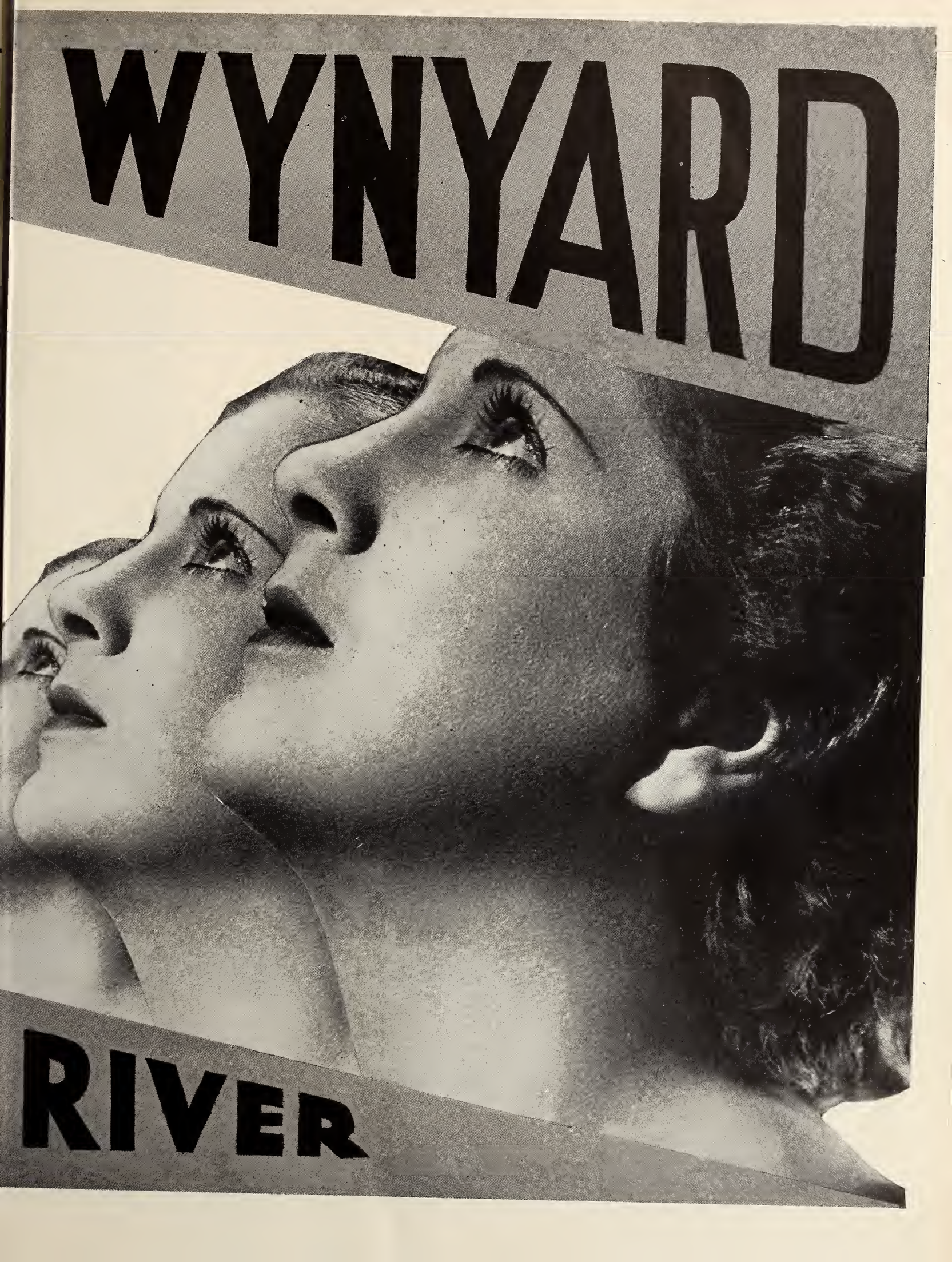
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WYNYARD
RIVER

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Detroit								
Fisher	2,700	15c-50c	"The Key" (W. B.)	5,800	"The Circus Clown" (F. N.)	6,700	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"She Learned About Sailors" (Fox)	26,900	"Of Human Bondage" (Radio)	23,200	High 9-16 "Sing, Sinner Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	15c-50c	"Stamboul Quest" (MGM)	20,200	"Here Comes the Groom" (Para.)	21,300	High 4-7-34 "Mystery of Mr. X"	31,400
							Low 7-1 "College Humor"	7,300
United Artists	2,000	25c-50c	"Kiss and Make Up" (Para.)	6,400	"Dr. Monica" (W. B.)	7,100	High 5-12-34 "The House of Rothschild"	17,600
							Low 3-25 "The Sign of the Cross"	4,100
Hollywood								
Pantages	3,000	25c-40c	"Born to Be Bad" (U. A.) and "I Give My Love" (U.)	2,700	"Let's Try Again" (Radio) and "Let's Talk It Over" (U.)	3,500	High 1-7 "Handle With Care"	13,000
							Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	1,500
W.B. Hollywood	3,000	25c-55c	"The Personality Kid" (W. B.)	11,000	"The Key" (W. B.)	12,000	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"	7,000
Indianapolis								
Apollo	1,100	20c-40c	"Kiss and Make Up" (Para.)	2,500	"Charlie Chan's Courage" (Fox)	2,500	High 2-18 "State Fair"	7,000
							Low 6-16-34 "Wild Gold"	2,000
Circle	2,800	20c-40c	"Midnight Alibi" (F. N.)	3,500	"Life of Vergie Winters" (Radio)	4,000	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Lyric	2,000	20c-40c	"The Circus Clown" (F. N.)	5,500	"The Key" (W. B.)	4,500	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Bulldog Drummond Strikes Back" (U. A.)	4,500	"Born to Be Bad" (U. A.)	4,000	High 2-3-34 "Sons of the Desert"	12,500
							Low 7-7-34 "Murder in the Private Car"	3,500
Kansas City								
Mainstreet	3,049	25c	"Of Human Bondage" (Radio) and "Strictly Dynamite" (Radio) (9 days and Sat. late show)	6,500	"Cockeyed Cavaliers" (Radio) and "Murder on the Blackboard" (Radio) (7 days and Sat. late show)	6,000	High 6-23-34 "Glamour"	23,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"Bulldog Drummond Strikes Back" (U. A.) (7 days and Sat. midnite show)	12,200	"Laughing Boy" (MGM) and "Lazy River" (MGM) (7 days and Sat. midnite show)	8,700	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c	"Dr. Monica" (W. B.) and "The Great Flirtation" (Para.) (7 days and Sat. late show)	5,300	"Shoot the Works" (Para.) and "The Personality Kid" (W. B.) (7 days and Sat. late show)	6,000	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Tower	2,200	25c	"Black Moon" (Col.) (7 days and Sat. midnite show)	7,100	"Smarty" (W. B.) (7 days and Sat. midnite show)	6,300	High 7-21-34 "Black Moon"	7,100
							Low 5-5-34 "Let's Fall in Love"	4,000
Uptown	2,000	25c	"Charlie Chan's Courage" (Fox)	2,300	"Baby Take a Bow" (Fox) (2nd week)	4,400	High 1-6-34 "Mr. Skitch"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Filmarte	800	40c-50c	"Marionettes" (Russian)	600	"The Virgin Man" (French) (2nd week)	1,800	High 4-14-34 "Moon Over Morocco"	7,600
							Low 6-30-34 "Shame" and "Island of Doom"	360
Loew's State	2,416	30c-55c	"Operator 13" (MGM) (2nd week-2 days) "The Thin Man" (MGM) (5 days)	13,781	"Operator 13" (MGM) (1st week)	18,400	High 4-7-34 "Riptide"	28,500
							Low 2-24-34 "Coming Out Party"	4,870
Paramount	3,596	30c-55c	"Notorious Sophie Lang" (Para.)	21,670	"The Old-Fashioned Way" (Para.)	19,476	High 1-7 "No Man of Her Own"	30,000
RKO	2,700	25c-40c	"Life of Vergie Winters" (Radio) (2nd week)	5,700	"Life of Vergie Winters" (Radio) (1st week)	8,500	Low 3-18 "King of the Jungle"	10.00
W. B. Downtown	3,400	25c-55c	"The Personality Kid" (W. B.)	10,000	"The Key" (W. B.)	10,000	High 3-31-34 "Little Women"	15,500
							Low 9-30 "Brief Moment"	1,700
							High 3-25 "42nd Street"	19,000
							Low 6-2-34 "Merry Wives of Reno" and "Harold Teen"	5,000
Minneapolis								
Century	1,650	25c-40c	"Shoot the Works" (Para.)	4,000	"Now I'll Tell" (Fox)	3,500	High 4-22 "Secrets"	5,500
							Low 3-11 "Secret of Madame Blanche"	2,500
Lyric	1,238	20c-25c	"Here Comes the Groom" (Para.)	1,500	"Wild Gold" (Fox)	1,500	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 11-11 "I Loved a Woman"	1,000
RKO Orpheum	2,900	25c-50c	"Of Human Bondage" (Radio)	6,500	"His Greatest Gamble" (Radio)	5,000	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Operator 13" (MGM)	6,000	"The Thin Man" (MGM) (2nd week)	6,500	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"Soviets on Parade" (Amkino)	1,500	"M" (German)	2,300	High 5-5-34 "Private Life of Henry VIII" (5th week)	4,300
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-60c	"Baby Take a Bow" (Fox) and "Let's Be Ritzy" (U.)	7,500	"Operator 13" (MGM) and "Upper World" (W. B.)	7,000	High 2-24-34 "Queen Christina"	13,500
							Low 7-14-34 "Operator 13" and "Upper World"	7,000
Imperial	1,914	25c-50c	"Sin of Nora Moran" (Majestic) and "Manhattan Love Song" (Monogram)	4,000	"Happy" (British) and "Insult" (British)	4,500	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion"	6,500
Loew's	3,115	25c-65c	"Fog Over Frisco" (F. N.) and "Affairs of a Gentleman" (U.)	4,500	"No More Women" (Para.) and "The Key" (W. B.)	6,000	Low 7-8 "Les Bleus d'Amour"	1,500
							High 1-21 "The Mask of Fu Manchu"	14,500
							Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman"	4,500
Palace	2,600	25c-75c	"Shoot the Works" (Para.) and "Friday the 13th" (British)	6,000	"Return of Bulldog Drummond" (British) and "The Great Flirtation" (Para.)	6,500	High 2-18 "The Sign of the Cross"	15,500
							Low 7-21-34 "Shoot the Works" and "Friday the 13th"	6,000
Princess	2,272	25c-65c	"Born to Be Bad" (U. A.) and "The Party's Over" (Col.)	5,500	"Aunt Sally" (British) and "Turkey Time" (British)	5,500	High 1-7 "The Kid from Spain" and "Speed Demon"	12,000
							Low 12-23 "Sing, Sinner, Sing" and "The Chief"	5,000

A Highlight in a Campaign of Confidence

There Are Two Basic Obligations Involved In The Selling of Pictures: The Obligation of Delivery and that of Acceptance. Underlying Both Is A Sentiment That Extends Beyond The Written Contract - - - - -

CONFIDENCE

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COLUMBIA PICTURES CORPORATION is proud to announce that arrangements have been completed whereby its feature pictures for the year 1934-1935 will be played on

The LOEW CIRCUIT

Slightly amplifying this cold statement in type there is the larger meaning that COLUMBIA PICTURES will be playing the finest theatres in the United States. The creation of such a situation carries with it the definite implication of confidence. Such confidence on the part of LOEW'S could only be based on the past performances of COLUMBIA and the place COLUMBIA is taking in the motion picture industry.

Such confidence as COLUMBIA has in LOEW'S can only be based on the time-honored position LOEW'S occupies not only as regards its theatres and its aggressive showmanship but on its universally accepted standard for fair play and fair dealing.

Columbia Marches On Through 1934-1935

[THEATRE RECEIPTS--CONT'D]

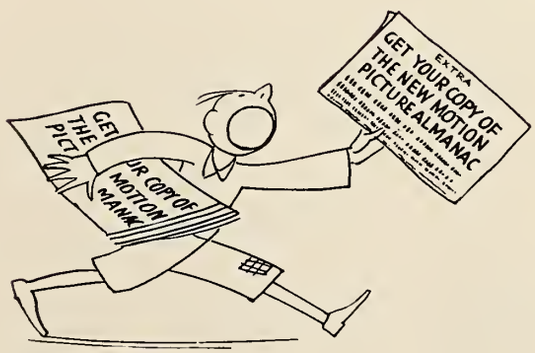
Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
New York								
Capitol	4,700	35c-$1.65	"Stamboul Quest" (MGM)	22,000	"The Thin Man" (MGM) (2nd week)	24,500	High 4-7-34 "Riptide"	63,373
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-85c	"I Give My Love" (U.)	5,000	"Call It Luck" (Fox)	3,150	High 1-7 "The Half Naked Truth"	24,750
							Low 7-14-34 "Call It Luck"	3,150
Palace	2,500	25c-75c	"Of Human Bondage" (Radio)	16,200	"The Hell Cat" (Col.)	15,000	High 7-21-34 "Of Human Bondage"	16,200
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"The Old-Fashioned Way" (Para.)	24,500	"Shoot the Works" (Para.)	26,800	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	25c-65c	"Return of the Terror" (F. N.)	12,000	"Strictly Dynamite" (Radio)	9,000	High 4-7-34 "The Lost Patrol"	32,800
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
RKO Music Hall	5,945	35c-$1.65	"Whom the Gods Destroy" (Col.)	62,000	"Of Human Bondage" (Radio)	73,000	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"	44,938
Roxy	6,200	25c-55c	"Baby Take a Bow" (Fox) (3rd week)	20,250	"Baby Take a Bow" (Fox) (2nd week)	30,000	High 11-25 "The Invisible Man"	42,000
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"The Man With Two Faces" (F. N.)	11,631	"Midnight Alibi" (F.N.) (6 days) "The Man With Two Faces" (F.N.) (1 day)	9,700	High 10-14 "Footlight Parade"	55,190
							Low 12-23 "Sin of Nora Moran"	6,850
Oklahoma City								
Capitol	1,200	10c-41c	"Stamboul Quest" (MGM)	3,100	"Let's Try Again" (Radio)	1,800	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"Wild Cargo" (Radio)	4,200	"Midnight Alibi" (F. N.)	3,000	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"The Personality Kid" (W. B.) (4 days)	1,500	"Forgotten Men" (First Div.) (4 days)	900	High 6-16-34 "Half a Sinner" and "Uncertain Lady"	5,000
			"Heart Song" (Fox) (3 days)	500	"He Was Her Man" (W. B.) (3 days)	2,500	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"Charlie Chan's Courage" (Fox)	3,000	"Baby, Take a Bow" (Fox)	4,800	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis	1,200	20c-35c	"Of Human Bondage" (Radio) (9 days)	5,600	"Cockeyed Cavaliers" (Radio) and "Let's Try Again" (Radio)	4,250	High 11-18 "One Man's Journey"	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-40c	"Springtime for Henry" (Fox) and "The Key" (W. B.)	7,100	"Catherine the Great" (U.A.) and "Private Scandal" (Para.)	7,000	High 3-10-34 "Easy to Love"	17,250
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-40c	"The Old-Fashioned Way" (Para.). (7½ days)	7,250	"Shoot the Works" (Para.) (8 days)	7,700	High 7-22 "Gold Diggers of 1933"	13,250
							Low 2-24-34 "Six of a Kind" and "Good Dame"	5,250
World	2,500	25c-35c	"Charlie Chan's Courage" (Fox) and "Laughing Boy" (MGM)	4,000	"He Was Her Man" (W. B.) and "Call It Luck" (Fox)	4,300	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 5-19-34 "As the Earth Turns" and "Smoky"	3,250
Philadelphia								
Arcadia	600	25c-50c	"Operator 13" (MGM) (6 days)	1,700	"Heart Song" (Fox) (6 days)	1,750	High 1-6-34 "Duck Soup" (7 days)	6,500
							Low 6-2-34 "The Trumpet Blows"	1,500
Earle	2,000	40c-65c	"Cockeyed Cavaliers" (Radio) (6 days)	11,000	"Here Comes the Groom" (Para.) (6 days)	19,000	High 4-7-34 "Harold Teen"	40,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	30c-60c	"Grand Canary" (Fox) (6 days)	14,000	"Charlie Chan's Courage" (Fox) (6 days)	13,000	High 4-22 "Cavalcade"	29,000
							Low 7-14-34 "Charlie Chan's Courage"	13,000
Karlton	1,000	30c-50c	"I Give My Love" (U.) (6 days)	2,300	"Most Precious Thing in Life" (Col.) (6 days)	2,400	High 4-8 "42nd Street"	7,700
							Low 7-7-34 "The Great Flirtation"	2,200
Stanley	3,700	40c-65c	"Stamboul Quest" (MGM) (6 days)	8,500	"Shoot the Works" (Para.) (6 days)	9,500	High 11-25 "I'm No Angel"	32,500
							Low 7-7-34 "The Hollywood Party"	8,000
Stanton	1,700	30c-55c	"Midnight Alibi" (F. N.) (6 days)	5,800	"Murder on the Blackboard" (Radio) (6 days)	5,800	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"Sorrell and Son" (U. A.) and "Midnight Alibi" (F. N.)	4,700	"The Circus Clown" (F. N.) and "I Give My Love" (U.)	3,900	High 4-7-34 "Wonder Bar"	13,000
							Low 3-11 "What! No Beer?"	3,500
Music Box	3,000	25c-40c	"Cockeyed Cavaliers" (Radio)	2,300	"Affairs of a Gentleman" (U.)	6,900	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c	"Where Sinners Meet" (Radio) and "The Personality Kid" (W. B.)	1,800	"The House of Rothschild" (U.A.)	2,700	High 10-14 "Rafter Romance"	14,000
							Low 11-18 "College Coach"	1,600
Pantages	1,700	15c-25c	"Sin of Nora Moran" (Majestic)	1,600	"Money Means Nothing" (Monogram)	1,600	High 11-4 "Lady for a Day"	10,200
							Low 4-21-34 "Laughing at Life"	1,500
Paramount	3,008	25c-40c	"Baby Take a Bow" (Fox) and "Here Comes the Groom" (Para.)	6,000	"Shoot the Works" (Para.) and "The Great Flirtation" (Para.)	4,800	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"Stamboul Quest" (MGM)	4,000	"Viva Villa!" (MGM)	4,800	High 4-28-34 "The House of Rothschild"	9,800
							Low 3-11 "Madame Butterfly"	1,600
Seattle								
Blue Mouse	950	15c-35c	"Let's Try Again" (Radio) and "A Woman's Man" (Monogram)	3,000	"Embarrassing Moments" (U.) and "She Made Her Bed" (Para.)	2,850	High 12-9 "Little Women"	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"The Thin Man" (MGM)	8,700	"Little Miss Marker" (Para.)	7,500	High 8-5 "Tugboat Annie"	19,250
							Low 5-5-34 "Tarzan and His Mate"	5,000
Liberty	2,000	10c-25c	"Fog" (Col.) and "The Fighting Ranger" (Col.)	3,200	"Let's Talk It Over" (U.) and "Taming the Jungle" (S. R.)	3,400	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-55c	"Life of Vergie Winters" (Radio)	3,300	"Cockeyed Cavaliers" (Radio)	3,200	High 11-11 "Footlight Parade"	8,000
							Low 6-16-34 "The Black Cat"	2,900
Music Hall	2,275	25c-55c	"We're Rich Again" (Radio)	7,800	"Life of Vergie Winters" (Radio)	7,000	High 5-26-34 "Wild Cargo"	11,500
							Low 6-23-34 "Stingaree" (6 days)	4,500
Paramount	3,050	25c-35c	"Rear Car Mystery (MGM)	4,800	"Now I'll Tell" (Fox)	5,200	High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

NEWS
THAT MAKES THE HEADLINES

Dillinger Is Shot Dead
General Strike Ends
Air Force 'Bombs' London
Bus Wreck Fatal to Many
Soviet to Execute Traitors
Drought Kills Cattle

EXTRA

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What the Picture Did for Me
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1790 Broadway, New York

Allied

MAN'S LAND, A: Hoot Gibson—Who said westerns were dead? Here is the same old story done a hundred times before, but still they liked it, and it did a big business. Hoot Gibson is still popular and deserves some good stories. I made more money on this western than I have on many of the big specials from the leading companies. This is my first western in a long time, but I was surprised to find a big demand for these outdoor pictures. Try them and let your audience get away from sex, gangsters and musicals for a little while. More power to you, Hoot. Get some good stories for yourself, make better pictures and you will find the exhibitors will be glad to buy them and pay what they are worth.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

Columbia

BLACK MOON: Jack Holt—This is absolutely the world's worst picture. I cannot see why a company with Columbia's reputation would release a picture as poor as this one. It had no story, no direction, rotten sound, terrible photography. Jack Holt was a good drawing card up to this one, but he won't get a dime in this town on his next picture, no matter how good it is. I had more walkouts and refunds on it than I have ever had on any one picture in my 22 years in the picture business. Had it booked for two days, pulled it the first day and Columbia sent me a replacement, and it was about as rotten as "Black Moon." The two days were a total loss. Running time, 60 minutes. Played July 5.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

CRIME OF HELEN STANLEY, THE: Ralph Bellamy, Shirley Grey—A fair little detective story. Interesting and plenty active. Running time, 70 minutes.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town patronage.

HELL CAT, THE: Robert Armstrong, Ann Sothern—Nice little program picture with plenty of action and one of the best fights in weeks. Running time, 68 minutes. Played July 6-7.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—One swell show. A very good story and a masterpiece in direction. Gable and Colbert the best they have ever been. The secret of the success of the thing is that it gets down to earth where shows for a small town belong. Just the story of a runaway heiress and a reporter aboard a cross-country bus, but so ably acted and directed that there is not a dull moment and the audience goes out smiling and saying that it is the best ever. This Capra should start a school for directors on how to take two people and a little money and make world beaters (most of them need lessons). Good and clean all the way through. Played June 24.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

KING OF THE WILD HORSES: William Janney—A good western that is different to the extent that the story is built around a horse but will please any audience that likes westerns a little better than the average. Clean show. Played June 14.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

KING OF THE WILD HORSES: Rex, William Janney, Dorothy Appleby—A good Saturday bill. It has some rather cruel scenes in it. Played June 15-16.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LET'S FALL IN LOVE: Ann Sothern, Edmund Lowe—A nice little musical that is good for Sunday. Very good acting and a nice story with some sweet music. Clean show. Played June 10.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and country patronage.

NINTH GUEST, THE: Donald Cook—This is a murder mystery that had them all sitting on the edge of the seat. Slim midweek business. Played July 10-11.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

NO GREATER GLORY: Frankie Darro, Lois Wilson—Really an exceptionally good picture of the heavy type but hard to get them in due to the fact that there are no star names to sell. Clean and gives them something to think about. Shows the futility of war and played by children fighting over a vacant lot. Get it in a day early and show it to the boy scouts, ministers and some of the thinking parents, and it will do business. Played June 3.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

NO GREATER GLORY: Frankie Darro—This is a great boy's picture. From beginning to end it has boy appeal. A heart throbbing story with dozens of juveniles performing in a big way. Running time, 68 minutes. Played July 6.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town patronage.

ONE IS GUILTY: Ralph Bellamy—Bellamy the whole show in this mystery story. A good one-day picture, not good for Saturday in small town. Running time, 58 minutes. Played July 13.—Garnett Stancil, Opera House, Ft. Payne, Ala. Small town patronage.

PARTY'S OVER, THE: Stuart Erwin, Ann Sothern—Good little program picture. Recording good. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SPEED WINGS: Tim McCoy—Good air action. Country folks liked it very much; plenty of thrills; must have collected some of the flying scenes from newsreels. Running time, 60 minutes. Played July 3.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

TWENTIETH CENTURY: John Barrymore, Carole Lombard—I must be wrong. Fan magazines give this the highest ratings but I cannot see it for a small town. Marvelous acting by the two leads. Can't be beat but they yell all the time. The story of an eccentric producer and a more-so star who cannot seem to talk to anyone without flying into a tantrum and screaming insults at everyone. Too much repetition as they yell, yell, yell their way through nine reels. The show is supposed to be riotously funny but the comedy is not in the lines but supposed to be in the actions of the principals. The first fifteen minutes are, but after the repetition of the same thing causes it to be disgusting and makes you want to wring their necks. Well-acted, but I do not think it is a small town picture. Many who I think were hypnotized by Barrymore's popularity thought it good but the majority did not care for it. Its one redeeming feature is that it is clean all the way through and that's a lot since the public has said "either you play pictures without wise-cracks or we'll stay home and read our whiz-bang." Played July 8.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

WHIRLPOOL: Jack Holt—Good and different crook type picture with a "Stella Dallas" touch to it. Holt always good. Would like to see him in a good western once more. Running time, 72 minutes. Played July 10.—A. J. Simmons, Plaza Theatre, Lamar, Mo. Rural patronage.

First National

CIRCUS CLOWN: Joe E. Brown—What a swell little number. Joe can keep on bringing them in for us with this kind of stuff. The trapeze and tumbling acts in the circus are great, best I ever saw. Running time, 63 minutes. Played July 1-2.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

CIRCUS CLOWN: Joe E. Brown—After reading a couple of very unfavorable reviews on this one, I was a bit leery of it. However, it proved to be just what the doctor ordered for us on the weekend. Joe is one of our best bets and in this he gave them just what they wanted. Gross somewhat under his previous efforts but that can be attributed to local conditions. Our business has been feeble for the last five or six weeks. Played July 6-7.—William Con, Webb Theatre, Gastonia, N. C. Family patronage.

CONVENTION CITY: Joan Blondell, Dick Powell, Adolphe Menjou, Mary Astor—This pretty wild. Fair Sunday business. Played June 17-18.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

DARK HAZARD: Edward Robinson—Just fair. Business below average. Played July 5-6.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

JOURNAL OF A CRIME: Ruth Chatterton—Nothing wrong with this picture but for some reason failed to draw. Grossed below average. Running time, 68 minutes.—J. F. Schlez, Columbia Theatre, Columbia, N. C. Rural patronage.

JOURNAL OF A CRIME: Ruth Chatterton—More domestic drama. However, pictures of this type click here. Fair entertainment; would not play on Sunday. Running time, 60 minutes. Played July 12.—Garnett Stancil, Opera House, Ft. Payne, Ala. Small town patronage.

MANDALAY: Kay Francis—A good picture, though not exactly within the straight and narrow, but it drew well and had no complaint. Receipts slightly above normal. Running time, 65 minutes.—J. F. Schlez, Columbia Theatre, Columbia, N. C. Rural patronage.

MERRY FRINKS, THE: Aline MacMahon, Guy Kibbee—This is a noisy, loud-talking and sometimes shouting story of the Frink family. Borders on comedy but is sometimes disgustingly silly. No box office power. People walked away in droves after looking at the silly stuff on the paper. Running time, 68 minutes.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

Fox

CHANGE OF HEART: Janet Gaynor, Charles Farrell—Fair entertainment. Story weak but stars well liked. This team should be kept together. Running time, 76 minutes. Played July 4-5.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

COMING OUT PARTY: Frances Dee—Contrary to most reports, my patrons were well pleased. However, just a fair program picture of New York's social 400. Running time, 60 minutes. Played July 11.—Garnett Stancil, Opera House, Ft. Payne, Ala. Small town patronage.

DAVID HARUM: Will Rogers—As our town does not celebrate the 4th I booked this picture hoping there would come enough to pay film rental but had a good house all three nights. Rogers is great and pleased young and old alike. The horse race sequence is especially good. An excellent picture in every way. Running time, 83 minutes. Played July 3-4-5.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

FRONTIER MARSHAL: George O'Brien, Irene Bentley—Better than the average western, and certainly a second Mae West in Ruth Gillette.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

FRONTIER MARSHAL: George O'Brien, Irene Bentley—A very good western that pleased not only the western fans but the patrons who do not especially care for westerns. Ruth Gillette as the saloon keeper was especially good and furnished most of the laughs. Just an all-round good show that pleased. Running time, 66 minutes. Played June 27-28.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

NOW I'LL TELL: Spencer Tracy, Helen Twelvetrees, Alice Faye—Saga of a big shot gambler. Rather slow in spots and too long. Probably please the average customers, but not a show the folks will write home about. Played July 7.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

SMOKY: Victor Jory—Different and well liked Running time, 69 minutes. Played July 3.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

SMOKY: Victor Jory—An excellent western. Why can't we have more of these? Played July 6-7.—Albert Harman, Elgin Theatre, Elgin, Oregon. General patronage.

SPRINGTIME FOR HENRY: Nancy Carroll, Otto Kruger—Just a waste of film. O. K. for England, but we don't care to sleep in our theatres. Running time, 76 minutes. Played June 27-28.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

STAND UP AND CHEER: All star—An extra good



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musical, different from the rest. James Dunn and little Shirley Temple do a tap dance that's a riot. Stepin Fetchit steals the show. All in all, it was a good show, but the hot weather kept them from seeing it. Running time, 80 minutes. Played July 9-10.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

SUCH WOMEN ARE DANGEROUS: Warner Baxter—Very good society type but not the kind my folks like Baxter in. It had no comedy whatever. Just women on the make for Baxter. Why don't some smart producer grab Wesley Barry and make some clean juvenile picture, using Baxter and Barry or another "Cisco Kid," with Baxter, but give us Barry, too. Running time, 75 minutes. Played July 12.—A. J. Simmons, Plaza Theatre, Lamar, Mo. Rural patronage.

MGM

FUGITIVE LOVERS: Robert Montgomery, Madge Evans—Just a fair program picture. Failed to draw any extra business on Bargain Day. Running time, 74 minutes. Played June 20.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

LAZY RIVER: Jean Parker, Robert Young—Excellent entertainment for small town patronage. Average business. Played July 1-2-3.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

MANHATTAN MELODRAMA: Clark Gable, William Powell—Good. Dramatic and entertaining but Gable's part is not true to life and consequently the ending is weak. Running time, 95 minutes. Played July 8-10.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

MEN IN WHITE: Clark Gable, Myrna Loy—This is a good program picture but I fail to see just why Metro rates it as a super special. Most of the customers agreed that it was good but were disappointed when it failed to come up to their expectations. The entire cast was good but what a pity that the show fails to please. Running time, 75 minutes. Played July 9-10.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MEN IN WHITE: Clark Gable, Myrna Loy—A wonderful picture that pleased 100 per cent. Clark Gable's best performance, while Myrna Loy and Elizabeth Allen are both good but Jean Hersholt steals the show. I rank this as one of the best shows of the year as far as entertainment value goes. Running time, 75 minutes. Played June 30-July 1.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

OPERATOR THIRTEEN: Marion Davies, Gary Cooper—Fair entertainment. Not as convincing as it might be, and Gary Cooper miscast. Running time, 86 minutes. Played July 6-7.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

RIPTIDE: Norma Shearer, Robert Montgomery—What a comedown from "Smilin' Thru." Montgomery is the only one that could be understood all the time. The others all talk with a very decided London accent. Good acting and gorgeous clothes and settings but I over-advertised this one and my patrons were disappointed the first night and Sunday attendance took a nose dive. O. K. for a city but no good for the small town. Pleased about thirty per cent. Running time, 90 minutes. Played July 23-24.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SADIE McKEE: Joan Crawford, Franchot Tone—An excellent production. Joan Crawford at her best with an entire cast that is good. Struck two of the hottest days of the year so not so good at the box office but was not the fault of the picture for it pleased all who came. Running time, 95 minutes. Played July 7-8.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SADIE McKEE: Joan Crawford—Great story, great acting, good sound, good picture. Everyone pleased including my box-office, my banker, my patrons and myself. It's a pleasure to run pictures of this kind and a pleasure to recommend it to my friends.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

VIVA VILLA!: Wallace Beery, Fay Wray—In my opinion, the Mexican "Birth of a Nation." Strong, virile, colorful picture, well acted and directed. Doubt seriously if there is another character in Hollywood who could have handled the part of Villa as capably as did Wallace Beery. Walthall also entitled to a great deal of credit; in fact, all the performers did exceedingly well in their respective parts. Patrons pleased and business satisfactory. Played June 28-29-30.—William Conn, Webb Theatre, Gastonia, N. C. Family patronage.

VIVA VILLA!: Wallace Beery—From every angle of production this is a masterpiece. Go the limit to get them in and it won't disappoint but a few who just refuse to be pleased. Rough in spots but a vivid portrayal of a rough character. Played July 8-9-10.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

VIVA VILLA!: Wallace Beery—Absolutely the greatest picture of its kind since "The Birth of a Nation." Anyone who does not appreciate a great picture of this kind is hopeless. It did a swell business for three days, with MGM checker on the door, and it's a pleasure to pay on such attractions as this. Beery is perfect, and while the story changes Villa from a bandit to a hero, I think there is much truth in presenting Villa as a real patriot of Mexico. There was plenty of money spent on this film, and anyone with eyes and ears can testify to that. Run it, boys, and advertise it for all you are worth. If anyone says it isn't a good show put them in the insane asylum. Congratulations, MGM, here's your big 1934 special.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

Monogram

CITY LIMITS: Ray Walker, Sally Blane—It may have been Friday the thirteenth that kept the customers away from here for this picture, but I think it was that the picture lacked drawing power. Very good action picture, even if it was about a newspaper reporter, but I don't see where the title came from. The action took place all over the state. Running time, 70 minutes. Played July 13.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MAN FROM UTAH, THE: John Wayne—Sixty minutes of fast action with a good love angle. The kids went for it in a big way and it pleased the grownups, too. Running time, 60 minutes. Played June 30.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

WEST OF THE DIVIDE: John Wayne—A mighty good western. It works up some real human interest and makes it seem real. Business average three days last part of week.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Paramount

BOLERO: George Raft—Not a bad picture for any date. Some good music. Raft as "the love 'em and leave 'em dancer" pretty good. Sally Rand act pretty short and too far away to be much good. Played June 7.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and country patronage.

DEATH TAKES A HOLIDAY: Fredric March—Much more intelligence was used in making and executing this picture than is displayed in most offerings. Fredric March along with everyone else connected with the making of this production was responsible for the final delivery of what is possibly the most extraordinary picture made in several years. It shows that the scope of the photoplay is wide and much more intelligence may be shown than with mere words. It is doubtful if it will have box-office appeal but it is well worth while.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

DEATH TAKES A HOLIDAY: Fredric March—It was a pleasure to watch March's acting in this one. A fine piece of entertainment but it must have been too high hat; I couldn't get them in to see it. Running time, 78 minutes. Played June 28-29.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

DEATH TAKES A HOLIDAY: Fredric March—A very fine production that did a little better than average weekend business. Played July 1-2.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

DOUBLE DOOR: Evelyn Venable, Kent Taylor, Mary Morris—Rather heavy melodrama for Saturday crowd, but it held interest and seemed to satisfy. Clean. Running time, 75 minutes. Played July 6-7.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

LAST ROUND-UP, THE: Randolph Scott—These Zane Grey westerns are all good and never fail to draw. This picture is especially good and drew above average. Running time, 65 minutes.—J. F. Schlez, Columbia Theatre, Columbia, N. C. Rural patronage.

LAST ROUND-UP, THE: Randolph Scott, Barbara Fritchie—One of Zane Grey's best. This western drew better than nine-tenths of the big specials and it was kept clean. This goes to show that the public is fed up on sex and smut in pictures. What the public wants is clean, wholesome pictures. Why don't these producers cater to the better class of people and keep the smut out of all pictures? Recording good.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LITTLE MISS MARKER: Shirley Temple, Adolphe Menjou—Swell show for the masses. The whole cast is good and of course Shirley Temple is the talk of all who see her. Played July 1-2.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

LITTLE MISS MARKER: Adolphe Menjou, Shirley Temple—This is a grand little number. Business above average and everyone satisfied. Give it your best playing time. It will do the rest for you. Running time, 70 minutes.—Earl J. McClurg, Grand Theatre, Preston, Idaho. mSall town and rural patronage.

MELODY IN SPRING: Lanny Ross, Charles Ruggles—Charlie Ruggles saved this one from being a

total loss. Some very beautiful scenes but that's about all. We just did get film rental.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

MELODY IN SPRING: Charlie Ruggles, Mary Boland—A darn good show. Clean and clever with good music and good comedy. This man Ross is going places and has it all over Crosby, though he takes the same kind of roles. He can sing like nobody's business and has a wonderful personality. Played June 17.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronge.

MELODY IN SPRING: Lanny Ross, Charles Ruggles—Very good comedy with songs. However, don't predict this fellow Ross as popular in the movies as he is on the radio. Played July 8.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

MURDER AT THE VANITIES: Jack Oakie, Carl Brisson, Victor McLaglen—Good little mystery story. Georgeous settings and I thought a good show up until the last scene, which wasn't needed. Some of the musical scenes would have been wonderful in color, but they are beautiful anyway. Pleased our customers. Played July 5-6.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

PRIVATE SCANDAL: Mary Brian, Phillips Holmes—Although this is a very good picture, it failed to bring out the crowds in the one day we played it. The title does not have much drawing power. A very interesting murder mystery with excellent comedy interwoven. I will admit that this is an age-old theme but this one is very interesting. Running time, 65 minutes. Played July 11.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PRIVATE SCANDAL: Phillips Holmes, Mary Brian—Used this for holiday and it drew and it pleased. Is a mystery-comedy, with Ned Sparks the comedy element. Running time, 65 minutes. Played July 4. —P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

SHOOT THE WORKS: Ben Bernie and his Gang, Jack Oakie—This is just another show. Too much mixture to be good. People here do not like Jack Oakie. Running time, 80 minutes.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

SIX OF A KIND: Charlie Ruggles, Mary Boland —A fair comedy program for Saturday dates. Fields good but Burns and Allen tiresome. Played May 31.— B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

THIRTY DAY PRINCESS: Sylvia Sidney, Cary Grant—This picture pleased most of the women that saw it. Sylvia Sidney was the cause of that. Played one day to only fair business. Running time, 60 minutes. Played July 12.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

THUNDERING HERD, THE: Randolph Scott—Good like all the other Zane Greys. Drew the best house of the month. Running time, 65 minutes.— J. F. Schlez, Columbia Theatre, Columhia, N. C. Rural patronage.

TO THE LAST MAN: Randolph Scott, Esther Ralston—A very good western. "To the Last Man" is the right title for this. Every one is killed. The producers at least so far have kept smut out of the westerns. Recording good. Running time, 68 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

YOU'RE TELLING ME: W. C. Fields—A side splitting comedy knockout with W. C. at his best. Everyone enjoyed it and wanted to know when we were going to have another Fields. Paramount should feature Fields, he is the best comedian on the screen. Played June 30.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

RKO

COCKEYED CAVALIERS: Wheeler and Woolsey —The song "The Big Bad Wolf Is Dead" is good but the picture itself is not up to the Wheeler and Woolsey type. If RKO don't give these two people a good story to work on they will be no good at the box office. I think they carry everything too far. It is out of reason. Played July 8-9.—Albert Harman, Elgin Theatre, Elgin, Oregon. General patronage.

COCKEYED CAVALIERS: Wheeler and Woolsey, Dorothy Lee—Best of these stars for two years, we thought, and patrons seemed to agree. Straight fun, and these three can deliver. Running time, 72 minutes. Played July 8-9.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

CRIME DOCTOR: Nils Asther, Otto Kruger, Karen Morley—Very good murder mystery drama. Recording fair. Running time, 74 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Roger Pryor, Ginger Rogers, Fred Astaire—We played this excellent feature rather late to merely moderate business. However, it gave excellent satisfaction. Played July 4-5.—C. W. Mills, Arcade Theatre, Sodus, New York. Family patronage.

FOUR SHOWMEN JOIN REPORTERS

Added this week to the list of contributors to the "What the Picture Did for Me" department are four exhibitors, representative of the South and Northwest. Their first reports appearing in this issue, they are:

Garnett Stancil, Opera House, Ft. Payne, Ala.

Albert Harman, Elgin Theatre, Elgin, Ore.

J. F. Schlez, Columbia Theatre, Columbia, N. C.

William Conn, Webb Theatre, Gastonia, N. C.

GOODBYE LOVE: Charlie Ruggles—A fair comedy with some very raw dialogue. Played June 24.— Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HIPS, HIPS, HOORAY!: Wheeler and Woolsey— This is a very fine picture. Ruth Etting should have sung more.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

KEEP 'EM ROLLING: Walter Huston, Frances Dee—An uninspired picture, very slow and draggy. The usual dames and things that usually go with a navy or army picture. There is some pathos with Huston and the horse Rodney. This undoubtedly will have the endorsement of the League of Purity but not of the average audience. If this kind is the answer to their prayers for clean pictures, Heaven help the movie audience; they will need it. Producers and exhibitors will both be on the spot in this campaign and make no mistake about that. "Cat and the Fiddle" on the black list and my audience gave it the runaround the second day because it lacked zip, or that is the reason they gave.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LOST PATROL, THE: Victor McLaglen, Boris Karloff—Good desert play featuring what the British patrols went through during the World War. Victor McLaglen was the main star and when he stars the play is always good. Running time, 75 minutes. Played June 23-24.—William Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

MEANEST GAL IN TOWN, THE: Zasu Pitts— Fair comedy drama; not much draw to it. Played June 29.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MIDSHIPMAN JACK: Bruce Cabot—Excellent picture that drew well in spite of the absence of better known stars. Average receipts.—J. F. Schlez, Columbia, Columbia, N. C. Rural patronage.

RIGHT TO ROMANCE, THE: Ann Harding— Very good work by Harding, but not a particularly pleasing story. No business on this picture. Played July 8-9.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

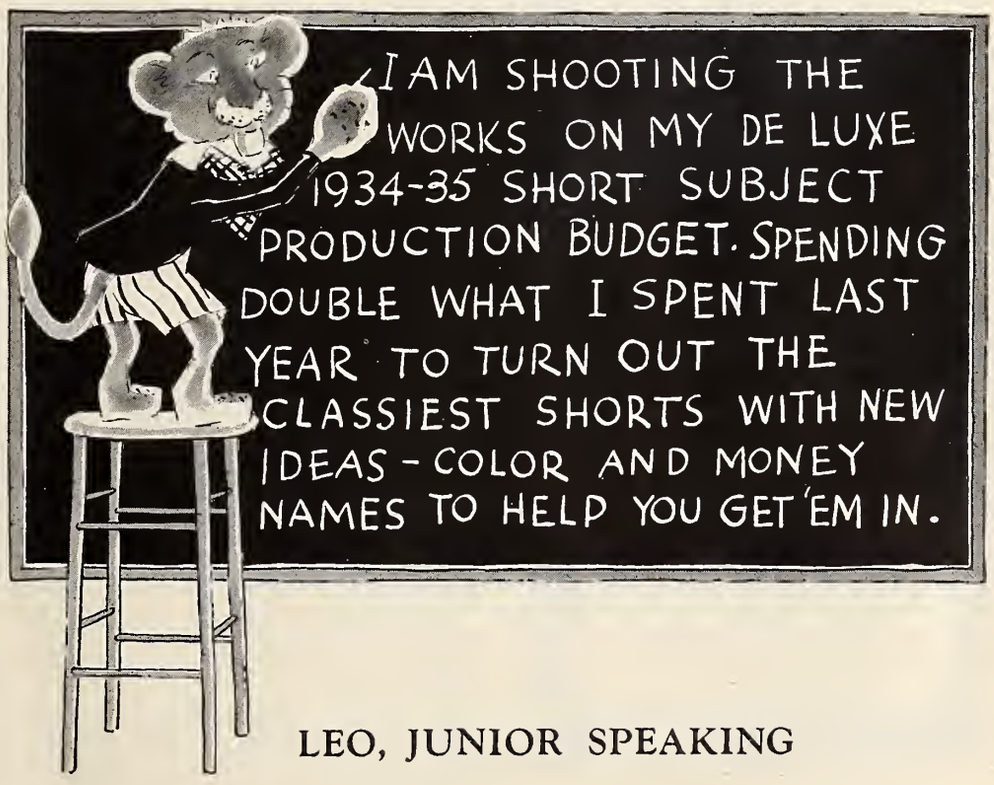
SING AND LIKE IT: Zasu Pitts, Pert Kelton, Edward Everett Horton—A good comedy that is above the average for its type. A poor actress makes a hit with a tough gangster who puts her on the big time and makes the world sit up and clap whether they like it or not. Good acting and a lot of laughs for the type of crowd who come to shows on weekend in small towns. Clean show. Played July 5.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

SON OF KONG: Robert Armstrong—I don't know how they have the nerve to call this a special. It's a ridiculous anti-climax, following "King Kong." No business Sunday and on Monday. I can hardly wait till next year when I understand they are coming out with "Grandpappy Kong's Second Childhood." Played July 15-16.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

STINGAREE: Richard Dix, Irene Dunne—Richard Dix in a sort of Robin Hood role. Irene Dunne capable as always. Picture pleased and drew a little extra business. Running time, 88 minutes. Played July 1-2.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

TWO ALONE: Jean Parker, Tom Brown—Not bad. Jean Parker is a very appealing little girl. Tom Brown handles a pitchfork like a street sweeper. The picture barely got by on a midweek date. Played July 3-4.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WILD CARGO: Frank Buck—This proved to be the best of its kind which we have offered our pa-



trons. Business moderate as is usual at this time of year. Played July 7.—C. W. Mills, Arcade Theatre, Sodus, New York. Family patronage.

State Rights

DANCING MAN: Judith Allen—Play it if you must; better to pay than to play it. Running time, 60 minutes. Played July 1.—Garnett Stancil, Opera House, Ft. Payne, Ala. Small town patronage.

WINE, WOMEN AND SONG: Lilyan Tashman, Lew Cody—Just galloping celluloid. The same old bunk. Not worth the express. Running time, 68 minutes. Played July 7-8.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

Tiffany

RIDING FOOL: Bob Steele—Very good western with plenty of comedy, action and a good fight, but the print was very bad. Running time, 55 minutes. Played June 29-30.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

United Artists

KID FROM SPAIN, THE: Eddie Cantor—This is old but it sure draws the crowds.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Universal

BELOVED: John Boles—A good picture of the "three generation" type. Pretty heavy but has some good music on the heavy side. Repetition causes it to drag somewhat as do all shows of this type. Played July 1.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

COUNSELLOR-AT-LAW: John Barrymore—This is a fine production but it didn't do business. Played June 19-20.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GLAMOUR: Paul Lukas, Constance Cummings—Have observed this one carefully, and while there has been some evidence that an attempt was made to make this a tremendous production, somehow it falls short of good entertainment. It held up four days to average business.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

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UNITED AIR LINES

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HONOR OF THE RANGE: Ken Maynard—Just a western. Fair Saturday business. Played June 22.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

I'LL TELL THE WORLD: Lee Tracy, Gloria Stuart—We think Lee Tracy outdid himself in this interesting newspaper story. Our patrons were exceptionally well pleased. Business fair. Played July 14.—C. W. Mills, Arcade Theatre, Sodus, New York. Family patronage.

KING FOR A NIGHT: Chester Morris, Helen Twelvetrees—A very good picture, with one of the most unusual endings I have ever seen, although a very unhappy one.—J. C. Darst, Dante Theatre, Dante, Virginia. General patronage.

KING FOR A NIGHT: Chester Morris—Played on return engagement. Picture is good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

LET'S BE RITZY: Lew Ayres, Patricia Ellis—A pleasing comedy-drama that drew fair business. Played July 11-12.—C. W. Mills, Arcade Theatre, Sodus, New York. Family patronage.

LET'S BE RITZY: Lew Ayres—O. K. program picture. Played July 3-4.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

LET'S TALK IT OVER: Chester Morris, Mae Clarke—A stereotyped picture. Hero Morris saves the girl, crashes her party, gets drunk. Hero pursues his devious way after the heroine, finds her a play girl, tells her she is spoiled. Hero drunk again, renounces girl. Comes the inevitable accident and reconciliation. Now I ask you how many times has this type of picture been done with a different cast? The brilliant young producer has not been so hot this season. He has missed fire on a lot of pictures that we have run from them. Morris is aping Bill Haines in this one, the smart elec stuff and he don't get away with it. No action, no comedy.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LOVE BIRDS, THE: Slim Summerville, Zasu Pitts—Rather thin story; good Saturday business. Played July 6-7.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LOVE BIRDS, THE: Slim Summerville, Zasu Pitts—Here's one without a laugh in a carload. Uncle Carl, your young Jack Moffit sure wrecked your studio, better hire him back, as you sure can't dish 'em out now. Running time, 71 minutes. Played July 6.—A J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

STRAWBERRY ROAN: Ken Maynard—Drew good and pleased.—Sammie Jackson, Jackson Theatre, Flomation, Ala. General patronage.

WHEELS OF DESTINY: Ken Maynard—Fairly good western. Saturday business just so-so. Played July 13-14.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Warner Bros.

AS THE EARTH TURNS: Jean Muir—One of these good, clean pictures that failed to draw the second night. Jean Muir exceptionally good. Receipts way below average. Running time, 73 minutes.—J. F. Schlez, Columbia Theatre, Columbia, N. C. Rural patronage.

AS THE EARTH TURNS: Jean Muir—Newspaper headlines are screaming "clean up the movies"; here's the answer to clean movies. I saw a preview on this picture. I thought that it was one of the best and cleanest pictures ever made. I tied up with a church, let the ladies' bible class sell tickets, advertised the cleanest picture to ever come out of Hollywood. What was the result? Two days of the poorest business in the past two years. I'll take the ones that the churches turn down. After all they are the ones that the public wants. Running time, 65 minutes. Played June 21-22.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

DR. MONICA: Kay Francis—One of the best pictures of the month. A delicate theme but handled in the right way so as not to offend anybody. Running time, 53 minutes. Played July 11-12.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

DR. MONICA: Kay Francis—This was so short it really had to be seen twice to get any value out of it. What there is of it is surely great. Good old Kay. She can bring them in for me every time. Running time, 53 minutes.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

EVER IN MY HEART: Barbara Stanwyck, Ralph Bellamy—A very sweet picture with a very tragic ending. It did not please so well, but had some mighty fine acting in it. A Warner musical comedy helped to lighten the heavy drama.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

HAROLD TEEN: Hal LeRoy—A splendid comedy feature enjoyed by everybody. Receipts above average. Good for any day. Running time, 66 minutes. Played July 10.—J. F. Schlez, Columbia Theatre, Columbia, N. C. Rural patronage.

HEAT LIGHTNING: Aline MacMahon, Preston Foster—Personally I thought it was a fairly good picture. It pleased some; others it didn't. An excellent cast and Miss MacMahon is a wonderful actress.—J. C. Darst, Dante Theatre, Dante, Virginia. General patronage.

HE WAS HER MAN: James Cagney, Joan Blondell—Very weak affair for Cagney. Picture just limped around and got nowhere. General comment was, nothing to it. Our people expect Cagney to give them comedy and action, but in this they got neither. First day's business was fair because of holiday but the next could have been a holiday, too, insofar as myself and staff were concerned. Understand the next Cagney is a honey. Let us hope so. Played July 4-5.—William Conn, Webb Theatre, Gastonia, N. C. Family patronage.

HE WAS HER MAN: James Cagney, Joan Blondell—A very good little picture, but not the type of story for these two stars. Our patrons want plenty of comedy and action with Cagney-Blondell, and were a little disappointed in this drama. Running time, 65 minutes. Played July 4-5.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

HOUSE ON 56TH STREET, THE: Kay Francis—Very good entertainment. Kay Francis at her best. Business about average. Played July 4.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

JIMMY THE GENT: James Cagney—Cagney always draws with us and this picture is no exception. Good with plenty comedy and action. Receipts slightly below normal. Running time, 67 minutes.—J. F. Schlez, Columbia Theatre, Columbia, N. C. Rural patronage.

KEY, THE: Very good drama, but that's about all. Not the kind of story for the good old U. S. A. The whole affair takes place during a revolution in Ireland. Just another turkey if your customers like action. Running time, 74 minutes. Played July 1-2.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

PERSONALITY KID: Pat O'Brien, Glenda Farrell—This is only a fair program picture. It would be best on bargain show or double bill. Some very phony prize fighting scenes which almost spoil the picture. Running time, 68 minutes. Played July 4.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

WONDER BAR: Al Jolson—Produced in a big way, but it lacked something. It failed to get the business and we lost plenty. The public is getting tired of musicals. Guess we will have to go back to the gangster type again. Played July 2-3.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

Short Features

Columbia

BOWERY DAZE: Krazy Kat Kartoons—Pretty good cartoon. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BUSY BUS: Krazy Kat Kartoons—Good. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage

MICKEY'S TOUCHDOWN: Mickey McGuire—This has lots of laughs in it. Great for the kids. I wonder why we can't get more comedies like this that are amusing instead of two reels of film.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

OUT OF THE ETHER: Krazy Kat Kartoons—As good as they come for a cartoon.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

SAY IT ISN'T SO: Richey Craig, Jr.—The best Columbia short to date in the two reel line. Several comments and a lot of laughs. Running time, two reels.—M. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

SCRAPPY'S TOY SHOP: Scrappy Cartoons—Good. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

TEN BABY FINGERS: Sidney and Murray—At last a funny comedy. Running time, 2 reels.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

TOM THUMB: Krazy Kat Kartoons—Good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

Educational

EXPECTANT FATHER, THE: Ernest Truex—

Very good comedy with some comical moments.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

EXPECTANT FATHER, THE: Ernest Truex—Just what the title says. The customers thought it funny so that's that.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

GOOD SCOUT, A: Tom Howard—A very good slapstick comedy. It's all foolishness, but who cares if it makes you laugh. Running time, 18 minutes.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

LOST RACE, THE: Romantic Journeys—One of the most beautiful shorts which I have ever seen. It is filmed in color around the Zion National Park. Play it by all means. Running time, nine minutes.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

NO SLEEP ON THE DEEP: Harry Langdon—Fair comedy. Drawing room stuff. Running time, 21 minutes.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

SLOW BUT SURE: Terry-Toons—Very good cartoon. The peppiest one in weeks. Running time, six minutes. Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

MGM

CARETAKER'S DAUGHTER: All-Star Comedies—Metro had material for a real good comedy, but it turned out to be a silly thing, which has a laugh. Running time, 17 minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

DAVY JONES' LOCKER: Willie Whopper—This is the second in the series of these cartoons that we have shown. Both of them have failed to please. Not half as good as most cartoon comedies. Running time, seven minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

DAVY JONES' LOCKER: Willie Whopper—Excellent cartoon in color. Under-the-ocean shots especially good.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

DIRTY WORK: Laurel and Hardy—The best from this pair in many a long time. This one got more laughs than their last three comedies put together.—Robert K. Yancey, Paradise Theatre, Cotter, Ark General patronage.

DUKE FOR A DAY, A: Musical Comedies—One of the old type slapstick comedies dressed up with a little music. O. K. for a slapstick comedy.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

HELL'S FIRE: Willie Whopper—Ordinary. Color poor and music ordinary. Running time, seven minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

MAID IN HOLLYWOOD: Todd and Kelly—A good comedy. Lots of laughs. Running time, 20 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

MRS. BARNACLE BILL: All-Star Comedies—Just two reels of film wasted. Running time, 18 minutes.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

RHAPSODY IN BREW: Musical Comedies—A very good two reel musical that pleased. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

TRICK GOLF: Oddities—An oddity well liked. Very interesting. Running time, eight minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

VITAL VICTUALS: Oddities—Funny as well as educational. Pete Smith and his wisecracks are okay. This is in color. Running time, 18 minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

Paramount

BETTY BOOP'S RISE TO FAME: Betty Boop—One of her best.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HOLLYWOOD ON PARADE (No. 10): These are okay, especially this one. A good advance ad on "Murder at the Vanities." Running time, nine minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

HOLLYWOOD ON PARADE NO. 2: As a whole this series hasn't been so hot and this is one of the poorest.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

GOLD NUGGETS: Walter Catlett—Good slapstick. Pleased. Running time, 18 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

JUST AN ECHO: Bing Crosby—This is a very good comedy featuring that famous crooner of the radio at his best. In addition to the singing and good music, the beautiful scenery and good story add much to the entertainment. This deserves extra billing and extra business as a result. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

NO MORE BRIDGE: Leon Errol—This is the best comedy of Errol that we have shown here. The rest of the producers should notice this type of two-reel comedy as there should be more. Running time, 21 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

OIL'S WELL: Chic Sale—We thought this was above average. Our audience surely enjoyed it. Running time, 18 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

PARAMOUNT PICTORIAL (NO. 9): Good short anywhere you can use a one-reeler.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PARAMOUNT PICTORIAL NO. 10: This series is good, but this one not up to the standard of some of the others—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

SHE REMINDS ME OF YOU: Eton Boys—O. K. screen song with the four Eton Boys.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

SHE WRONGED HIM RIGHT: Betty Boop Cartoons—Very clever. Running time, 6 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SING, BABIES, SING: Baby Rose Marie—A wonderful one-reeler featuring Baby Rose Marie singing two popular selections and an excellent cartoon comedy in conncction. This is one of the best of this series and pleased my patrons 100 per cent. Let's have more like this. Running time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TUNE UP AND SING: Lanny Ross—A good two-reel musical. Lanny Ross has a good voice as well as a popular name. Plug this, you won't be sorry. Running time, 18 minutes.—Perry L. Lessy, Diamond Theatre, Philadephia, Pa. Neighborhood patronage.

WHERE'S THAT TIGER?: Borrah Minnevitch—Good. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

RKO

ANTWERP: Vagabond Adventure Series—Interesting.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

CUBBY'S WORLD FLIGHT: Cubby the Bear—A good cartoon.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

DERBY DECADE: Ruth Etting—An excellent two reel short with good music and singing.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

GAY GAUCHO, THE: Cubby Bear Cartoons. A good cartoon. Running time, one reel.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HOW'S CROPS: Cubby Cartoon—These cartoons are good. Running time, 7 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

ROUGH NECKING: Blonde and Redhead Series—Very good slapstick comedy. Plenty of good belly laughs.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

STRICTLY FRESH YEGGS: Kennedy-Gribbon-Stanton—Very good comedy. It really has some laughs for once. Running time, 20 minutes.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

WRONG DIRECTION: Edgar Kennedy—Very good comedy all about Edgar as a ham movie director and the truble his talkative wife and family make for him. Running time, 20 minutes.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

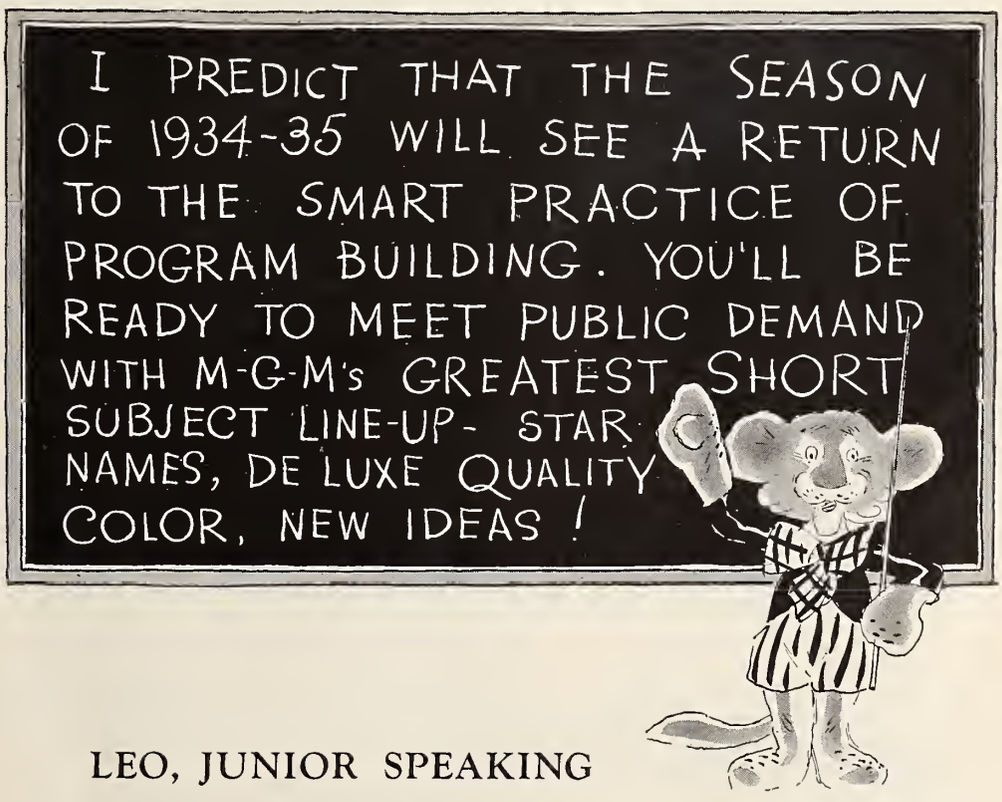
Universal

BORN APRIL FIRST: Sterling Holloway—Comedy, save the name! What they perpetrate on the public in the name of comedy. Never have we gone through a season with so many poor productions that have traveled under that name. The batting average has been about 40 per cent that got any laughs. When sound came in evidently the producers lost all touch with what it takes for laughs. And you can't give the public all cartoons as there is a sameness there, so what the answer is I don't know, but I do know that the average comedy is not getting any reaction except from the kids.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

FIVE AND TEN: Oswald Cartoons—Nice little cartoon.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

FULL COVERAGE: Henry Armetta—A funny comedy. Running time, two reels.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

(*Continued on following page, column 2*)



You will want these air conditioning charts to aid you this summer!

AIR CONDITIONING CHARTS

that represent standard practice in air conditioning engineering, adapted for the first time to motion picture theatre use. Originally published in Better Theatres, these charts and their explanations are now made available to theatre managers and technicians in a durable form suited to ready reference. Each chart is readily accessible by itself, while each is accompanied by an explanation that also gives practical advice on how to attain the best atmospheric conditions for any season. These chart sheets therefore apply to operating routine for any time of year, winter or summer. They are contained in a single sheet of cardweight paper measuring 22 inches wide and 17 inches high, so folded according to chart divisions that each readily fits the pocket. Unfolded, the sheet may be tacked on the wall. The folders may be had until the supply is exhausted at 25 cents each. Send payment with order. Use the coupon below.

BETTER THEATRES
1790 BROADWAY, NEW YORK

Enclosed find $..... in payment for Air Conditioning Charts at 25 cents each, to be mailed postpaid to the following:

NAME .....

ADDRESS .....

If theatre state name .....

HEARTBURN: Sterling Holloway—We like Sterling Holloway, but this is not a very good comedy. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MEETING MAZIE: Sterling Holloway—Holloway is one of the silliest things on the screen, but he makes one laugh.—J. C. Dart, Dante Theatre, Dante, Va. General patronage.

PALSIE WALSIE: Henry Armetta—This two-reel slapstick pleased. Running time, 20 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

WAX WORKS, THE: Oswald Cartoons—Another cartoon worth mentioning. It sure is swell to get cartoons that show originality and great care in production as this one does.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Warner Vitaphone

ART TROUBLE: Harry Gribbon—Very good comedy. Running time, 21 minutes.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

BUDDY'S GARAGE: Looney Tunes—Excellent cartoon with plenty of action and good music. Running time, seven minutes.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

BUDDY OF THE APES: Looney Tunes—This is a very good cartoon comedy burlesque of Tarzan. One of the best of this series and pleased both young and old. Many came back to see it over and we had many comments on this. Especially good for the kids. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

ISHAM JONES: Melody Master—This is a very good musical one-reeler featuring Isham Jones and his orchestra playing several popular selections and it is good entertainment for the whole family. We need more of these. This kind of enetertainment always pleases and let's have more. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MOROCCO NIGHTS: Broadway Brevities—Only fairly good. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

RAMBLING ROUND RADIO ROW, NO. 6: Pepper Pot—Very good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

STORY CONFERENCE: Lillian Roth—This is a good comedy of the musical type with plenty of beautiful girls, good music and several specialties that are worth the price of the show. Very good entertainment and is sure to please everyone. Let's have more of these, Vitaphone. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TIN HAT HARMONY: Melody Masters—Here is a really good patriotic musical number of the Melody Master series, featuring that world famous Abe Lyman and his band, playing several war-time tunes and showing many scenes of the soldiers and the last war. Good entertainment. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

'TIS SPRING: Patricia Ellis, Frank Albertson—Cast excellent, colors beautiful, dances extraordinary, music perfect. What more could one ask for than a comedy like this one?—J. C. Dart, Dante Theatre, Dante, Va. General patronage.

Serials

Mascot

MYSTERY SQUADRON, THE: Bob Steele—This is a good serial. Has held up well for eleven chapters.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LOST JUNGLE, THE: Clyde Beatty—A good serial, but not worth a big raise in price.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PERILS OF PAULINE: Evalyn Knapp, Robert Allen—It might have been good in the silent days, but it's no good now. No extra business, in fact, kiddies didn't like it.—M. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

PIRATE TREASURE: Richard Talmadge, Lucille Lund—This story of pirates and pirate gold is very good material to make a very interesting serial. As usual Talmadge is at his best keeping the audience in great suspense with his daredevil stunts. This serial has done much in increasing the demand for better and for exciting serials.—Oze Tessier, Jr., Baylies Square Theatre, New Bedford, Mass. Neighborhood patronage.

PIRATE TREASURE: Richard Talmadge, Lucille Lund—It's the way serials should be made, with a star that knows how to do it. On chapter two and it has already had enough action for 12 chapters. Customers even gasp for breath at the daredevil stunts.—M. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

BOB OUELLETTE ANSWERS M. MELZ

Mr. M. Melz
Melz-Arcade Theatre
Ferriday, La.

Dear Sir:

Thanks for the tip in the June 23rd issue, "What the Picture Did for Me." I tried "Dr. Bull" and now my blood pressure is back to normal, but I wonder if you can remember the time about eight years ago, when I am sure your blood pressure went up a few points. It was in your theatre, the house was full, Reginald Denny was just going into a hot love scene clinch, and the boy down at the mechanical Music Box put on the roll, "There'll Be a Hot Time in the Old Town Tonight"? I never will forget it; and, say, has the levee broke yet, and how's my old friend, Capt. Cofree at Melville? Respectfully yours,

Bob Ouellette,
The Dixie Theatre,
Brooksville, Fla.



BOSS Your Sound Equipment

Too many managers and projectionists take their sound equipment for granted. Today you are its master—everything is under control—suddenly tomorrow—in the middle of the show—plop—it stops! The screen is dark, the audience becomes fretful, the projectionist is at a loss, the manager is excited and helpless. . .

Avoid Anxious Moments and Loss of Patronage

By fortifying yourself with the latest and most competent sound manual. Nadell's book is a simplified guide to quick repairs in any emergency. Get it right away!

Price **$2.60** no other charges.

Mail It Today

QUIGLEY BOOKSHOP
1790 Broadway, New York City
Please send me Nadell's Projecting Sound Pictures. Enclosed find remittance.
Name.....
Address.....
City.....
State

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

RE: FAN MAGAZINES

The fan magazines hurt grosses by unfair criticisms, by printing too much baloney and too little truth, by giving away the plots of pictures. The publishing of malicious gossip and unpleasant details of stars' lives has removed lots of the glamour surrounding the industry. Sensational expose stuff has brought more harm than good and has helped to encourage the current drive for censorship.

On the other hand, fan magazines build up box office interest in new stars and coming pictures. Theatres owe much to the influence of these publications which are partly responsible for the growth of the motion picture.

Producers and theatremen should make every effort to cooperate closely with these magazines to increase the profits and prestige of the screen. Then again, a hands-off policy should be adopted as cooperation may weaken the value of criticisms and reviews.

The above are some of the reactions published in the Round Table pages during the discussion started by Charley Bassin's suggestion that showmen work hand in hand with the fan magazines to increase circulation for the purpose of promoting better theatre attendance.

A resume of the managers' opinions printed during the past six weeks discloses that while the majority does not endorse the plan offered by Bassin, there is indicated some sentiment in favor of a mutual arrangement under certain conditions.

There are long established film publications that maintain more than a passable standard of publishing ethics. They have been invaluable in building up the newer stars and coming attractions. Unfortunately, others are not so concerned with the welfare of the industry, and there is small doubt but that their policies have not only been damaging to the box office but have also furnished ammunition to the forces in favor of censorship.

The many press book tieins arranged by the home office advertising men and the following up of these suggestions by showmen and newsdealers in the field are reason enough to believe that such cooperation is helpful to both sides.

However, we fear that even were Bassin's plan given some official impetus, the general Hollywood situation would discourage any workable plan aimed to separate the wheat from the chaff. There are too many apparent difficulties to be overcome before studios and publishers can be made to see eye to eye.

A few weeks ago, Walter Morris remarked that while cooperation is to be recommended when mutually beneficial, he nevertheless advised managers not to take the fan magazines too seriously.

Well, mebbe that's the right answer.

DUBIOUS BARGAINS

The announced launching by Warner Brothers of what is intended to be a nationwide campaign to increase admission prices has our hearty approval. It is about time the industry realized that good pictures are being penalized at the expense of poor product the public will not buy even at the socalled bargain prices.

In too many quarters the belief surprisingly still exists that patrons will accept indifferent picture fare if admissions are reduced. Although this unsound surmise has invariably proven disastrous, there are recent cases to hand where exhibitors have resorted to this policy, and are suffering thereby.

And this suffering unfortunately extends all along the line, most acutely among the theatre personnel. The general depression has taken most of the blame for cut salaries, but the fact nevertheless remains that theatremen today are working for a bare existence because of this unwise policy.

Patrons willingly will pay a fair price for good entertainment. The solution to a number of vital theatre problems therefore lies in the continued betterment of product, and scaling admissions accordingly, rather than an abortive attempt to turn the business into a cheap bargain counter.

▽ ▽ ▽

"START FIRING, MEN"

Going through United Artists' press book on "Bulldog Drummond Strikes Back," these startled eyes beheld a self-addressed postcard questionnaire, copy requesting theatremen to jot down their reactions to the exploitation, ads, stories, etc.

Well, well, well. How times have changed.

Since pictures began, the lowly press book has been the butt of most advertising squawks. Managers have experienced incipient apoplexy and alarming blood pressure increase in describing press sheet failings. Replying, Hal Horne now says, in effect, "so what?"

O.K., men. Here is that big opportunity to tell at least one home office just what you want. Start firing! Horne is sincere about this and with the proper cooperation from the field, mayhap some good will come of the idea.

It may even spread to other companies, and real press books may be forthcoming on every picture. Aw, shucks—there goes that damned alarm clock.

A. Mike Rogel

SHOWMEN'S LOBBY LAFFS!



Showmen Promote Bargain Festival

The famed "Georgia Minstrels" came to Superior, Wis., to play a date at the Palace Theatre. Appreciating the draw possibilities of this well known troupe, Harvey Buchanan and Gus Carlson, partner and manager respectively, of the Palace, sold to the merchants of their city the idea of a two-day bargain carnival reported by Charlie Winchell, Minnesota Amusement ad chief, to be one of the most successful put on in that section.

Fine cooperation was obtained from the local press which in addition to many ads and build-up stories, ran a special eight-page full-color section on the event, thousands of extra copies being distributed over the entire trading area. Further interest was created with a classified hookup and a slogan contest also clicked wherein 35 of the entries were selected for guest tickets to the theatre.

Merchants Contribute 100 Prizes

The featured prize idea was the awarding of over 100 gifts in a drawing contest held on the stage, gifts including radios, electric clocks, silver, dishes, etc. To insure full coverage, heralds were distributed house to house by a group of local news boys carrying theatre ad upon their backs (see photo) and wearing minstrel hats.

Elaborate street parades were put on daily by the minstrels in advance and as it so happened that two members of the troupe were engaged to be married, Buchanan and Carlson persuaded them to tie the knot on the stage during their stay. This, of course, made for further front-page publicity, and merchants also cooperated by supplying the wedding outfits, including rings, flowers, etc.

Local transportation company was promoted to furnish free rides daily from 9 to 11 in the morning and from 3 to 7 in the evening, and to shoppers in nearby Duluth, across the river, further inducement was made by offers of free bridge toll.

Local College Plugs Event

Many other ideas were put over to publicize the event, including extra posting and window cards in every section of trading area, as well as copies to all high school graduates of important local teachers' college weekly, which strongly publicized the bargain days.

Winchell states that this proved to be one of the most successful small-town campaigns he has yet reported and recommends its adaptation in conjunction with any strong stage attraction that can be tied up in a like manner.

Work For a Quigley Award!



Newsboys Minstrel-Hatted Bally

Don Nichols Lands Editorial on "Man"

For pictures receiving out of the ordinary endorsement and praise from local reviewers and leading citizens, the usual procedure is to use these for lobby display. However, Don Nichols was successful in promoting an editorial in one of his papers on "Little Man, What Now?" at the Broadway, Charlotte, N. C., and wisely planted this unusual puff in a regular display ad, which he reports helped to hold up business during the last days of the run.

Don still finds effective a classified hookup in which theatre tickets are given to readers inserting want ads, plus 10 cents, paper coming in with a number of sizeable free display ads and other mentions. Cooperation with the Junior Page of another paper also returned similar plugging. Coast-to-coast broadcast from Hollywood a few days ahead in which the picture was dramatized built up additional interest and a radio program sponsored by the local Better Films committee was given over to the merits of the picture.

Miniature Exhibit Sells "Clown" Date

A miniature circus consisting of over 30,000 hand carved pieces was the feature around which Manager Carl Krueger, Fisher Theatre, Detroit, Mich., built his campaign on "Circus Clown." Occupying a space of 10 by 24 feet and consisting of the regulation three rings with all the auxiliary side shows (see photo) and exhibits, the miniature was placed in the theatre lounge on a specially built platform backed by a giant easel containing picture copy and giant head of Joe Brown.

The creator of the exhibit, Jean Le Roy, a local resident and former circus clown, was on hand in clown costume to explain the various items reported to have taken him eight years to construct. Newsreel shots were taken and shown in other theatres of the circuit, which helped to bring crowds to the lounge a week ahead and also during the run. Although the exhibit was planned originally to be shown only in advance, its success caused a hold-over during the engagement.

Mary Carries "Clown" Banner

The M-G-M Traveling "Tarzan" bally arrived in town the day before opening and Krueger was able to promote this as an added feature to his advance to the extent of bannering Mary, the rhinoceros, with "Circus Clown" copy. Also attracting attention was a stiltwalker who covered the downtown section.

Radio was used extensively and newspapers were reported to have accorded out of the ordinary space to the miniature exhibit. Prominent window displays were spotted about town and Krueger put over a number of other practical ideas which helped to round out this well devised campaign.

Work For a Quigley Award!

McGinnis Sells Full Page Cool Co-op Ad

R. V. McGinnis, owner-manager of the New Theatre in Russellville, Ark., promoted the merchants of his town on a full-page "cool" cooperative ad. Theatre ad in center of page stressed the cool comfort at the house and only merchants whose wares carried out the theme of the ad were invited to participate.

Refrigerators, electric fans, ice cream company, cafe and a men's haberdasher calling attention to coolness of linen suits were a few of those contributing. All copy also included plug of theatre cooling plant.

Work For a Quigley Award!



One of Krueger's "Clown" Exhibits

Paramount Ad Truck On Tour of Country

Containing complete sound and projection equipment and a specially shaded day-time screen permitting clear visibility during the day as well as at night, an elaborate advertising truck (see photo) has left the Paramount Hollywood studios for a six-months tour of the country to advertise the important productions to be released by that company.

A crew of four is being carried and in addition to the posters carried on each side and copy in rear, 20-minute trailers containing excerpts from "Cleopatra," "Mrs. Wiggs," "Scarlet Empress," "She Loves Me Not" and other coming attractions will be shown.

The bally will hit all the large key cities and plans are being made to have it stop in every town of over 5,000 population during the cross country tour.

Work For a Quigley Award!

Highlights of Opening "Bulldog Drummond" Dates

World premiering "Bulldog Drummond Strikes Back" at the Apollo, Atlantic City, P. M. Lewis and M. Weilland pulled a boardwalk gag that neatly circumvented the local ordinance against advertising on that famous thoroughfare. Theatre ads and dates were lettered on front pages of local dailies and six girls were transported up and down the boardwalk in wheel chairs, each girl holding paper as though she were reading the back page, front page with ad thus being easily discernible.

In Boston—

Manager Joe Brennan, Loew's State, aided by Al Selig, U. A. exploiteer, tied in the Boston Traveler to a bulldog contest, the paper going for reams of copy and a flock of photos on the stunt ahead of the date. The first prize was a loving cup donated by Ronald Colman, and other awards were cash and guest tickets to the picture.

Contest was open to boys up to the age of 16, and the streets around the theatre were filled with contestants and their dogs. Judges, besides Joe and Al, included prominent veterinarians and dog fanciers.

And In Memphis

Many hookups were put on by Manager Cecil Vogel, at Loew's Palace, including classified tiein and cooperation with leading department stores that brought mention of date in newspaper ads, standout being Cinema Shop tieup on Loretta Young gowns.

Work For a Quigley Award!



Paramount's Ad Truck

AUGUST MARKS EIGHTH AWARD

Showmen Planning Quigley Campaigns for Next Month of Competition; July Deadline Is Sunday, August 5

by A-MIKE VOGEL

And now for August as the spotlight swings to the eighth month of the Quigley Awards competition that has aroused worldwide interest wherever showmen are putting over the big campaigns on their product, major or independent, domestic or foreign. Faster and faster grows the pace as talented theatremen vie for the plaques that are bringing international prominence to the winners.

The Quigley Awards have steadily developed in significance to the point where it is now agreed universally that this project has been established as the most definite contribution to the encouragement of showmanship in the history of the industry. Confirming this is the high quality of exploitation displayed in the many entries already received for the July Award.

Read This!

A QUIGLEY AWARD — a silver plaque—is presented each month during 1934 for the theatre campaign selected by the judges as possessing the highest merit of all those submitted to the Managers' Round Table, on pictures played between the first and last days of that month. . . .

THE QUIGLEY GRAND AWARD will be given for the campaign submitted during the entire year of 1934, selected by the judges as possessing the highest merit. . . .

CAMPAIGNS may be forwarded after the last day of the month but must be on pictures played during that month. This includes pictures played on the last days of one month and the first days of the following. . . .

THEATRE MANAGERS everywhere in the world are eligible . . . every campaign must contain proof of everything done . . . equal consideration will be given every entry . . . remember, "it's not how much but how good" . . .

Forward Entries To
QUIGLEY AWARDS COMMITTEE
1790 Broadway, New York

The deadline for July has been set for midnight of Sunday, August 5, and it is expected that the judges, to be announced in next week's issue, will convene shortly after so that the winner for July can be broadcast in the issue of August 11.

It is therefore advised that theatremen who expect to participate in the competition for this month and who have not as yet forwarded their entries, keep the deadline in mind, as campaigns to be considered must reach Quigley Committee headquarters no later than the time designated in the paragraph above.

In line with our procedure of publishing some of the rules for the guidance of entrants at frequent intervals, in the column to left is the necessary information regarding the Quigley Awards. There is nothing onerous in these qualifications. Theatremen in every part of the world are invited to participate.

"CIRCUS CLOWN" CAMPAIGNS ELIGIBLE FOR AWARD

In cooperation with the Warner Brothers exploitation contest on "Circus Clown," the Quigley Awards Committee announces that campaigns entered for the Warner prizes may also be presented for July award consideration. Managers desiring to take advantage of this may send their entries to Quigley headquarters, where, after being judged, they will be forwarded to the Warner office.

And now, let's have some real action to finish up in July, a month that invites a lot of effective showmanship. There is still a big week to get those prize winning campaigns into headquarters. Don't delay.

Rosenfield Ties In with Bird Men for "Mystery"

Joe Rosenfield, Modjeska Theatre, Milwaukee, Wis., tied up with the Wisconsin News Jr. Birdmen for his showing of "The Mystery Squadron," arranging to admit all members of the club on the opening day, for which the newspapers gave him plenty of free publicity.

As an added display, Joe promoted a unique airplane motor from the Midwest Airways which had cost the company $5,000. The motor had a special electrical hookup which, when set in motion, enabled patrons to see the "workings." Company also loaned expert mechanic to explain the motor (see photo) which was on display in the lobby. We have a hunch the gentleman kneeling is Joe, who also adds that it was the first time the display had ever been seen in Milwaukee.

During show hours, the doorman wore the flying suit, and while the serial was playing it was used in front for a bally.

Work For a Quigley Award!

Allaire Turns Musician

Dick Allaire, Victoria, Victoriaville, Canada, in addition to his theatre duties, gives concerts over leading Canadian radio stations and is also a "folklorist." Dick has recently written a "Centennial of Canada" march which he reports will be given radio plugging in the near future. We'll be waiting for it, Dick.

Work For a Quigley Award!

Shaffer Organizes Sane Fourth for Children

Tying in with the Warner circuit-wide drive for a safe and sane Fourth, Manager Frank Shaffer, Warner Virginia Theatre, Harrisonburg, Va., put on a free children show that brought the house plenty of praise. Local civic leaders organized a parade, headed by the American Legion color guard, Boys' Band and the kids themselves, who marched through the main streets (see photo). An American flag was given to each marcher by Shaffer.

No adults were admitted to the theatre and the program was designed for juvenile appreciation. After the children were assembled and seated, the Mayor delivered an address on Independence Day.

Work For a Quigley Award!

Schanberger Exploits Poe Kin on "Black Cat"

Baltimore boasts several descendants of Edgar Allan Poe, the author of the story, and these were invited together with members of the Poe Society, to see "Black Cat" as the theatre's guests, by J. Lawrence Schanberger, at Keiths, Baltimore. Naturally, this stunt netted much extra publicity. Another gag that culled some extra newspaper space was the awarding of Black Cat prizes at a local Kiwanis affair.

A cat noise record with talk on the picture interspersed was used out front. On the street Schanberger used two boys in cat costumes as a ballyhoo. He also enlisted cooperation of a local radio station for mention of the picture between programs.

Threes, twenty-fours, window cards and heralds, together with a special lobby display consisting of 40 x 60 panels and a giant cat with blinking green eyes. A large banner, hung across the street at the city's most important intersection also gave advance announcement of the engagement. Albert S. Nathan, Universal exploiteer, assisted the campaign.



Rosenfield's Airway Tieup



Lampe's Giant Book Display



Lykes' "Santa" Greeting



Shaffer's "Fourth" Parade

Flower Basket Bally Created by Lampe

Gus Lampe, at the Eckel Theatre in Syracuse, N. Y., for a street bally used a girl carrying a large basket of flowers to plug the showing of "Little Man, What Now?" Tied to flowers was large address tag indicating that the basket was being delivered to Margaret Sullavan at the theatre. Gus reports the stunt drew attention.

An eighteen-foot lobby display was made up of fourteen stills, lobby cards and gigantic title (see photo), planted out front two weeks prior to opening. Hollow back permitted illumination. Reproduction shows side panels, which were made in book shape with transparent lettering. Flasher lights in back made this an eye-catcher day and night.

Tie-up cards were planted on newsstands and colored photos of Sullavan were distributed. Local Hollywood Cinema Fashion Store created a Margaret Sullavan dress which was played up in ads, publicity and on circulars inserted in store packages.

Work For a Quigley Award!

Dramatization of "Bondage"

A radio dramatization of the RKO Radio Pictures production "Of Human Bondage," featured on Borden's "Forty-five Minutes in Hollywood" program was used to plug the date at the New York Radio City Music Hall.

Work For a Quigley Award!

Lamm Promotes Phone Company Ad on "Number"

Wide coverage was effected by Manager Louis Lamm on his "Wild Cargo" date at the Capitol, Elyria, Ohio. Besides distributing programs house to house and in eight schools, he also planted cards in all prominent windows. Special advance ad was carried in a neighborhood shopping news journal, bannered busses further plugging the feature. Lobby flash, including stuffed monkey, alligator skin, palm trees, grass rug, etc., stressed the background of this picture.

On "I've Got Your Number," Louis succeeded in promoting his local telephone company for a three-column, ten-inch display ad.

Lamm also sends along some of his weekly programs, containing snappy copy on coming attractions and many merchant ads which go a long way toward defraying the publishing expense.

Work For a Quigley Award!

Santa Visits Theatre To Plug Cool Plant

Among the many gags used by Jack Lykes to sell the cooling plant at the Stillman, Cleveland, was a life-size cutout of Santa Claus in front lobby (see photo) with copy reading "Santa Claus in midsummer brings cool comfort from the frozen North to Loew's Stillman."

One sheet with thermometer readings of heat records around Cleveland was used in lobby and proved a real eye-arrester, Jack says, and as passersby stopped many of them were attracted by the cool air coming from the theatre, inducing them to buy tickets.

A group of newsboys were taken on an inspection tour of the cooling plant, photos taken and planted in the newspapers. Jack's catch line on all copy is "cooled to comfort."

Post Endorsements on "Little Man" Preview

Charlie Wuertz, manager and Hal Neides, publicity manager, of the Orpheum in San Francisco, opened their campaign for "Little Man, What Now?" with an advance preview to which they invited dramatic critics, newspaper men, book editors, officers of literary clubs and important citizens, many of whom responded with letters of endorsement. Some of the outstanding letters were rigged up on a panel with production stills and displayed in the lobby.

Another smart panel was prepared by using the numerous publicity breaks received by Margaret Sullavan in national fan magazines. Large compo-board books with blow ups of Sullavan and Montgomery were made for both sides of the marquee (see photo). Wuertz and Neides also cashed in on the fashion, book and shirt tie-ups netting extra windows and free newspaper ad space.

Work For a Quigley Award!

Carnera's Sister Takes Bow for Fred Naify

Hooking into some fast exploitation on the Baer-Carnera pictures, Fred Naify, at the Senator Theatre in Chico, Cal., rigged up a street bally on which two boys were engaged in a mock fight (see photo). Truck toured congested sections, causing much merriment and word-of-mouth comment.

Taking advantage of the fact that Carnera's sister was in the audience, Fred called on her to come up to the stage and say a few words to which she agreed, much to the enjoyment of the patrons. Carnera's mother and sister live a short distance from Naify's theatre.

Work For a Quigley Award!

Lewis Works Co-op Ad

George C. Lewis, Wildey Theatre, Edwardsville, Ill., lined up the merchants of his town for a full page ad to plug his showing of the Baer-Carnera championship bout, each merchant stressing his "knockout" prices. Center of page bore copy and house plug.

Work For a Quigley Award!

Patrons Sign "Hotel" Register for Mailing List

Constructing a replica of a hotel lobby was part of Spyros Cardas' campaign for "Merry Wives of Reno," at the Fox Belmont, Los Angeles, Cal. An attractive young lady who was in charge of the "office" (see photo) invited patrons to sign a regular hotel book and as they did so, she gave them a sales talk and handed out heralds. Incidentally, this was a smart way to increase Cardas' mailing list.

On "Viva Villa," Spyros promoted a Mexican orchestra from a nearby cafe, the outfit playing in the lobby a week prior to opening, and a special Spanish night was sponsored by the local Mexican-Spanish Society. As atmosphere for his trailer, Cardas arranged a complete blackout of house lights during which gun shots were fired in front of the screen, followed by the teaser trailer and the lights slowly coming up on the dimmers.

For his Kiddie Klub, Spyros made a swimming pool tie-up whereby free tickets were given with each paid Saturday theatre admission. Another hook-in with a local dairy resulted in free ice cream to each child attending the first Saturday show of each month. On their birthdays the company sent a quart of cream, together with a pass from the theatre entitling members to bring parents to the show any time during the week. Cardas says that has proved to be a great box-office stimulant.



Wuertz-Neides Book Blowup



Naify's Fight Truck Bally



Eichenberg's "Vanities" Lobby



Cardas' Hotel Office Replica

Miskell Digs Up Shivers On Terror "Cat" Campaign

Billy says it was a great stunt, offering a reward to some brave local who would view a screening of "The Black Cat" at the Orpheum, Omaha, alone at midnight in the unlighted auditorium, seated in a casket. It seems that someone did go for it, but fell down at the last moment, after being examined by a physician, etc., etc.

The gag was put on the night before opening, and on entering the house, Miskell had the "subject" walk under a ladder, break a mirror, hold a horse shoe over his head, etc. Then the brave bucko was seated in the casket and wheeled down the aisle—but that's as far as he got.

Work For a Quigley Award!

Gross Gets Ace Breaks On Sally Rand Date

Complete coverage was secured by Manager Mickey Gross, in Sioux City, Iowa, for the date on Sally Rand at the Orpheum, with a strong line-up of breaks in advance and effective exploitation that continued during the engagement.

In addition to the stories planted ahead, all papers interviewed the dancer on her arrival and ran action photos of the star. Leading stores took co-op display ads, one going for half page to tie in personal appearance of Rand. Mickey also used radio extensively, having star interviewed over leading stations.

Gross also tied in with local railroads on excursion idea, heralds on the date being distributed at all stations within a radius of 200 miles. Another effective idea was promoting Sally as the mascot of a local ball team with attendant publicity, and as a topper to his campaign, Mickey staged a parade the night before opening, marchers carrying large cutout figures of the star.

Work For a Quigley Award!

First Local Co-op Page Landed by Eichenberg

Colorado Springs is noted for being a very tough newspaper town and thus Manager A. H. Eichenberg's success in landing a co-op page on "Murder at the Vanities" at the Rialto, brought more than average attention to the date. The page consisted of 26 two-column ads of equal size and a four-column theatre display atop the page headed by a streamer.

Each ad contained only the merchants' phone number and slogan, and guest tickets were given to readers sending in the correct list of merchants' names which were to be brought or mailed to the theatre. As a further aid, the daily ran extra stories and art on the picture.

Additional advertising and window cooperation was secured from stores tying in stockings to the famous Carroll girls, the hookin also being plugged with booklets printed and distributed by stores. News flashes were placed in prominent windows and hotel key boxes were stuffed. Music stores were tied in on the song hits which were also broadcast as was the radio transcription.

Eichenberg's lobby (see photo), he reports helped to bring extra attention to the date, and as a result of the campaign, said to be one of the biggest staged locally, the picture was held over for three days.

THE LAST OF THE "FAN" LETTERS

LEO ROSEN, Manager Troy, Troy, N. Y.

Charles S. Bassin's idea of closer cooperation between the theatre and fan magazines is both educational and practical.

Practical experience and personal contact between the potential patron and myself necessitates my favoring Bassin's request for closer cooperation between the theatre and the fan magazines. Contact with the patron has proven to me that at least 40 per cent of my patrons are more familiar with the pictures that I am about to play than I am myself. This is a result of fan magazines. Forty per cent of all the ballyhoo, tieups, etc., go to inform the fan magazine reader that we are about to show something that the fan magazine has made him anxious to see.

Not only should the average showman familiarize himself with trade magazines, but he should also be somewhat familiar with the average fan publications. . . .

▽ ▽

JOHN W. CREAMER, Manager Waldo, Kansas City, Mo.

A year or so ago, in an article for the *Herald* I spoke of my feeling of opposition to fan magazines, and the reading of the article by Mr. Bassin has not changed my attitude. I still maintain that these magazines are a detriment to our business and they will be as long as they try to set themselves up as an authority on telling people what they should see and what they should not see. . . .

The publishing of the periodicals is too large an industry for the film people to try to make over, and Bassin admits that they are in the wrong in assuming that we should cooperate with them to overcome their wrecking our receipts on certain pictures. All that these publishing companies are interested in is the printing and selling of their magazines, and not in our box office receipts, and I doubt if the day will ever come when they are. They realize that our industry has millions of followers, and they are interested only in capitalizing on our investments; if we had no investments, they would have no circulation. Mr. Bassin admits this in his statement—"True, the fan mags are more dependent upon us than we are upon them."

Is Against Circulation Idea

As to the idea of trying to increase the fan magazines' circulations, I am against it because these circulations have increased by leaps and bounds and the woods are full of "mushroom growth" magazines, and how many of our exhibitors' box office receipts have increased in proportion? Isn't it true that we are all grossing less than we did five or six years ago when there were far fewer fan magazines and those with a much less circulation?

Next, the selling of fan magazines in our theatres: I think our Fox theatres found that out to our sorrow with the trying to sell "Screen Mirrors." Just ask any Fox manager about how he liked the idea. Also it is suggested that a list of fan magazines should be placed in our house organs. Okay as long as you know thoroughly that all of these magazines contain favorable reactions to our business.

Summing it all up, we can never hope to convince all of the fan magazines that they should label every film okay, because every magazine or paper believes it is its inherent right to give John K. Public information or news, and no one not connected with the film industry will ever favor our side of the question. Why should we support or even encourage any fan magazine or paper as long as that periodical cuts our throats with their reviews?

THIS FINISHES THE PRO AND THE CON

With the expressions printed on this page, the fan magazine subject in the Round Table section comes to a close, after a number of weeks of meaty discussion by the members.

Quite a number of managers have been heard from who have spoken their minds pro and con on the idea first broached by Charley Bassin. The atmosphere is a bit cleared, and we thank all who have helped to clear it.

—MIKE

▽ ▽

V. TOUCHETT, Manager Fond du Lac, Fond du Lac, Wis.

It is my humble opinion that to tie in with fan mags would by all means invite "foreign entanglements." Could we help them all? (Would you endorse every movie magazine published today?) And, if we didn't, how would those left out react toward us?

The contents of these magazines are publicity, good or bad to us, but to the magazine editor it's news, as that is what Mr. Public pays for. Does the public regard anything as news that is prepared, distributed or sponsored by any theatre?

Could movie magazine publisher accept the kind of cooperation suggested by Mr. Bassin without sacrificing a certain amount of his independence, his privilege of panning? If so, he would perhaps suffer a loss in circulation, due to the depreciated confidence of his readers, in excess of the increase derived from our cooperation. If not, just how long would his benefactors, we, resist demanding "breaks"?

All I can visualize from such a plan is a conglomeration of arguments. Movie magazines must, in the main, be independent of our industry to operate successfully, honestly and to the satisfaction of the public. Occasional cooperation on feature articles, contests, etc., yes, but further than that it would mean "foreign entanglements"—you can bet your hat. . . .

AL ZIMBALIST, Pub. Dir. St. Louis Amusement Co.

Fan magazines do more than good, but—the material released to these periodicals with a total command of millions of readers should be carefully planned by the distributing organizations.

Generally, the expose angle of a star or producing organization tends to bring more harm than good. The people in the field are more or less picayune and devour the bad portion of an article, readying it for the next bridge party or neighborly conversation. Since word-of-mouth advertising is the most powerful, you can readily see the results. This is one phase of propaganda that has caused "censorship" in movies.

Theatre operators in Chicago have the right idea. They have fought for and obtained from the newspapers there a new plan of picture reviewing. "Review the pictures as spectators and not as critics, tearing every element of the screen play apart beyond box office recognition." The same plan should be forced upon fan magazines.

Of their own volition, pictures must please the tastes of the magazine reviewer in order to receive a justifiable rating. I doubt, personally, whether any of these reviewers have seen more than five years of experience in the motion picture field. If this is true, then they have no business whatever of judging a piece of merchandise which costs the producer hundreds of thousands of dollars. . . .

I would also give careful consideration to studio stories ready for newspaper and magazine release.

Barnum never showed the public what he had on the inside. He teased it, his press agents wrote about it, unbelievable stories were printed. But you had to get inside to find out what it was all about. Yet, the build up proved an incentive for better business.

Resents Studio Publicity

Studios should keep from the public the mysteries of producing a picture. Or even how a studio operates. If all of this were left to the public's imagination, the unraveling of each impossible bit of business would bring about more interest for pictures. Films at one time were a mystery, an unbelievable, powerful medium of entertainment. And theatres once did a capacity business. Remember?

Charlie Bassin says that publishers and producers should buy radio time. I think this is ridiculous and is absolutely the surest way to keep patrons away from the box office. To date, the radio is putting a big dent into box office receipts. For this reason, producers should keep their stars off the air! They are actually killing their own business by definitely making radio direct competition to theatres.

And before closing, I'd like to add that fan magazines should be placed under a strict censorship via the Hays office, since they are an important cog in the motion picture wheel.

Bronx Baby Parade Builds Up "Marker"

Through the efforts of Gene Myers, district manager, Perry Spencer, Bronx publicity director, and Manager Dave Schiller, Loew's Grand, New York, and with the cooperation of many neighborhood merchants, what was reported to be the first annual baby parade in that section was put on as part of the campaign on "Little Miss Marker."

Over 500 contestants were entered, parading in decorated baby carriages, floats, etc. (see photo). Music was supplied by the Bronx Catholic Boys' band, Boy Scouts' fife and drum corps and American Legion, others in line including Boy and Girl Scout troops and Camp Fire Girls.

Other participants included entries from many local dancing schools whose pupils appeared in costume. Merchants also entered floats and a number of clowns were used to supply comic relief. Traffic was reported to have been stopped for two hours and at the judges' stand, M-G-M cameramen filmed the event.

Among the judges were many leading borough personalities, and after the winners had been selected the specially promoted prizes, over 50 in number, were awarded on the stage of the theatre during the evening show. All stores carried window strips plugging the event, copy including attraction and theatre. The Loew-ites put on a strong advance campaign, entries being available at stores of participating merchants as well as at the theatre.

Work For a Quigley Award!

Merchant Tieups Build Up Flex' "Trouble" Campaign

Jack Flex' campaign on "Looking for Trouble" at the Palace in Indianapolis, Ind., featured plenty of tie-ups, among which was a hook-in with the Bell Telephone Company, who devoted an entire window to a display on the picture and placed posters throughout building plugging engagement.

Liggetts used a window on Jontel articles tying up scene stills of Cummings and Judge. Another drug store chain got out an Oakie "nut" sundae and placed streamers in twenty-two of their stores. A gown tie-up using stills of Constance Cummings resulted in a department store window display. A hardware store got up a window of tools in which cut-outs of Tracy and Oakie were the dominating figures. Kresge's got out paper bags with theatre imprint and all waste paper receptacles on street intersections were plastered with stickers.

Work For a Quigley Award!



Entries in Loew Baby Parade

"FREE LIST MAKES ENEMIES"

So Says "Jaysee" Who Accepts Invitation to Present His Views On the Subject of the Pass Evil

by COL. J. C. JENKINS

The information I have gathered by my associations with theatremen I think would warrant me in saying that the pass evil is one among the many things that theatremen have to contend with. This question has two sides, a right side and a wrong side, and I have found that most exhibitors are on the right side, although there are some who believe that a few free passes are beneficial to the theatre.

My experience with the theatre-going public has taught me that the man or woman who hollers the loudest against the programs or the convenience of the theatre is one who goes in on a free pass.

I never could see why a person was entitled to a pass to a theatre unless he had done something of benefit to the theatre's interest. It is all right to give a free pass for newspaper space, posting paper, distributing bills or other like service to the theatre, but when they give a pass to Sally Jones because her husband's cousin runs a theatre in Montana, it is all wrong.

Urges Discretion

The surest way to make an enemy to the theatre is via the free list route. The common rule is that when they once put a person on the free list or the "courtesy of the house" list, they must keep him there for all time or they have made an enemy to the house of him for the balance of his life.

It would take a lot of nerve to go into a meat market and ask the proprietor for a pass to come in each day and get 25 cents worth of gratis steak, and yet taking a pass from a theatreman is no different from that; the service he gets in each case costs money and a free pass doesn't pay any part of it.

There are times when giving a free pass is beneficial to the interest of the house. It can't always well be avoided. But if you think that the giving of a pass to Mrs. Greenbaum, because she gave a lecture to the high school class, is going to add any prestige to your theatre, you are just wetter than a bullfrog and you might as well have stayed in the river, for Mrs. Greenbaum let it be known publicly that she had been extended the courtesy of the theatre and that made the public sore at the house because they hadn't received such courtesy.

Theatre Rates Equal Break

As I see it, the best way to operate a theatre is upon the principle that it is one of the business institutions of the community, the same that a bank, a drygoods store, a drug store or any other business is. A theatre should have a business standing in the community the same as any other institution that depends upon the patronage of the public.

Years ago, our legislator used to get me a free pass from the railroad company upon the assumption that I had some political influence in the locality. That legislator and the railroad company were full of dried apples. My political influence extended as far as the cabbage patch and there it stopped, but I got a free pass just the same as though I amounted to something, but that free pass didn't do the railroad company any good.

There is no use of dwelling on this matter any further, for what I might have to say wouldn't influence a theatreman a particle for he would fill his theatre with free passes if he wanted to, which would be perfectly all right with me so long as I am not buying the pictures.

Work For a Quigley Award!

Showmen's Calendar

SEPTEMBER

1st	Richard Arlen's Birthday
	First Air Express — American Express Co.—1927
2nd	U. S. Treasury Department Established—1789
	Labor Day
3rd	Hendrick Hudson Sailed Hudson River—1609
5th	Fay Wray's Birthday
6th	McKinley Assassinated—1901
9th	California Admitted to Union
	Colorado Admitted to Union
10th	Perry's Victory on Lake Erie—1813
	Lily Damita's Birthday
	Rosh Hashonah (Jewish New Year's)
12th	Maurice Chevalier's Birthday
	Dickey Moore's Birthday
	N. Y. State's 157th Birthday
	Defenders' Day (Maryland)
	Pershing Began Successful Drive on Mihiel Salient—1918
13th	Star Spangled Banner Written—1814
	Pershing's Birthday
	Claudette Colbert's Birthday
15th	Wm. Howard Taft (27th President) Born—1857
	Jackie Cooper's Birthday
17th	Constitution of U. S. Adopted —1787
18th	Greta Garbo's Birthday
19th	Ernest Truex's Birthday
20th	Yom Kippur (Jewish Day of Atonement)
21st	First Day of Autumn
22nd	Nathan Hale Executed—1776
	Emancipation Proclamation Issued by Lincoln—1862
	Paul Muni's Birthday
26th	Pacific Ocean Discovered by Balboa—1513
	Donald Cooke's Birthday
30th	Daylight Saving Ends
	George Bancroft's Birthday
	Ralph Forbes' Birthday

personalities

S. S. SOLOMON
recently at the Court in Wheeling, W. Va., is at the helm of the Regent in Newark, N. J., replacing CHARLES ROBINSON.

▽

JOSEPH ROSSHEIMER & RICHARD SHAMIS
have taken over the Transit Theatre in Allentown, Pa.

▽

JOHN CONNELLY
is the manager of the recently reopened Colonial in Newport, R. I.

▽

TRUMAN MOULDER
has been transferred from the Biscayne Plaza at Miami Beach, Fla., to the Tower in Miami.

▽

WILLIAM EXTON
becomes the manager of the Strand in Oshkosh, Wis., a Warner house, succeeding WILLIAM GEEHAN.

▽

TOM WARD
is at the Rialto in Fort Wayne, Ind., having moved there from the Palace and Paramount.

▽

FRANK L. NEWMAN
has been appointed general manager of the two Evergreen theatres, Liberty and Hollywood, in Portland, Ore. H. D. McBRIDE replaces him at the Orpheum.

▽

WILLIAM GEEHAN
is manager of the Wisconsin Amusement Enterprises, Beaver Dam, Wis., succeeding FRANK COOK, transferred to Milwaukee.

▽

KEN REID
formerly at Loew's Broad, Columbus, Ohio, has been transferred to Loew's Canton, Ohio, succeeding WARD FARRAR.

▽

HENRY TOLLETT
is the new manager of Warners' Venetian, Milwaukee, Wis., succeeding WILLIAM EXTON.

▽

FRANK ROBERTS
has been transferred from the Schenley and Enright in Pittsburgh, Pa., to Warners' Capitol at Steubenville, Ohio, succeeding JACK SIMMONS.

▽

ERNEST GURTNER, JR.
formerly assistant at the Uptown, New York City, is now acting in the same capacity at the Midtown, under SAM CHERNOW.

▽

PAUL REINKE
formerly of St. Joseph, Mo., has succeeded BYRON BALDRIDGE as manager of the Downtown, Kansas City, Mo.

▽

SPITZER KOHEN
is the new manager of the Capitol, Newark, N. J., succeeding WALTER JACOBS, resigned.

▽

HOWARD SHORTLEY
has been appointed manager of the Town Theatre, Omaha, Neb., succeeding RALPH D. GOLDBERG.

POSTER ART WORK FOR THE THEATRE



The above display was gotten out by Robert Corbin, State Theatre, Barnesville, Ohio, for "Murder at the Vanities". Bob had the display made from the cut-out obtained from the distributor and trimmed it up with silver glitter. Let's have some more, Bob.

LEWIS NEWMAN
formerly at the Dudley, Boston, Mass., has been transferred to the Rivoli.

▽

E. A. LAKE
formerly at Loew's Keith Albee, is now holding reign at the Fox Figueroa, Los Angeles, Cal.

▽

JOHN KLEE
has been appointed manager of the Fox West Coast Lyric, at Huntington Park, Cal.

▽

CLYDE W. SIMONS
owner of the Simons Theatre, Los Animas, Colorado, died in Pueblo of a heart attack.

▽

MORRIS ROSENTHAL
at the Majestic Theatre, Bridgeport, Conn., paid Club headquarters a visit with his wife, Molly. It was good to see them both again.

▽

DAVE MORRISON
is skippering the Rex Theatre at Greeley, Colo. He formerly managed theatres at Rocky Ford, Denver and Canon City, Colo.

▽

DICK KENNEDY
supervisor of Wilby chain theatres in Tennessee and Alabama with headquarters at Birmingham, is the proud papa of a new son. Congrats, Dick!

▽

FERY AND POWELL
have acquired the Palace, Blair, Okla., from Mrs. John Aldrich.

▽

RAY HILLER
has taken over the management of the State Theatre at Marshall, Minn.

▽

ED ANDERSON
has put the lock on his Colonial Theatre, Pueblo, Colo., for the summer, and will open it in the fall again.

▽

CHARLES STUART
has leased the Mayfair Theatre at Shenandoah, Ia.

▽

C. C. MOORE
formerly of Des Moines, has taken over the skippership of the Dunlap Theatre at Dunlap, Ia., succeeding W. W. Bowker.

▽

HENRY FEAR
is now at the helm of the Rialto and Kiva theatres, Lincoln, Nebr. Two houses were recently acquired by the Westland Theatre, Denver.

▽

CHRIS ELVERSON
is the new owner of the Happy Hour Theatre, Jasper, Minn.

▽

C. E. ESTERLY
operator of the NuEra Theatre, Kansas City, has purchased the State, same city.

▽

SAM GILMAN
formerly at Loew's Parkway, Baltimore, Md., has been transferred to Harrisburg, Pa., to manage the Regent, while CHARLES McCLEARY formerly at the Regent, goes to the Parkway.

▽

TAYLOR MYERS
formerly assistant to J. J. McManus at Loew's Midland, Kansas City, Mo., has been appointed manager of Loew's Broad at Columbus, Ohio, succeeding KEN REID, who has been transferred to Loew's at Canton.

MANAGERS' ROUND TABLE CLUB OF MOTION PICTURE HERALD

CLUB PIN

Managers' Round Table Club, Motion Picture Herald, 1790 Broadway, New York. • Send postpaid the number of pins noted below, for which payment is enclosed at $1.00 each (Actual pin is 3/8 of an inch in diameter.)

MEMBER _____

THEATRE _____

ADDRESS _____

CITY _____

STATE _____

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May 1	70	
Green Eyes	Charles Starrett-Shirley Grey	June 15	67	
Murder on the Campus	Charles Starrett-Shirley Grey	Dec. 27,'33	73	Feb. 17
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks - Wm. Bakewell	Feb. 5	65	Mar. 24
Rainbow Over Broadway	Joan Marsh-Frank Albertson	Dec. 1,'33	70	
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15	75	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond the Law	Tim McCoy-Shirley Grey	July 20	58	
Black Moon	Jack Holt-Fay Wray	June 15	69	July 7
Blind Date	Ann Sothern - Paul Kelly - Neil Hamilton	July 20	75	
(See "In the Cutting Room," June 16.)				
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr. 20	58	
Defense Rests, The	Jack Holt-Jean Arthur	July 15	70	
(See "In the Cutting Room," June 16.)				
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17	62	Apr. 12
Hell Bent for Love	Tim McCoy-Lilian Bond	May 20	58	
Hell Cat, The	Robt. Armstrong-Ann Sothern	June 16	69	July 14
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23	105	Mar. 3
Line-Up, The	William Gargan-Marian Nixon	Mar. 17	65	May 5
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24	58	June 2
Man's Game, A	Tim McCoy-Evalyn Knapp	June 21	58	
Most Precious Thing in Life	Jean Arthur - Donald Cook - Richard Cromwell	June 5	70	June 23
Name the Woman	Richard Cromwell-Arline Judge	July 25		
Ninth Guest, The	Donald Cook-Gepevieve Tobin	Jan. 31	69	Mar. 10
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston	Apr. 20	78	Mar. 10
Once to Every Woman	Fay Wray - Walter Connolly - Ralph Bellamy	Jan. 15	70	Mar. 31
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31	64	May 26
Party's Over, The	Stuart Erwin-Ann Sothern	May 15	65	May 19
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15	70	Apr. 14
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10	74	
Speed Wings	Tim McCoy-Evalyn Knapp	Feb. 5	60	Apr. 7
Twentieth Century	John Barrymore - C. Lombard - Walter Connolly	May 11	91	Apr. 21
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6	59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr. 10	74	Apr. 21
Whom the Gods Destroy	Walter Connolly-Robert Young-Doris Kenyon	July 14	71	July 21

Coming Attractions

Among the Missing — Richard Cromwell-Billie Seward
(See "In the Cutting Room," July 21.)
Broadway Bill — Warner Baxter-Myrna Loy
(See "In the Cutting Room," July 14.)
Captain Hates the Sea, The — Fred Keating - Wynne Gibson - Victor McLaglen-John Gilbert
(See "In the Cutting Room," July 7.)
Girl Friend, The — Lupe Velez-Jack Haley
Girl In Danger — Ralph Bellamy-Shirley Grey
I'll Fix It — Jack Holt
Lady Is Willing, The — Leslie Howard-Binnie Barnes — 76 — Feb. 10
One Night of Love — Grace Moore-Tullio Carminati — June 30
Orchids and Onions — Carole Lombard
Song You Gave Me, The — Bebe Daniels-Victor Varconi — 84 — Oct. 21,'33
Sure Fire — Gene Raymond
That's Gratitude — Frank Craven

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston - May Stuart - Borneo Joe	Apr. 14	70	
Blue Light	Leni Riefenstahl	Aug. 1	90	
Girl In the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling	Mar. 15	60	
Hollywood, City of Dreams	Jose Bohr	Mar. 30	68	
Romance In Budapest	Franciska Gaal	Apr. 18	93	May 19
Shame of a Nation	Gustaf Diessl	Apr. 10	75	May 5
Tell-Tale Heart	Norman Dryden - John Kelt - Yolande Terrell	June 5	55	June 30

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dassan		Dec. 22,'33	36	Dec. 30,'33
Forgotten Men	War Film	Apr. 1	84	May 27,'33
He, King of Virtue	Fernandel-Collette Darfeuil	Dec. 20,'33	58	
Road to Ruin	Helen Foster-Paul Page	May 15	58	Feb. 24
Throne of the Gods		Dec. 22,'33	55	Dec. 30,'33

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bedside	Warren William	Jan. 27	65	Mar. 17
Big Shakedown, The	Bette Davis - Charles Farrell - Ricardo Cortez	Jan. 6	64	Feb. 17
Circus Clown, The	Joe E. Brown	June 30	63	May 19
Dark Hazard	Edward G. Robinson	Feb. 3	72	Nov. 25,'33
Fashions of 1934	William Powell-Bette Davis	Feb. 17	78	Jan. 13
Fog Over Frisco	Donald Wood-Bette Davis-Lyle Talbot-Margaret Lindsay	June 2	68	June 16
Journal of a Crime	Ruth Chatterton	Mar. 10	65	May 5
Mandalay	Kay Francis-Ricardo Cortez	Feb. 10	65	Feb. 24
Man With Two Faces, The	Edward G. Robinson - Mary Astor-Ricardo Cortez	Aug. 4	72	June 2
Massacre	R. Barthelmess-Ann Dvorak	Jan. 20	69	Jan. 27
Merry Frinks, The	Aline MacMahon	May 26	67	July 7
Midnight Alibi	Richard Barthelmess - Ann Dvorak - Helen Lowell	July 14	59	May 26
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7	62	July 21
Return of the Terror	Lyle Talbot-Mary Astor	July 7	65	June 2
Side Streets	Aline MacMahon - Paul Kelly-Ann Dvorak	July 14	63	

(See "A Woman In Her Thirties," "In the Cutting Room," Mar. 17.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Twenty Million Sweethearts	Dick Powell - Ginger Rogers - Pat O'Brien	May 26	89	Mar. 24
(Reviewed under the title "Rhythm in the Air.")				
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5	62	Mar. 24
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31	84	Feb. 17

Coming Attractions

Big-Hearted Herbert — Guy Kibbee-Aline MacMahon-Patricia Ellis-Phillip Reed
British Agent — Leslie Howard-Kay Francis — Sept. 15
(See "In the Cutting Room," June 23.)
I Sell Anything — Pat O'Brien-Ann Dvorak-Claire Dodd
Kansas City Princess — Joan Blondell - Glenda Farrell-Robert Armstrong — Aug. 18
(See "In the Cutting Room," June 30.)
Six Day Bike Rider — Joe E. Brown-Maxine Doyle

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Men Are Enemies	Hugh Williams - Helen Twelvetrees	Apr. 20	79	Apr. 7
Baby Take a Bow	James Dunn - Claire Trevor - Shirley Temple	June 22	73	June 16
Bottoms Up	"Pat" Paterson-Spencer Tracy-John Boles	Mar. 30	84	Mar. 10
Call It Luck	"Pat" Paterson-Charles Starrett	June 1	64	June 2
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb. 2	82	Feb. 3
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18	76	May 12
Charlie Chan's Courage	Warner Oland-Drue Leyton	July 6	71	
(See "In the Cutting Room," May 26.)				
Coming Out Party	Frances Dee-Gene Raymond	Mar. 9	79	Jan. 27
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23	84	Apr. 14
David Harum	Will Rogers-Evelyn Venable	Mar. 2	83	Mar. 3
Devil Tiger	Kane Richmond-Marion Burns	Feb. 16	60	Feb. 17
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9	72	Apr. 7
Frontier Marshal	George O'Brien-Irene Bentley	Jan. 19	66	Feb. 18
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16	78	Mar. 17
Grand Canary	Warner Baxter-Madge Evans	July 27	74	June 23
Handy Andy	Will Rogers-Peggy Wood	July 27	81	May 5
Heart Song	Lilian Harvey-Charles Boyer	Apr. 27	81	Aug. 12,'33
Hold That Girl	James Dunn-Claire Trevor	Feb. 16	65	Mar. 31
I Am Suzannel	Lilian Harvey-Gene Raymond	Jan. 5	98	Jan. 27
I Believed in You	Victor Jory - John Boles - Rosemary Ames	Feb. 23	68	Feb. 17
Murder In Trinidad	Heather Angel - Victor Jory - Nigel Bruce	Apr. 6	74	May 26
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	May 11	87	Apr. 28
Orient Express	Heather Angel-Norman Foster	Jan. 12	72	Mar. 10
She Was a Lady	Helen Twelvetrees - Donald Woods - Ralph Morgan	July 20		
(See "In the Cutting Room," June 30.)				
She Learned About Sailors	Lew Ayres-Alice Faye	June 29	76	June 23
Sleepers East	Wynne Gibson-Preston Foster	Jan. 26	69	
(See "In the Cutting Room," Dec. 30, '33.)				
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May 25	73	Apr. 28
Stand Up and Cheer	(All Star Musical)	May 4	80	Apr. 28
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May 4	81	June 16
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23	65	July 21
Wild Gold	John Boles - Claire Trevor	June 8	77	May 26

Coming Attractions

Caravan — Charles Boyer - Loretta Young - Jean Parker-Phillips Holmes — Sept. 28
(See "In the Cutting Room," June 30.)
Cats-Paw, The — Harold Lloyd-Una Merkel — Aug. 7
(See "In the Cutting Room," May 12.)
Charlie Chan In London — Warner Oland - Drue Leyton — Sept. 14
Judge Priest — Will Rogers — Oct. 5
Lottery Lover — "Pat" Paterson - Lew Ayres
Marie Galante — Spencer Tracy-Ketti Gallian — Oct. 26
Serenade — "Pat" Paterson-Nils Asther — Sept. 21
Servants' Entrance — Janet Gaynor-Lew Ayres — Sept. 7 (T.) — *84
(See "In the Cutting Room," July 14.)
Wanted — Rosemary Ames - Victor Jory - Russell Hardie — Aug. 24
(See "In the Cutting Room," July 21.)

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Sally	Cicely Courtneidge		72	Mar. 3
(Reviewed under the title "Aunt Sally.")				
Arson Ring, The	Leslie Banks		68	
Channel Crossing	Constance Cummings - Matheson Lang	June 1	64	Apr. 7
Dick Turpin	Victor McLaglen	June 15	72	
Evergreen	Jessie Matthews-Sonnie Hale			June 23
Friday the 13th	Jessie Matthews	May 1	73	May 26
Ghoul, The	Boris Karloff	Feb. 15	75	Oct. 28,'33
Just Smith	Tom Walls		69	May 5
Murder Party, The	Leslie Banks		62	Mar. 10
(Reviewed under the title "The Night of the Party.")				
Orders Is Orders	Charlotte Greenwood - James Gleason	Apr. 15	61	Aug. 19,'33
Prince of Wales, The			57	
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8,'33
Strike!	Leslie Banks-Carol Goodner		63	
Waltz Time	Evelyn Laye	Mar. 1	76	Aug. 12,'33
What? A Boy!	Edward Everett Horton - Leslie Hensen		80	Sept. 30,'33
(Reviewed under the title "It's a Boy.")				
Wings Over Everest				June 16
Woman In Command, The	Cicely Courtneidge - Edward Everett Horton	May 28	70	June 9

GOLDSMITH PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Hang	All-Star Cast	June 15		
I Hate Women	Wallace Ford-June Clyde	Apr. 15	72	Apr. 14
Woman Unafraid	Lucille Gleason - Richard "Skeets" Gallagher	Feb. 15	68	

(THE RELEASE CHART--CONT'D)

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cross Streets	John Mack Brown Claire Windsor-Anita Louise - Kenneth Thomson	Jan. 22	67	
Fifteen Wives	Conway Tearle-Noel Francis	June 1	66	
(See "House of Strangers," "In the Cutting Room," June 2.)				
Fugitive Road	Eric Von Stroheim - Leslie Fenton - Wera Engels	July 1	66	
In Love With Life	Onslow Stevens-Lila Lee-Dickie Moore	Apr. 1	68	May 19
Twin Husbands	John Miljen - Shirley Grey - Monroe Owsley	Feb. 25	62	June 9

Coming Attractions

One in a Million	Dorothy Wilson - Charles Starrett			

LIBERTY PICTURES

Features

Title	Ster	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer	June 1	68	May 19
When Strangers Meet	Richard Cromwell-Arline Judge	July 20	74	

Coming Attractions

No Ransom	Lelia Hyems-Phillips Holmes	Oct. 26	70	July 21
Once to Every Bachelor	Marian Nixon-Neil Hamilton	Dec. 14	72	May 19
School for Girls	Sidney Fox-Paul Kelly	Mar. 22,'35		
Take the Stand	Jack LaRue-Thelma Todd	Sept. 7	76	
Two Heads on a Pillow	Neil Hamilton-Miriam Jordan	Feb. 1,'35		
Without Children		May 10,'35		

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cherming Deceiver, The	Constance Cummings	Dec. 8,'33	87. Sept. 16,'33	
(Reviewed under the title, "Heeds We Go.")				
Morning After, The	Ben Lyon-Sally Eilers	Jan. 1	63. Oct. 28,'33	
(Reviewed under the title, "I Spy.")				
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec. 13,'33	65. Dec. 30,'33	
Unknown Blonde	Edward Arnold - John Miljan-Berbera Berondess - Dorothy Revier	Apr. 23	67	May 5

Coming Attractions

Scarlet Letter, The	Colleen Moore-Hardie Albright-Henry B. Walthall		70	July 14
She Had to Choose	Lerry "Buster" Crebbe-Isebel Jewell - Sally Blane - Regis Toomey			
(See "In the Cutting Room," July 14.)				

MAYFAIR PICTURES

Features

Title	Ster	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe-Ruth Hall	Apr. 15	68	
Fighting Rookie, The	Jack LaRue-Ada Ince	May 15	68	
Dil Reider, The	Buster Crabbe-Gloria Shea	July 15	65	
What's Your Racket?	Regis Toomey-Noel Francis	Dec. 1,'33	70	Mar. 10

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cat and the Fiddle, The	Jeanette MacDonald - Ramon Novarro	Feb. 18	78	Feb. 24
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore-John Barrymore - Jean Harlow - Madge Evans-Karen Morley-Edmund Lowe - Lee Tracy - Jean Hersholt	Jan. 12	113. June 10,'33	
Eskimo	Native Cast	Jan. 19	117. Nov. 18,'33	
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan. 5	78. Dec. 30,'33	
Hollywood Party	(All Star Musical)	June 1	70	June 2
Laughing Boy	Ramon Novarro-Lupe Velez	Apr. 13	79	June 30
Lazy River	Jean Parker-Robert Young	Mar. 16	77	Mar. 10
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May 4	95	Apr. 28
Men in White	Clark Gable-Myrna Loy	Apr. 6	75	Feb. 17
Murder in the Private Car	Charles Ruggles-Una Merkel	June 29	65	June 30
Mystery of Mr. X	Robert Montgomery - Elizabeth Allan	Feb. 23	91	Mar. 3
Operator Thirteen	Marion Davies-Gary Cooper	June 15	86	June 16
Paris Interlude	Otto Kruger - Robert Young - Madge Evans - Una Merkel	July 27	*85	July 14
Queen Christina	Greta Garbo-John Gilbert	Feb. 9	103. Dec. 30,'33	
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 30	90	Mar. 31
Sadie McKee	Joan Crawford-Franchot Tone	May 11	95	May 12
Show-Off, The	Spencer Tracy-Madge Evans	Mar. 9	80	Mar. 3
Stamboul Quest	Myrna Loy-George Brent	July 13	90	July 14
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr. 20	116	Apr. 28
Thin Man, The	William Powell-Myrna Loy	May 25	91	May 19
This Side of Heaven	Lionel Barrymore-Fay Bainter	Feb. 2	76	Jan. 27
Viva Villa!	Wallace Beery-Fay Wray	Apr. 27	115	Apr. 7
You Can't Buy Everything	May Robson-Jean Parker	Jan. 26	85	Feb. 10

Coming Attractions

Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March			
Chained	Joan Crawford-Clark Gable	Aug. 31		
Death on the Diamond	Robert Young-Madge Evans			
Girl from Missouri, The	Jean Harlow-Franchot Tone	Aug. 3	*70	July 21
Have a Heart	Jean Parker - James Dunn - Stuart Erwin - Una Merkel			
Hideout	Robert Montgomery - Maureen O'Sullivan			
(See "In the Cutting Room," July 21.)				
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald			
Painted Veil, The	Greta Garbo-Herbert Marshall-George Brent			
Straight Is the Way	Franchot Tone - Karen Morley - May Robson-Gladys George	Aug. 24	*65	
Student Tour	Charles Butterworth - Jimmy Durante	Aug. 10		
(See "In the Cutting Room," June 23.)				
Treasure Island	Wallace Beery - Jackie Cooper-Lionel Barrymore-Otto Kruger	Aug. 17	*95	July 14
Untitled	Constance Bennett - Herbert Marshall - Hugh Williams			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars in Ermine	Lionel Atwill	Apr. 1	70	Feb. 24
Blue Steel	John Wayne	May 10	54	May 12
City Limits	Ray Walker-Sally Blane-Frank Craven	May 1	70	June 23
House of Mystery, The	Verna Hillie-Ed Lowry	June 1	61	
Loudspeaker, The	Ray Walker-Jacqueline Wells	May 30	67	May 12
Lucky Texan, The	John Wayne	Jan. 22	55	Jan. 27
Man from Utah, The	John Wayne	May 15	55	
Manhattan Love Song	Dixie Lee-Robt. Armstrong	May 1	73	Mar. 31
Money Means Nothing	Wallace Ford-Gloria Shee	June 15	70	May 19
Monte Carlo Nights	Mery Brian-John Darrow	May 20	62	
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keefe	Mar. 15	62	Mar. 31
Randy Rides Alone	John Wayne	June 18	54	June 23
Shock	Ralph Forbes-Gwenillian Gill	Aug. 1	66	
Sixteen Fathoms Deep	Sally O'Neil-Creighton Chaney	Jan. 1	59	Feb. 10
Star Packer, The	John Wayne-Verna Hillie	July 30	54	
West of the Divide	John Wayne-Virginia B. Faire	Mar. 1	54	Jan. 20
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb. 15	68	Jan. 27

Coming Attractions

Girl of the Limberlost	Marian Marsh-Ralph Morgen			
(See "In the Cutting Room," July 14.)				
Happy Landings	Ray Walker-Jacqueline Wells	Sept. 1	63	
Heeler, The				
Jane Eyre	Colin Clive - Virginia Bruce	Aug. 15	65	July 14
King Kelly of the U. S. A.	Guy Robertson-Irene Ware			
Moonstone, The	David Manners-Phyllis Barry	Aug. 20		
Reckless Romeos	Robt. Armstrong-Wm. Cagney			
Red Head, The	Bruce Cabot-Grace Bradley			
Successful Failure, A	Wm. Collier, Sr. - Lucille Gleason			
Tomorrow's Youth	Dickie Moore-Martha Sleeper-John Miljen-Gloria Shea	Sept. 15		
Wolf Hunters, The	John Wayne-Verne Hillie			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All of Me	Fredric March-Miriam Hopkins-George Raft	Jan. 19	71	Jan. 13
Bolero	George Raft-Carole Lombard	Feb. 23	80	Feb. 17
Come On, Marines	Richard Arlen-Ida Lupino	Mar. 23	68	Mar. 10
Death Takes a Holiday	Fredric March - Evelyn Venable	Mar. 30	78	Jan. 20
(Reviewed under the title, "Strange Holiday")				
Double Door	Evelyn Veneble-Kent Taylor	May 4	75	Apr. 28
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson-Doug. Montgomery	Jan. 5	78. Dec. 30,'33	
Elmer and Elsie	Geo. Bancroft-Frances Fuller	July 27	*75	July 21
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargen - M. Boland	Jan. 28	95	Feb. 3
Good Dame	Sylvia Sidney-Fredric March	Feb. 16	72	Feb. 10
Great Flirtation, The	Elissa Landi-Adolphe Menjou-David Manners	June 15	71	June 9
Here Comes the Groom	Jack Heley-Patricia Ellis-Neil Hamilton-Isabel Jewell	June 22	64	June 16
His Double Life	Roland Young-Lillian Gish	Jan. 12	68. Dec. 30,'33	
Kiss and Make Up	Cary Grant-Genevieve Tobin	July 6	70	June 16
Last Round-Up, The	Randolph Scott-Barbara Fritchie	Jan. 28	65	Jan. 6
Little Miss Marker	Adolphe Menjou-Dorothy Dell-Shirley Temple	June 1	80	May 5
Many Happy Returns	Guy Lombarde-Burns and Allen	June 8	60	May 12
Melody in Spring	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern	Apr. 20	76	Mar. 24
Miss Fene's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan. 12	68. Dec. 23,'33	
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Dakle	May 25	89	May 12
No More Women	Edmund Lowe-Victor McLaglen	Feb. 23	72	Feb. 17
Notorious Sophie Lang	Gertrude Michael - Paul Cavanagh	July 20	64	
Old-Fashioned Way, The	W. C. Fields	July 13	71	July 14
Private Scandal	Mary Brian-Phillips Holmes	May 11	65	May 5
Search for Beauty	Larry ("Buster") Crabbe-Ida Lupino	Feb. 2	75	Jan. 20
She Made Her Bed	Sally Eilers-Richard Arlen	Mar. 9	78	Feb. 24
Shoot the Works	Jack Dakle-Ben Bernie-Dorothy Dell-Arline Judge	June 29	81	June 30
Six of a Kind	C. Ruggles - M. Boland - W. C. Fields - A. Skipworth - Burns and Allen	Feb. 9	65	Jan. 27
Thirty Day Princess	Sylvia Sidney-Cary Grant	May 18	60	May 5
Trumpet Blows, The	George Raft - Adolphe Menjou - Frances Drake	Apr. 13	72	Apr. 7
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr. 27	74	May 5
Wharf Angel	Victor McLaglen-Dorothy Dell-Preston Foster	Mar. 18	62½	Apr. 28
Witching Hour, The	Judith Allen-Tom Brown	Apr. 27	64	Apr. 28
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe	Apr. 6	70	Mar. 31

Coming Attractions

Belle of the Nineties	Mae West			
(See "It Ain't No Sin," "In the Cutting Room," May 12.)				
Cleopatra	Claudette Colbert - Henry Wilcoxon - Warren William			
Crime Without Passion	Claude Rains	Aug. 17		
Ladies Should Listen	Cary Grant-Frances Drake	Aug. 3	60	July 14
Mrs. Wiggs of the Cabbage Patch	Pauline Lord - W. C. Fields - ZaSu Pitts - Kent Taylor Evelyn Venable			
(See "In the Cutting Room," July 14.)				
Now and Forever	Gary Cooper-Carole Lombard	Aug. 31		
(See "In the Cutting Room," July 21.)				
Pursuit of Happiness, The	Francis Lederer - C. Ruggles - Mary Boland-Joan Bennett			
Scarlet Empress, The	Marlene Dietrich-John Lodge	Aug. 17	100	Apr. 28
She Loves Me Not	Bing Crosby-Miriam Hopkins	Aug. 10	85	July 14
Wagon Wheels	Randolph Scott			
You Belong to Me	Lee Tracy-Helen Mack	Aug. 24	65½	

PINNACLE PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chloe	Olive Borden-Reed Howes	Apr. 1	64	
Hired Wife	Greta Nissen-Weldon Heyburn	Mar. 1	65	Mar. 24
Playthings of Desire	Linda Watkins-James Kirkwood	Mar. 15	58	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ferocious Pal, The	Kazan - Ruth Sullivan - Robert Manning	Feb. 2	55	
Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May 6	54	
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec. 4,'33	58	
Little Damozel	Anna Neagle-James Rennie	June 11	59	

Coming Attractions

Peck's Bad Boy	Jackie Cooper-Thomas Meighan-Dorothy Peterson-O. P. Heggie-Jackie Searl			
Return of Chandu, The	Bela Lugosi - Maria Alba			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Bait	Pert Kelton-Stuart Erwin	July 27	*75	June 16
Cockeyed Cavaliers	Wheeler and Woolsey	June 29	72	June 16
Crime Doctor	Otto Kruger-Karen Morley	Apr. 27	74	Mar. 17
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May 4	73	Apr. 7

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hips, Hips, Hooray!	Wheeler and Woolsey	Feb. 2	68	Jan. 27
Keep 'Em Rolling	Walter Huston-Frances Dee	Mar. 2	69½	Feb. 10
Let's Try Again	Diana Wynyard-Clive Brook	July 6	67	June 30
Life of Vergie Winters	Ann Harding-John Boles	June 22	82	June 23
Long Lost Father	John Barrymore-Helen Chandler	Jan. 19	63	Feb. 24
Lost Patrol, The	McLaglen-Karloff	Feb. 16	75	Feb. 3
Man of Two Worlds	Francis Lederer-Elissa Landi	Feb. 9	96½	Jan. 20
Meanest Gal In Town, The	ZaSu Pitts - Pert Kelton - El Brendel - James Gleason - "Skeets" Gallagher	Jan. 12	67	Mar. 10
Murder on the Blackboard	James Gleason-Edna May Oliver	June 15	71½	June 2
Of Human Bondage	Leslie Howard-Bette Davis	July 20	83	July 7
Sing and Like It	ZaSu Pitts - Pert Kelton - Edward Everett Horton	Apr. 20	72	Apr. 21
Spitfire	Katharine Hepburn	Mar. 30	88	Feb. 24
Stingaree	Irene Dunne-Richard Dix	May 25	76½	May 12
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	June 1	74½	May 5
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16	77	May 12
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr. 13	76	Apr. 21
Two Alone	Jean Parker-Tom Brown	Jan. 26	74	Jan. 20
We're Rich Again	Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe - Edna May Oliver	July 13	*75	June 23
Where Sinners Meet	Clive Brook-Diana Wynyard	May 18	72½	Apr. 28
Wild Cargo	Frank Buck	Apr. 6	96	Mar. 31

Coming Attractions

Age of Innocence, The ..... Irene Dunne-John Boles
(See "In the Cutting Room," June 30.)
Down to Their Last Yacht ..... Sidney Blackmer - Sidney Fox .. Aug. 3
(See "In the Cutting Room," May 19.)
Fountain, The ..... Ann Harding - Brian Aherne - Paul Lukas
(See "In the Cutting Room," June 23.)
Gay Divorcee, The ..... Fred Astaire-Ginger Rogers
(See "In the Cutting Room," July 7.)
Green Manslons ..... Dolores Del Rio-Joel McCrea
Hat, Coat, and Glove ..... Ricardo Cortez-Barbara Robbins .. Aug. 27 ..... *66 ..... July 21
(See "In the Cutting Room," June 9.)
His Greatest Gamble ..... Richard Dix-Dorothy Wilson ..... Aug. 10 ..... 70½ ..... June 23
Richest Girl in the World, The. Miriam Hopkins-Joel McCrea-Fay Wray-Reginald Denny
Their Big Moment ..... ZaSu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot ..... Aug. 17

SHOWMENS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Bengal	Harry Schenck	May 2	72	Apr. 28
Big Race, The	Boots Mallory-John Darrow	Dec. 1,'33	71	
Moth, The	Sally O'Neil-Paul Page	Jan. 15	63	
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15	66	

Coming Attractions

Golden Head
Souls In Pawn
Special Duty
Unlimited
Within the Rock ..... Lila Lee-Creighton Chaney

STATE RIGHTS

Features

Title	Star	Dist-r.	Rel. Date	Running Time Minutes	Reviewed
Are We Civilized?	William Farnum	Raspin	June 70		June 23
Ariane	Elizabeth Bergner - Percy Marmont	Blue Ribbon Photoplays	Mar. 6	69	Apr. 7
Death Parade, The	(War Film)	Henry Zapp		77	Feb. 3
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Picts	Jan. 15	80	Dec. 30,'33
Film Parade		General Picts.	Jan. 12	55	
Found Alive	Barbara Bedford	Ideal	Feb. 10	56	Feb. 24
Hell on Earth	All Star	Aeolian Picts.	Jan. 27	70	Feb. 10
Hitler's Reign of Terror		Jewel Prods.	Apr. 30	67	May 12
Le Gong (Dance of the Virgins)		Bennett Picts.		55	Jan. 20
Lost Jungle, The	Clyde Beatty	Mascot	May 1	7 rls.	
No Funny Business	Gertrude Lawrence-Laurence Olivier	Ferrone Prods.	Mar. 7	60	
Sweden, Land of the Vikings		Associated Cinemas	Jan. 3	70	Jan. 13
Unknown Soldier Speaks, The		Lincoln Prods.		67	June 2
War's End		Capital		28	May 26
White Heat	Virginia Cherrill-Mona Maris-Hardie Albright	J. D. Trop...	July 15	62	June 30
Wine, Women and Song	Liyan Tashman-Lew Cody	I. E. Chadwick		70	Dec. 23,'33
Woman Condemned	Claudia Dell	Marcy Picts.	Apr. 4	66	
World In Revolt, The		Mentone		69	June 16

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Be Bad	Loretta Young-Cary Grant	May 16	61	June 9
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young	July 20	83	May 19
Catherine the Great	Douglas Fairbanks, Jr.-Elizabeth Bergner	Apr. 13	93	Feb. 10
Gallant Lady	Ann Harding-Clive Brook	Jan. 5	82	Dec. 9,'33
House of Rothschild, The	George Arliss	Apr. 6	86	Mar. 10
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Mar. 9	77	Feb. 3
Moulin Rouge	Constance Bennett - Franchot Tone - T. Carminati	Jan. 19	70	Dec. 23,'33
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Mar. 2	88	Jan. 13
Palooka	Jimmy Durante-Stuart Erwin-Lupe Velez	Feb. 16	86	Jan. 27
Sorrell and Son	H. B. Warner	Apr. 20	85	Jan. 6

Coming Attractions

Affairs of Cellini, The ..... Fredric March-Constance Bennett-Frank Morgan-Fay Wray .. Aug. 24 ..... 79 ..... Apr. 21
(Reviewed under the title "The Firebrand")
Congo Raid ..... Paul Robeson - Nina Mae McKinney
Count of Monte Cristo, The ... Robert Donat-Elissa Landi ..... Sept. 7
(See "In the Cutting Room," July 7.)
Kid Millions ..... Eddie Cantor - Ann Sothern-Ethel Merman
Last Gentleman, The ..... George Arliss ..... Oct. 5 ..... 72 ..... May 12
Nell Gwyn ..... Anna Neagle-Cedric Hardwicke .. Nov. 9 ..... 75 ..... July 14
Our Daily Bread ..... Karen Morley-Tom Keene ..... Aug. 10
(See "In the Cutting Room," May 19.)
Private Life of Don Juan, The. Douglas Fairbanks, Sr. ..... Oct. 19
Queen's Affair, The ..... Anna Neagle-Fernand Graavey ... Sept. 28
Scarlet Pimpernel, The (Tent.). Leslie Howard-Merle Oberon
Transatlantic Merry-Go-Round. Jack Benny - Gene Raymond - Nancy Carroll-Sydney Howard .. Nov. 2
We Live Again ..... Anna Sten-Fredric March ..... Sept. 21

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of a Gentleman	Paul Lukas - Leila Hyams - Patricia Ellis	May 14	66	May 12
All Quiet on the Western Front (Reissue)	Lew Ayres	Apr. 2	84	Apr. 26,'30
Beloved	John Boles-Gloria Stuart	Jan. 22	62	Dec. 23,'33
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May 7	65	May 26
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan. 1	66	Jan. 13
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19	78	Mar. 3
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5	60	Apr. 7
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan. 15	77	Jan. 27
Embarrassing Moments	Chester Morris-Marian Nixon	July 9	67	
Glamour	Constance Cummings - Paul Lukas	Apr. 9	74	Apr. 7
Half a Sinner	Joel McCrea-Sally Blane	Apr. 30	78½	Apr. 28
Honor of the Range	Key Maynard	Apr. 16	61	May 5
I Give My Love	Wynne Gibson-Paul Lukas	June 25	69	June 2
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12	67	Apr. 28
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr. 16	76	Apr. 14
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 26	68	Mar. 17
Let's Talk It Over	Chester Morris - Mae Clarke	June 11	69	June 23
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	June 4	98	May 26
Love Birds, The	Summerville-Pitts	Mar. 12	62	Apr. 21
Love Captive, The	Nils Asther-Gloria Stuart	May 21	61	June 16
Madame Spy	Fay Wray-Nils Asther	Jan. 6	70	Jan. 6
Midnight	O. P. Heggie-Sidney Fox	Jan. 29	80	Mar. 17
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb. 26	65	Jan. 6
Smoking Guns (Reviewed under the title "Doomed to Die.")	Ken Maynard-Gloria Shea	June 11	65	Apr. 21
Uncertain Lady	Genevieve Tobin-Edward Everett Horton	Apr. 23	65	June 30
Wheels of Destiny	Ken Maynard	Feb. 19	64	Apr. 14

Coming Attractions

Gift of Gab ..... Edmund Lowe - Gloria Stuart - Alice White-D. Montgomery ... Sept. 3
Human Side, The ..... Adolphe Menjou-Doris Kenyon .. Aug. 27
Imitation of Life ..... Claudette Colbert
Million Dollar Ransom ..... Mary Carlisle - Edward Arnold-Phillips Holmes ..... Sept. 10
One More River ..... Diana Wynyard - Colin Clive - Frank Lawton - Mary Astor - Reginald Denny ..... Aug. 6
(See "In the Cutting Room," June 9)
Rocky Rhodes ..... Buck Jones-Sheila Terry
Romance In the Rain ..... Roger Pryor - Heather Angel - Esther Ralston-Victor Moore .. Aug. 13
There's Always Tomorrow (T.). Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes .... Sept. 17
(See "In the Cutting Room," June 9)
Wake Up and Dream ..... Russ Columbo - June Knight - Roger Pryor ..... Sept. 24

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As the Earth Turns	Jean Muir-Donald Woods	Apr. 14	73	Feb. 10
Dr. Monica	Kay Francis-Warren William	June 23	65	May 26
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin	Jan. 13	61	Jan. 20
Gambling Lady	Barbara Stanwyck	Mar. 31	66	Mar. 10
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr. 7	66	Feb. 24
He Was Her Man	James Cagney-Joan Blondell	June 16	70	May 26
Heat Lightning	Aline MacMahon-Presten Foster-Ann Dvorak-Lyle Talbot	Mar. 3	63	Mar. 17
Here Comes the Navy	James Cagney - Pat O'Brien - Gloria Stuart	July 21	*80	July 7
Hi, Nellie!	Paul Muni	Jan. 20	75	Feb. 3
I've Got Your Number	Joan Blondell-Pat O'Brien	Feb. 24	68	Feb. 10
Jimmy the Gent	James Cagney-Bette Davis	Mar. 17	67	Mar. 31
Key, The	Edna Best - William Powell - Colin Clive	June 9	71	May 26
Madame Du Barry	Dolores Del Rio-Victor Jory	July 14	79	
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods	May 12	64	May 19
Modern Hero, A	Richard Barthelmess	Apr. 21	71	Apr. 28
Personality Kid, The	Pat O'Brien-Glenda Farrell	July 7	68	June 9
Smarty	Joan Blondell-Warren William	May 19	64	May 26
Upper World	Warren William - Mary Astor - Ginger Rogers	Apr. 26	72	Apr. 7

Coming Attractions

Case of the Howling Dog, The. Warren William-Mary Astor
(See "In the Cutting Room," July 21.)
Dames ..... Ruby Keeler - Dick Powell - Joan Blondell ..... Sept. 1
(See "In the Cutting Room," July 7.)
Desirable ..... Jean Muir-George Brent
Dragon Murder Case, The .... Warren William ..... Aug. 25
(See "In the Cutting Room," June 23.)
Flirtation Walk ..... Dick Powell-Ruby Keeler-Pat O'Brien
(See "In the Cutting Room," June 30.)
Friends of Mr. Sweeney ..... Charlie Ruggles-Ann Dvorak .... July 28 68
(See "In the Cutting Room," May 5)
Gentlemen Are Born ..... Franchot Tone-Jean Muir
Happiness Ahead ..... Dick Powell-Josephine Hutchinson
Housewife ..... George Brent-Bette Davis ..... Aug. 11 69
Lost Lady, A ..... Barbara Stanwyck
Perfect Week-end, The ..... James Cagney

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adieu Les Beaux Jours	Brigitte Helm - Jean Gabin	Ufa	Apr. 21	100	May 19
Autumn Crocus	Ivor Novello-Fay Compton	Associated Talking Pictures			Apr. 14
Cities of the Desert		L. M. B. Films			May 26
End of the World, The	Victor Francen-Colette Darfeuil	Harold Auten	Apr. 12	54	Apr. 28
Great Defender, The	Matheson Lang	Wardour Films			July 21
How's Chances?	Tamara Dean-Harold French	Fox-British			June 30
Lash, The	Lyn Harding-John Mills	Radlo			May 19
Passing Shadows	Edmund Gwenn-Barry Mackay	Fox			May 19
Pledge, The	Line Noro - Jean Galland	Protex	Mar. 13	96	Mar. 24
Princess Charming	Evelyn Laye	Gaumont-British			July 21
Return of Bulldog Drummond	Ralph Richardson	British Int'l		67	June 16
Saint Anthony of Padua	Carlo Pinzauti	Integrity Film	Feb. 6	90	Feb. 17
Secret of the Loch, The	Seymour Hicks-Frederick Peisley	Associated British Films			June 16
Two Orphans, The	Yvette Guilbert - Rosine Deream - Renee Saint-Cyr	Blue Ribbon Photoplays	Feb. 6	92	Feb. 24

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Oate	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Oec. 23,'33	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 rl.
The Queen of Hearts	June 25	7
Aladdin	Aug. 10	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Elmer Steps Out (Walter Catlett)	Feb. 28	20
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby (Sidney and Murray)	June 15	2 rls.
Plumbing for Gold (Sidney and Murray)	June 29	2 rls.
Punch Drunks		2 rls.
Radio-dough (Sidney and Murray)	Feb. 5	2 rls.
Stable Mates	Apr. 6	2 rls.
When Oo We Eat?	Mar. 19	2 rls.
Ten Baby Fingers (Sidney and Murray)	Jan. 26	2 rls.
KRAZY KAT KARTOONS		
Autograph Hunter	Jan. 5	1 rl.
Busy Bus	Apr. 20	1 rl.
Bowery Daze	Mar. 30	1 rl.
Cinder Alley	Mar. 9	1 rl.
Masquerade Party	May 11	1 rl.
Southern Exposure	Feb. 5	1 rl.
Tom Thumb	Feb. 16	1 rl.
LAUGHING WITH MEDBURY		
4—Among the Nordics	Feb. 20	1 rl.
5—In India	Apr. 20	1 rl.
6—In Ethiopia	June 15	1 rl.
MARCH OF THE YEARS		
No. 5—	Jan. 24	1 rl.
No. 6—	Jan. 24	1 rl.
No. 7—	Feb. 24	1 rl.
No. 8—	Mar. 23	1 rl.
No. 9—	May 15	1 rl.
MICKEY McGUIRE COMEDIES		
4—Mickey's Minstrels	Jan. 11	18
5—Mickey's Rescue	Mar. 23	2 rls.
6—Mickey's Medicine Man	May 18	2 rls.
MINUTE MYSTERIES		
No. 5—The Missing Clue	Jan. 22	1 rl.
No. 6—Hidden Evidence	May 30	1 rl.
No. 7—One Way Out	June 15	1 rl.
No. 8—Simple Solution		1 rl.
No. 9—By Persons Unknown		1 rl.
MUSICALS		
No. 3—School for Romance (Lou Holtz)	Jan. 31	2 rls.
No. 4—Love Detective (Frank Albertson)	Feb. 28	2 rls.
No. 5—Women Haters	May 5	2 rls.
No. 6—Susie's Affair	June 1	2 rls.
SCRAPPY CARTOONS		
Aw, Nurse	Mar. 9	7
Scrappy's Art Gallery	Jan. 12	1 rl.
Scrappy's Dog Show	May 18	1 rl.
Scrappy's Relay Race	July 7	1 rl.
Scrappy's Television	Jan. 29	1 rl.
Scrappy's Theme Song	June 15	1 rl.
Scrappy's Toy Shop	Apr. 13	1 rl.
SCREEN SNAPSHOTS		
No. 3	Jan. 18	1 rl.
No. 4	Feb. 7	1 rl.
No. 5	Feb. 18	1 rl.
No. 6	Mar. 16	1 rl.
No. 7	Apr. 24	1 rl.
No. 8	May 18	1 rl.
No. 9	June 8	1 rl.
WORLD OF SPORT		
Cyclomania	May 30	1 rl.
Dumb Champs	Apr. 20	1 rl.
Harnessed Lightning	May 17	1 rl.
Heigh-Ho the Fox	June 20	1 rl.
Winter Thrills	Feb. 4	1 rl.

DU WORLD PICTURES

Title	Rel. Oate	Min.
QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)		
1. Veiled Oancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Frankie and Johnny (Charles Laughton)	Oct. 1	8
Miro Unga	Aug. 15	9
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making (Frank Albertson)	Oct. 1	17
Sword of the Arab (Duncan Renaldo)	Sept. 15	28
Yokel Oog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYOE COMEOIES		
An Old Gypsy Custom	Jan. 12	18
Half Baked Relations	June 1	19
Hello Prosperity	Apr. 20	18
Super Snooper, The	Feb. 9	20
BABY BURLESKS		
Gimme My Quarterback	Jan. 26	9
BATTLE FOR LIFE		
Born to Ole	Mar. 16	8
City of Wax	Feb. 9	9
Nature's Gangsters	June 15	7
Spotted Wings	June 8	7
CORONET COMEDIES		
Hotel Anchovy	Apr. 13	18
Inventors, The	Feb. 2	20
North of Zero	Jan. 19	17
FROLICS OF YOUTH		
Managed Money	Feb. 23	20
Pardon My Pups	Jan. 26	19
MERMAIO COMEOIES (Harry Langdon)		
No Sleep on the Oeep	Apr. 6	21
Trimmed in Furs	Jan. 5	18
MUSICAL COMEOIES		
Elopement	June 29	2 rls.
Going Spanish	Mar. 2	21
ROMANTIC JOURNEYS		
Lost Race, The	Apr. 13	8
Mediterranean Blues	Feb. 23	9
Paradise of the Pacific	June 1	9
SONG HIT STORIES		
Doctor, The	Feb. 23	8
Trav'lling the Road (Alexander Gray)	Feb. 9	9
STAR COMEDY SPECIALS		
Allez Oop	May 25	21
Dog-Gone Babies	July 6	20
Expectant Father, The	Feb. 16	21
Gold Ghost, The	Mar. 16	21
TERRY-TOONS		
Busted Blossoms	Aug. 10	1 rl.
Holland Oays	Jan. 12	6
Irish Sweepstakes	July 27	6
Joe's Lunchwagon	Apr. 6	6
Just a Clown	Apr. 20	6
King's Daughter, The	May 4	6
Last Straw, The	Feb. 23	6
Lion's Friend, The	May 18	6
Mad House, A	Mar. 23	6
My Lady's Garden	July 13	6
Owl and the Pussycat, The	Mar. 9	6
Pandora	June 1	6
Rip Van Winkle	Feb. 9	6
See the World	June 29	6
Slow But Sure	June 15	6
Three Bears, The	Jan. 26	6
TOM HOWARO COMEOIES		
Big Meow, The	Mar. 9	19
Good Scout, A	Apr. 27	18
Wrong Bottle, The	July 13	18
TREASURE CHEST		
Bosom Friends	Mar. 30	8
Hula Honeymoon	Mar. 2	7
Pagliacci	Apr. 6	11

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Outdoing the Oaredevils	Mar. 2	9
With the Navies of the World	Mar. 23	9
On Western Trails	Apr. 13	9
Chasing the Champions	May 18	9
MAGIC CARPET SERIES		
Flemish Folk	Jan. 5	9
Tunisian Travels	Jan. 19	9
Sentinels of the Sea	Jan. 26	9
Roaming the Netherlands	Feb. 9	9
Under Moroccan Skies	Feb. 16	9
A Journey in Flanders	Feb. 23	9
Fortunate Isles	Apr. 13	9
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
MOVIE TINTYPE SERIES		
The Extravagant Wife	Jan. 5	10
The Girl from the Country	Jan. 19	10
Emma's Dilemma	Feb. 2	10
Love's Old Sweet Song	Feb. 16	10
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Oate (Variable)	Min.
HUMAN SIOE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Sammy Fain		7
Cliff Friend		9
Benny Davis		8
Gus Edwards		9
Stephen Foster		10
Fields and McHugh		9
Carrie Jacobs Bond		9
ORGANLOGUES		
Songs of the Hills		6
Sally		7
Night of Romance		7
Tongue Twisters		7
Ship of Oreams		7
Melody on Parade		7
Home Again		8
Tintypes		6
Oriental Phantasy		8
Organ Festival		9
Melody Tour		8
Organlogue-ing the Hits		8
Melodies of Love		8
Songs of the Range		6
Rhapsody in Black		1 rl.
Wine, Woman and Song		1 rl.
Elli Elli		1 rl.
PET SUPERSTITIONS		
Spilled Salt (Phyllis Barry-Geo. Lewis-J. Carrol Naish)		10
SPECIAL		
She Whoops to Conquer (ZaSu Pitts-Billy Bevan-Oaphne Pollard)		2 rls.

METRO-GOLDWYN-MAYER

Title	Rel. Oate	Min.
ALL-STAR COMEOIES		
Caretaker's Oaughter	Mar. 10	10
Mixed Nuts	Feb. 17	19
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
Next Week-End	Feb. 24	16
CHARLEY CHASE		
Another Wild Idea	June 16	19
Cracked Iceman	Jan. 27	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
IRVIN S. COBB		
Speaking of Relations		19
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		9
Colorful Ports of Cali	Jan. 13	9
Cruising in the South Seas		1 rl.
Egypt, Kingdom of the Nile	May 19	10
Glimpses of Erin		1 rl.
Italy, Land of Inspiration	Feb. 24	9
Temple of Love, The		10
Tibet, Land of Isolation	Mar. 17	9
GOOFY MOVIES		
No. 2	Feb. 24	10
No. 3	Mar. 24	10
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
LAUREL & HAROY		
Going Bye-Bye		21
Oliver the Eighth	Jan. 13	28
Them Thar Hills		2 rls.
MGM CARTOONS (TECHNICOLOR)		
Discontented Canary		9
MUSICAL COMEOIES		
Apples to You	Apr. 7	20
Benny from Panama	May 26	19
Duke for a Oay, A	May 12	20
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19
MUSICAL REVUES		
Big Idea, The	May 12	20
Jail Birds of Paradise (Color)	Mar. 10	18
Gentlemen of Polish		2 rls.
What Price Jazz?		18
OODITIES		
Attention, Suckers!	June 9	10
Dartmouth Days		11
Flying Hunters	May 12	7
Little Feller	May 26	8
Nipups	Apr. 28	9
Old Shep	June 23	9
Pichianni Troupe		1 rl.
Pro Football		1 rl.
Roping Wild Bears	Feb. 10	9
Taking Care of Baby		9
Trick Golf	Mar. 24	8
Vital Victuals (Color)	Mar. 3	10
OUR GANG		
First Roundup, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	18
Honky-Oonkey	June 2	17
TODO-KELLY		
Babes in the Goods	Feb. 10	19
I'll Be Suing You	June 23	19
Maid in Hollywood	May 19	20
Soup and Fish	Mar. 31	18
Three Chumps Ahead		2 rls.
WILLIE WHOPPER		
Cave Man		7
Davy Jones' Locker	Jan. 13	7
Hell's Fire (Color)	Feb. 17	7
Insultin' the Sultan	Apr. 14	8
Jungle Jitters		1 rl.
Rasslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
2. City of the Sun	Jan. 1	10
3. Love's Memorial	Feb. 1	10
4. Children of the Nile	Mar. 1	10
5. The Peacock Throne	Apr. 1	10
6. Jungle Bound	May 1	10
7. The Last Resort	June 1	10
8. Mother Ganges	July 1	10
9. The First Paradise	Aug. 1	10
10. Oravidian Glamor	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Oec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Life Guard	July 13	1 rl.
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Betty in Blunderland	Mar. 2	7
Dancing on the Moon	July 13	1 rl.
Ha! Ha! Ha!	Mar. 2	7
Red Hot Mamma	Feb. 2	8
She Wronged Him Right	Jan. 5	7
There's Something About a Soldier	Aug. 17	1 rl.
COLOR CLASSICS		
Poor Cinderella	Aug. 3	
HEADLINERS		
All on Oeck	Mar. 30	9
Broadway Knights (Yacht Club Boys)	Feb. 23	10
Cab Calloway's Hi-De-Ho	Aug. 3	1 rl.
Little Jack Little Revue (Little Jack Little and Orchestra - Gypsy Nina - Do Re Mi Trio	May 11	10
Mr. W's Little Game (Alexander Woollcott)	June 8	10
New Oeal Rhythm ("Buddy" Rogers)	Apr. 13	8
Society Notes (Tent.)	Aug. 24	1 rl.
Station T.O.T.	Jan. 19	10
Underneath the Broadway Moon (Isham Jones and Orchestra-Eton Boys-Vera Van	June 29	11
HOLLYWOOO ON PARAOE		
No. 6	Jan. 5	11
No. 7	Feb. 2	11
No. 8	Mar. 2	11
No. 9	Mar. 30	11
No. 10	Apr. 27	11
No. 11	May 25	11
No. 12	June 22	10
No. 13	July 20	11
PARAMOUNT PICTORIAL		
No. 7—Queer Fish—Liquid Air—Lanny Ross	Jan. 28	10
No. 8—Sponging on Old Nassau — What Next, Ladies?—Song Makers of the Nation, Gordon and Revel	Feb. 23	10
No. 9—Song Makers of the Nation, Lewis and Sherman — Winter—Meshle, Child of a Chimpanzee	Mar. 23	10
No. 10 — Here's How — A House for a Song—Song Makers of the Nation, Con Conrad	Apr. 20	10
No. 11—More or Less—The Eyes of Science — Song Makers of the Nation, Ralph Rainger	May 18	10
No. 12—Let's Make Up—Fairy of the Flowers—Song Makers of the Nation, Harold Arlen	June 15	10
No. 13—Songs of the Organ—The River and Me—Wings Over the North—Roy Smeck	July 13	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 1	Aug. 17	1 rl.
PARAMOUNT VARIETIES		
Madhouse Movie, No. 1	Aug. 10	1 rl.
Superstition of the Black Cat	Aug. 24	1 rl.
POPEYE THE SAILOR		
Axe Me Another	Aug. 24	1 rl.
Can You Take It	Apr. 27	7
Let's You and Him Fight	Feb. 16	7
Man on the Flying Trapeze, The	Mar. 30	7
Shiver Me Timbers	July 27	1 rl.
Shoein' Hosses	June 1	7
Sock-a-Bye Baby	Jan. 19	7
Strong to the Finich	June 29	1 rl.
SCREEN SONGS		
Keeps Rainin' All the Time	Jan. 12	10
Gertrude Niesen		
Lazybones	Apr. 13	7
Borrah Minnevitch		
Let's All Sing Like the Birdies Sing	Feb. 9	8
Love Thy Neighbor	July 20	1 rl.
Mary Small		
She Reminds Me of You (Eton Boys	June 22	1 rl.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
This Little Piggie Went to Market	May 25	7
Singin' Sam		
Tune Up and Sing	Mar. 9	7
Lanny Ross		
SCREEN SOUVENIRS		
No. 6	Jan. 12	10
No. 7	Feb. 9	10
No. 8	Mar. 9	10
No. 9	Apr. 6	10
No. 10	May 4	10
No. 11	June 1	10
No. 12	June 29	10
No. 13	July 27	10
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 7—Jumping Giants	Jan. 26	11
No. 8—Horsepower	Feb. 16	11
No. 9—Flying Bodies	Mar. 23	10
No. 10—Animal Antics	Apr. 13	10
No. 11—Marine Marvels	May 11	11
No. 12—Lucky Anglers	June 8	11
No. 13—Good Shape	July 8	11
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 1—Miles Per Hour	Aug. 3	1 rl.
No. 2—Springboard Champions	Aug. 31	1 rl.
TWO-REEL COMEDIES		
Circus Hoodoo	Feb. 16	21
Harry Langdon		
Gold Nuggets	Feb. 2	18
Walter Catlett		
Just an Echo	Jan. 19	20
Bing Crosby		
Making the Rounds	July 6	21
Pallette-Catlett		
New Dealers, The	Apr. 6	20
Pallette-Catlett		
News Hounds	June 1	20
Pallette-Catlett		
No More Bridge	Mar. 18	21
Leon Errol		
Oil's Well	May 4	22
Chic Sale		
Old Bugler, The	Jan. 5	20
Chic Sale		
Petting Preferred	Apr. 27	19
Up and Down	Mar. 2	21
Frank Pangborn		

PRINCIPAL

Title	Rel. Date	Min.
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty, the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2	9
Rassilin' Match, The	Jan. 5	11
BLONDE and RED HEAD SERIES		
Bridal Bail	Feb. 9	21
Rough Necking	Apr. 27	20
Undie World, The	June 15	21
CHICK CHANDLER COMEDIES		
Unlucky Strike	Aug. 31	20½
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Immigrant	Jan. 19	21
One A.M.	Mar. 23	18
Behind the Screen	May 25	2 rls.
The Adventure	July 5	2 rls.
CLARK & McCULLOUGH SERIES		
Bedlam of Beards	Apr. 13	18
Hey Nanny, Nanny	Jan. 12	21
In the Devil Dog House	Feb. 2	21
Love and Hisses	June 8	17½
Odor in the Court	Aug. 2	21½
CUBBY THE BEAR CARTOONS		
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	1 rl.
Good Knight	Feb. 23	7½
How's Crops	Mar. 23	7½
Mild Cargo	May 18	7½
Sinister Stuff	Jan. 26	8½
DUMBBELL LETTERS		
No. 1	June 22	4½
FOUR STAR COMEDIES		
Fuller Gush Man	Aug. 24	18
GRIBON-KENNEDY-STANTON COMEDIES		
Cracked Shots	May 4	19½
Strictly Fresh Yeggs	Apr. 6	21½
Trailing Along	June 1	21
HEADLINER SERIES		
No. 3—On Approval	Jan. 5	17
No. 4—Autobuyography	Mar. 16	20
No. 5—The Old Maid's Mistake	May 11	20
No. 6—Well Cured Ham	June 22	19
HEADLINER SERIES (1934-35)		
No. 1—Ferry-Go-Round	Oct. 5	20

Title	Rel. Date	Min.
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
In-Laws Are Out	June 29	19
Love on a Ladder	Mar. 2	18
Wrong Direction	May 18	21
MUSICALS		
Bubbling Over	Jan. 5	20
Ethel Waters		
Everybody Likes Music	Mar. 9	19½
Henry the Ape	Jan. 26	2 rls.
Bert Lahr		
Knife of the Party	Feb. 16	20
Lillian Miles		
No More West	Mar. 30	19
Bert Lahr		
Sea Sore	Apr. 20	2 rls.
MUSICOMEDIES SERIES (Ruth Etting)		
Derby Decade	July 12	22
Torch Tango	Feb. 23	21
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLOW'S "THE KING" CARTOONS		
Art for Art's Sake	May 11	8
Cactus King	June 8	1 rl.
Jest of Honor	Jan. 19	7
Jolly Good Felons	Feb. 16	7
Royal Good Time, A	Apr. 13	7
Sultan Pepper	Mar. 16	7
SPECIALS		
Century of Progress	June 15	22
Grand National Irish Sweepstake Race, 1934	Apr. 2	10
La Cucaracha (Technicolor)		20½
Steffi Duna-Oon Alvarado		
So This Is Harris	Jan. 19	28
TODDLE TALE CARTOONS		
Grandfather's Clock	June 29	9½
VAGABONO ADVENTURE SERIES		
Damascus	June 8	1 rl.
Gibraltar, Guardian of the Mediterranean	May 4	8
Holy Land	Feb. 16	10
Madeira, Land of Wine	Mar. 30	9
Moorish Spain	Jan. 12	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
1. Giant Land	Nov. 15,'33	7
2. Mickey Shanghaied	Jan. 15	7
3. Camping Out	Feb. 16	7
4. Playful Pluto	Mar. 16	7
5. Gulliver Mickey	May 19	9
6. Mickey's Steamroller	June 15	7
7. The Orphans' Benefit		1 rl.
SILLY SYMPHONIES		
1. The Night Before Christmas	Dec. 15,'33	8
2. The China Shop	Jan. 15	8
3. Grasshopper and the Ant, The	Feb. 23	8
4. Funny Little Bunnies	Mar. 30	9
5. The Big Bad Wolf	Apr. 20	9
6. The Wise Little Hen	June 7	1 rl.
7. The Flying Mouse	July 12	1 rl.

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 4	Jan. 29	9
No. 5	Mar. 5	8
No. 6	Mar. 19	9
No. 7	Apr. 30	9
OSWALD CARTOONS		
Annie Moved Away	May 28	7
Candy House, The	Jan. 15	9
Chicken Reel	Jan. 1	8½
Chris Columbo, Jr.	July 23	1 rl.
County Fair	Feb. 5	7
Dizzie Dwarf	Aug. 6	1 rl.
Gingerbread Boy	Apr. 16	6
Goldilocks and the Three Bears	May 14	8
Happy Pilgrims	Aug. 20	1 rl.
Kings Up	Mar. 12	7
Toy Shoppe, The	Feb. 19	7
Wax Works, The	June 25	9
William Tell	July 9	6
Wolf, Wolf	Apr. 2	8
STRANGE AS IT SEEMS SERIES		
No. 36—Novelty	Jan. 22	11
No. 37—Novelty	Feb. 26	10
No. 38—Novelty	Apr. 23	9
No. 39—Novelty	May 21	10
STRANGER THAN FICTION SERIES		
No. 1—Novelty	Aug. 27	1 rl.
UNIVERSAL COMEDIES		
Beau Bashful	June 6	21
Herbert Corthell		
Born April First	Mar. 14	21
Sterling Holloway		
Broadway Varieties (Mentone No. 7)	Feb. 14	20
Ceiling Whacks	Mar. 28	20
Henry Armetta		
Ed Sullivan's Headliners (Mentone No. 10)	May 2	20

Title	Rel. Date	Min.
Fads and Fancies (Mentone No. 13)	Aug. 22	2 rls.
Financial Jitters	July 3	2 rls.
Eddie Nugent-Grady Sutton		
Full Coverage	Feb. 28	21
Henry Armetta		
Good Time Henry	May 3	20
Henry Armetta		
Heartburn	Apr. 11	20
Sterling Holloway		
Just We Two	Aug. 8	2 rls.
Hits of Today (Mentone No. 12)	Aug. 15	2 rls.
Mountain Music	Jan. 3	18
Louise Fazenda		
Paisie Waisie	Jan. 31	20
Henry Armetta		
Pest, The (Mentone No. 9)	Apr. 18	19
Picnic Perils	July 18	2 rls.
Sterling Holloway		
Pleasing Grandpa	June 20	20
Sterling Holloway		
Soup for Nuts (Mentone No. 11)	June 27	2 rls.
There Ain't No Justice	May 23	19
Corthell and Hurst		
Trifle Backward, A	Jan. 17	19½
Vince Barnett		
Vaudeville Days (Mentone No. 8)	Mar. 21	21
Vaudeville on Parade (Mentone No. 6)	Jan. 24	20
Where's Elmer?	Feb. 7	20
Vince Barnett		

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 8—How D'Ya Like That?	Jan. 13	18
George Givot-Chas. Judels		
No. 9—Nervous Hands	Feb. 3	21
Ben Blue		
No. 10—Pugs and Kisses	Mar. 10	21
Charles Judels		
No. 11—Mushrooms	Feb. 17	20
Harry Gribbon		
No. 12—Foiled Again	Mar. 24	20
Ben Blue		
No. 13—Very Close Veins	Apr. 14	20
Ben Blue		
No. 14—Corn on the Cop	Apr. 28	20
Harry Gribbon		
No. 15—I Scream	May 19	20
Gus Shy		
No. 16—Salted Seanuts	June 2	20
Chas. Judels-George Givot		
No. 17—The Prize Sap	June 23	20
Ben Blue		
No. 18—Art Trouble	June 23	20
Harry Gribbon		
No. 19—My Mummy's Arms	July 28	19
Harry Gribbon		
No. 20—Oaredevil O'Dare	Aug. 11	19
Ben Blue		
BROADWAY BREVITIES		
No. 13—A Little Girl with Big Ideas	Jan. 20	29
Molly Picon		
No. 14—Not Tonight, Josephine	Jan. 27	21
Frank McHugh-Kitty Kelly (Technicolor)		
No. 15—Picture Palace	Feb. 10	21
Hal LeRoy		
No. 16—Come to Dinner	Feb. 24	21
No. 17—Business Is a Pleasure (Technicolor)	Mar. 3	17
No. 18—Look for the Silver Lining	Mar. 17	30
Dorothy Stone		
No. 19—Let's Play Post Office	Mar. 31	21
Jean Sargent		
No. 20—Story Conference	Apr. 7	20
Lillian Roth		
No. 21—Morocco Nights	Apr. 21	18
(Technicolor)		
No. 22—Private Lessons	May 5	22
Hal LeRoy		
No. 23—Masks and Memories	May 12	30
Lillian Roth		
No. 24—Murder in Your Eyes	May 26	20
No. 25—Service with a Smile	July 28	21
Leon Errol (Technicolor)		
No. 26—Darling Enemy	June 9	19
Gertrude Niesen		
No. 27—Who Is That Girl?	June 18	20
Bernice Claire-J. Harold Murray		
No. 28—King for a Day	June 30	19
Bill Robinson		
No. 29—The Song of Fame	July 7	19
Ruth Etting		
No. 30—The Winnah	July 21	20
Arthur and Florence Lake		
No. 31—The Mysterious Kiss	Aug. 4	19
Jeanne Aubert		
No. 32—The Policy Girl	Aug. 11	20
Mitzi Mayfair-Roscoe Ails		
LOONEY TUNES		
No. 4—Buddy the Gob	Jan. 13	7
No. 5—Buddy and Towser	Feb. 24	7
No. 6—Buddy's Garage	Apr. 14	7
No. 7—Buddy's Trolley Troubles	May 5	7
No. 8—Buddy of the Apes	May 26	7
No. 9—Buddy's Bearcats	June 23	7
No. 10—Buddy the Woodsman		1 rl.

Title	Rel. Date	Min.
No. 11—Buddy's Circus		1 rl.
No. 12—Buddy the Detective		1 rl.
No. 13—Viva Buddy		1 rl.
MELODY MASTERS		
Jack Denny and Band	Jan. 20	10
Mills Blue Rhythm Band	Feb. 17	10
Vincent Lopez	Mar. 17	10
A Big City Fantasy	Apr. 14	9
Phil Spitalny		
Isham Jones	May 12	10
Tin Hat Harmony	June 6	10
Abe Lyman		
A Jolly Good Fellow	July 9	10
B. A. Rolfe		
Ben Pollock and Band	Aug. 4	10
MERRIE MELODIES		
Pettin' in the Park	Jan. 27	7
Honeymoon Hotel (Cinecolor)	Feb. 17	7
Beauty and the Beast (Cinecolor)	Apr. 14	7
Those Were Wonderful Days	Apr. 26	7
Goin' to Heaven on a Mule	May 19	7
How Do I Know It's Sunday?	June 9	7
Why Do I Dream Those Dreams?	June 30	7
The Girl at the Ironing Board		1 rl.
The Miller's Daughter		1 rl.
Shake Your Powder Puff		1 rl.
Rhythm in the Bow		1 rl.
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
Cannibal Islands	Jan. 8	10
Spanish Ameria	Feb. 3	10
Jerusalem, the Holy City	Mar. 3	10
Picturesque Siam	Mar. 31	10
Slackers of the Jungle	Apr. 28	10
East Indies	May 26	10
Central America	June 23	10
Oark Africa	Aug. 11	10
A Visit to the South Sea Islands	July 21	10
JOE PENNER COMEDIES (Reissues)		
Gangway	Apr. 14	2 rls.
Making Good	Apr. 21	1 rl.
You Nasty Man (formerly "Here Prince")	Apr. 28	2 rls.
Service Stripes	May 5	1 rl.
Where Men are Men	May 12	2 rls.
A Stuttering Romance	May 19	1 rl.
Toreador	May 26	2 rls.
PEPPER POT		
No. 10—The Tune Detective	Jan. 13	9
Sigmund Spaeth		
No. 11—Mississippi Suite	Jan. 27	9
No. 12—The Wrong Wrong Trail	Feb. 10	10
Block and Sully		
No. 13—Song Hits, with Roy Turk	Feb. 24	11
No. 14—Easy Aces, No. 2	Mar. 10	10
No. 15—Pure Feud	Apr. 21	10
Edgar Bergen		
No. 16—A Cabinet Meeting	Apr. 7	10
Radio Ramblers		
No. 17—Just Concentrate	June 2	10
Lulu McConnell		
No. 18—Those Were the Oays	May 5	10
No. 19—Radio Reel No. 1	May 19	10
Jessel-Van		
No. 20—Penny a Peep	June 30	9
No. 21—Hollywood Newsreel	Mar. 24	9
No. 22—Radio Reel No. 2	June 16	10
No. 23—Oad Minds the Baby	July 14	9
No. 24—At the Races	July 21	10
Edgar Bergen		
No. 25—The Stolen Melody	July 28	10
No. 26—Camera Speaks	Aug. 11	9

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles	July 1	2 rls. (each)
Boy Scouts		
MASCOT		
Burn 'Em Up Barnes		
Jack Mulhall-Lola Lane-Frankie Darro		
Lost Jungle, The	Apr. 1	20 (each)
Clyde Beatty		
Mystery Squadron, The	Dec. 23,'33	20 (each)
Bob Steele		
Wolf Dog, The	Sept. 30,'33	2 rls. (each)
Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory		
PRINCIPAL		
Return of Chandu, The	Sept.	2 rls.
Bela Lugosi-Maria Alba		
(8 episodes)		
UNIVERSAL		
Perils of Pauline	Nov. 6,'33	20 (each)
Evalyn Knapp-Robt. Allen		
Pirate Treasure	Jan. 29	20 (each)
Richard Talmadge-Lucille Lund		
Red Rider, The	July 16	20 (each)
Buck Jones		
(15 episodes)		
Vanishing Shadow, The	Apr. 23	20 (each)
Onslow Stevens-Ada Ince		

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JUL 27 1934

Better Theatres

July 28, 1934
Vol. 116, No. 5

A section of Motion Picture Herald devoted to the operation . . . design . . . maintenance . . . and equipment of the motion picture theatre

GEORGE SCHUTZ, Editor — C. B. O'NEILL, Advertising Manager — RAY GALLO, Eastern Advertising Manager

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Better Theatres

JULY 28, 1934

OBSERVATIONS

¶ Save, save, save—a strange new cry in theatre operation today. The pendulum has swung to the other extreme from the mad days before the depression. How much can you save? That seems to be the measure of ability, capacity and usefulness in all phases of theatre management. And what does "saving" mean when compared to savings resulting from economic planning and economic balance, or compared to savings created by an ingenuous solution to a problem or set of conditions?

Are "savings," calculated on whatever basis you please, a sales argument for more people to come into the theatres of this country? Do not "savings," carried to extreme, cheapen our entertainment, our theatres, our service and, in fact, the entire industry in the eyes of the theatre-going public?

All of these questions when carefully considered and intelligently answered, will shed an entirely different light on the present conception of the "created" savings now overemphasized.

¶ Our real effort should be to eliminate waste and unnecessary expenditures—this is only common business sense. But when the conception of savings is carried beyond this point it is definitely bad management. The creating of savings, and at the same time the lowering of standards, is not truly "saving" in the real sense of the word. It is just producing a cheaper product for a lower price, and the new low price for the cheaper product is very likely to be much less attractive to the prospective buyer!

In the wild effort to create savings in theatre operation, standards of operation have declined much further than savings have increased, indicating very definitely a bad economic balance. Showmanship cannot be measured in savings! Entertainment values cannot be measured in savings! A badly kept, uninviting theatre cannot be explained satisfactorily to the theatre-goer by telling him how much money is being saved per week, month or year. We hate to wear shabby clothes, we don't enjoy driving in a dented up, battered, ill-kept car, and people don't enjoy attending badly kept, shabby theatres.

The ability to operate cheaply and to create savings is no sales argument that can or will build up the box office. People expect that savings resulting from cheap operation shall be passed on to them in lower admission prices. When this is done the standard of the theatre has been lowered, and the measure of savings cannot be considered without due weight being given to the fact that the theatre has descended, very definitely, to a lower class than that it occupied before.

¶ We said as much to Mr. J. T. Knight, Jr., whose ideals as well as training in the affairs of the motion picture theatre we respect so much, and asked, "What does such perverted economy mean if continued?"

"If we don't take care of those things which we have been neglecting during the past few years? Simply this: We must resign ourselves to the operation of cheap, casual amusement places without any class. What that would do to the motion picture is plain."

It is—and the motion picture industry has never resigned itself to anything so dismal without a fight. It is hard to believe that it will now substitute superficial savings for showmanship—for good business!

The immediate future must be one of spending to reestablish the theatres of this country. The spending must be planned . . . carefully considered . . . judiciously regulated. But spend we must or suffer the consequences of cheap standards of operation, dilapidated properties, high insurance rates and loss of prestige.

¶ We can sympathize with those who see their investments facing jeopardy in the prospect of new competition, but except in the field of those public services which, from social necessity, deserve monopoly, we cannot appreciate the justice of attempts by established interests to prohibit others from entering their field.

This is what the Allied States units in Minneapolis and St. Paul are endeavoring to do. Exhibitors there have asked the local authorities to desist from issuing any more permits for theatre building. The exhibitors' petition was based, of course, on their contention that the local area is overseated.

Their contention may be entirely correct. But were no new theatres to be allowed because a community already had enough to serve it, enterprise would be confined, progress would be impeded, and established interests would be given a virtual monopoly.—G. S.

CHANGING A BANK INTO A THEATRE

THE SUTTON, a 600-seat motion picture theatre in the heart of midtown New York, represents the remodeling of commercial space which has been occupied by a bank. Ben Schlanger, New York architect, planned the revision, which applies to a reduced degree the Schlanger parabolic reversed floor plan. William A. Hoffberg was engineer. Total cost of the remodeling architecturally and exclusive of equipment and furnishings, was $26,000.

Originally this building was a theatre used for stage performances only. It was then extensively altered for bank use. While the bank made considerable alterations, the main structural parts of the original theatre building remained. A full size stage occupied a sizable portion of the property, leaving room only for about 300 seats in the old theatre.

For motion picture exhibition in this neighborhood, however, it was necessary to have at least 600 seats. The heavy masonry proscenium walls of the original theatre, marking the stage, and some interior roof supporting columns were retained in the subsequent bank plan, with no serious harm for the functioning of the bank. However, since the newly altered structure was to be used for motion picture exhibition only, no stage was necessary. The old proscenium walls and interior columns were removed (*see plan*), and the roof construction was shored up and left unchanged except for the use of new clear span steel girders where columns and brick wall supports had been removed. This left a maximum area for seat locations having an unobstructed view of the screen. The bank vaults had been located at what is now the screen end of the auditorium.

At the street end of the building a mezzanine level of seating was newly constructed over a new store, lobby, foyer and lounge. This not only helped to obtain a maximum number of seats, but also made possible the lounge room and store space. A lounge and store space introduced into a scheme with a single floor seating plan would have eaten into and decreased the seating capacity. This upper level of seating did not necessitate the raising of the existing roof level for its accommodation, as would ordinarily have been the case with the low head room (22 feet, 6 inches) which was found here. The retaining of the old roof construction was made possible by the use of the reversed floor slope plan.

The thickness of the mezzanine floor construction was also reduced to a minimum by an unusual design of shallow steel column sections, instead of I beams. To avoid projected beams, the shallow steel shapes were inserted in the thickest portion of the concrete mezzanine steps. Usual structural framing would in such a case have caused poor head room conditions for the spaces under the mezzanine, due to deep projection of steel members. (*See mezzanine steel framing plan, page* 7.)

The lighting of the auditorium is entirely indirect. A trough of strip lighting about nine feet above the orchestra floor extends along the side walls. This light is thrown upward through a narrow 2-inch continuous slit. Footlights in front of the screen are also used. To give the plaster a sufficient time to dry properly, the owner decided to leave the auditorium unpainted for the first year. The monotony of the white plaster, however, is offset by the colored lighting trough.

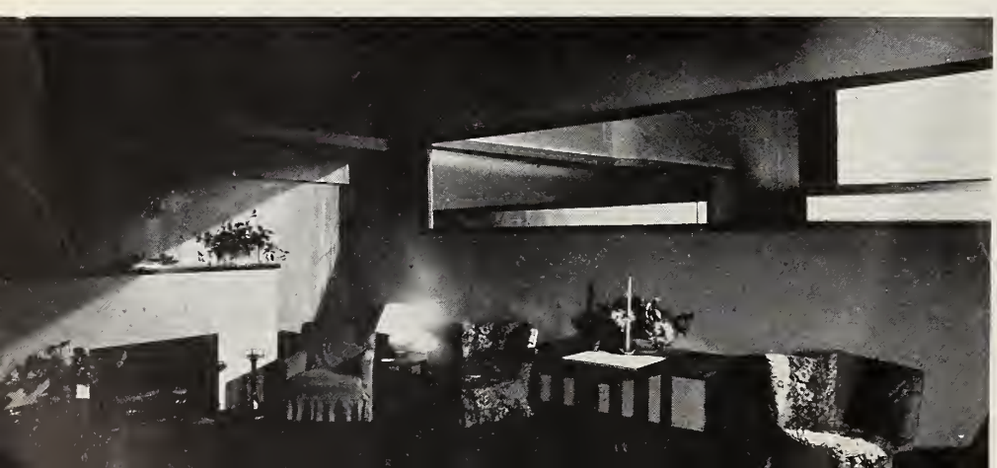
The acoustic treatment of the auditorium consists in fabric placed over one inch thick rock wool on the rear wall surfaces parallel to the screen and on part of the side walls of the mezzanine. The chair backs are fully upholstered.

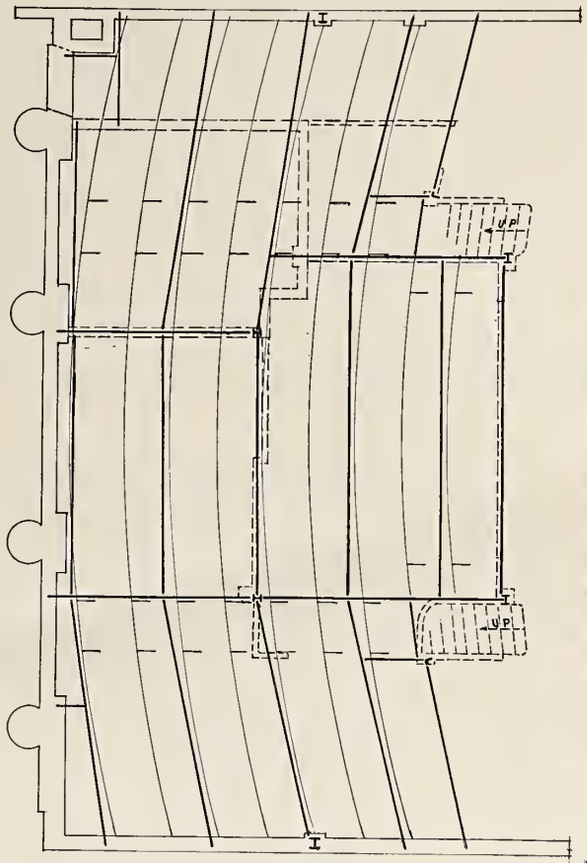


Above and below, two views of the auditorium, showing upward slope of forward seating.

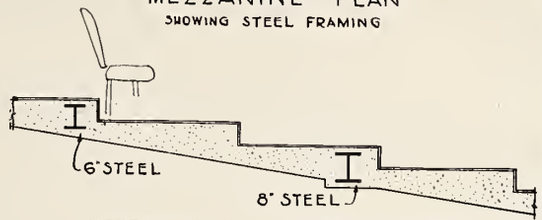


Below, corner of the lounge, with screen visible through a narrow glazed port.

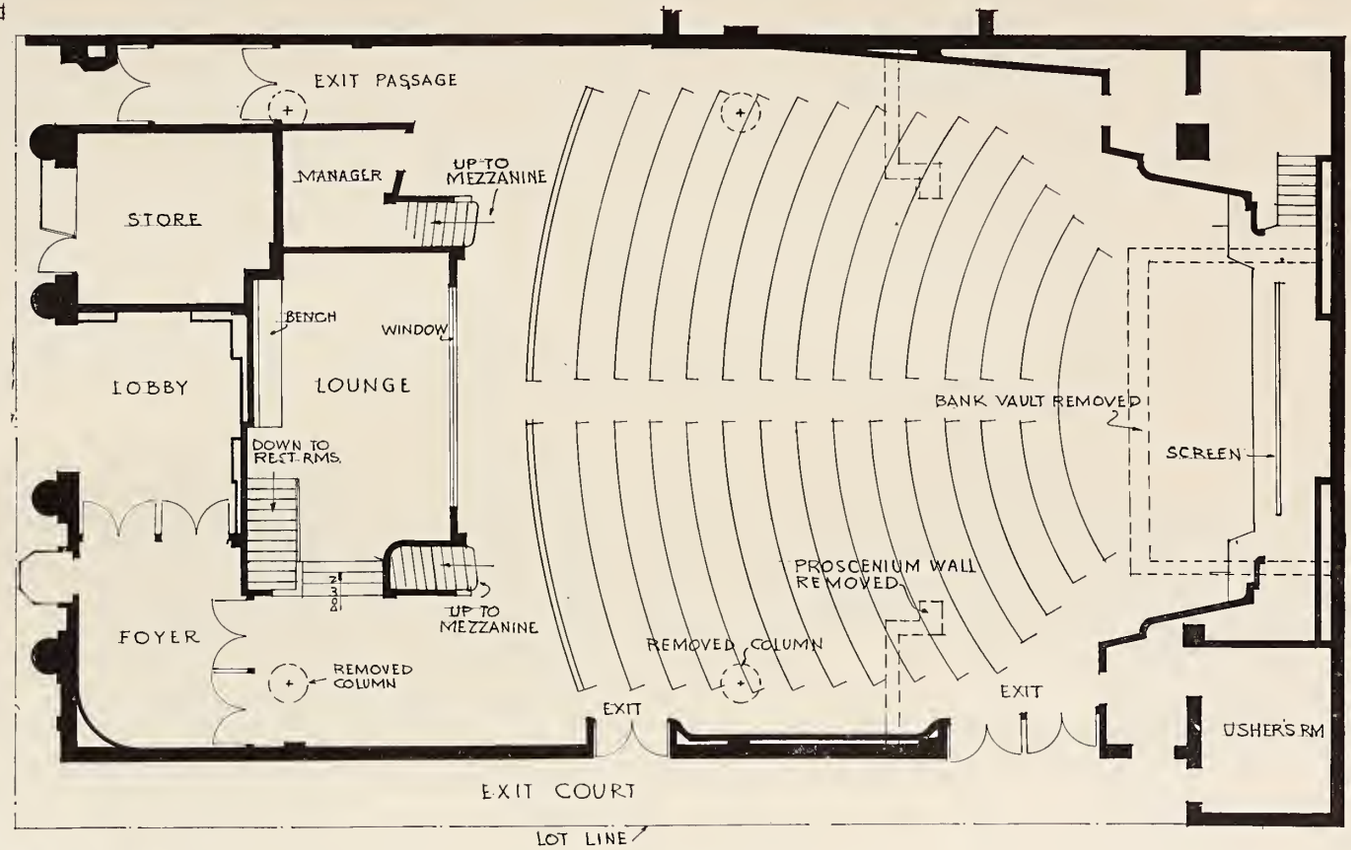


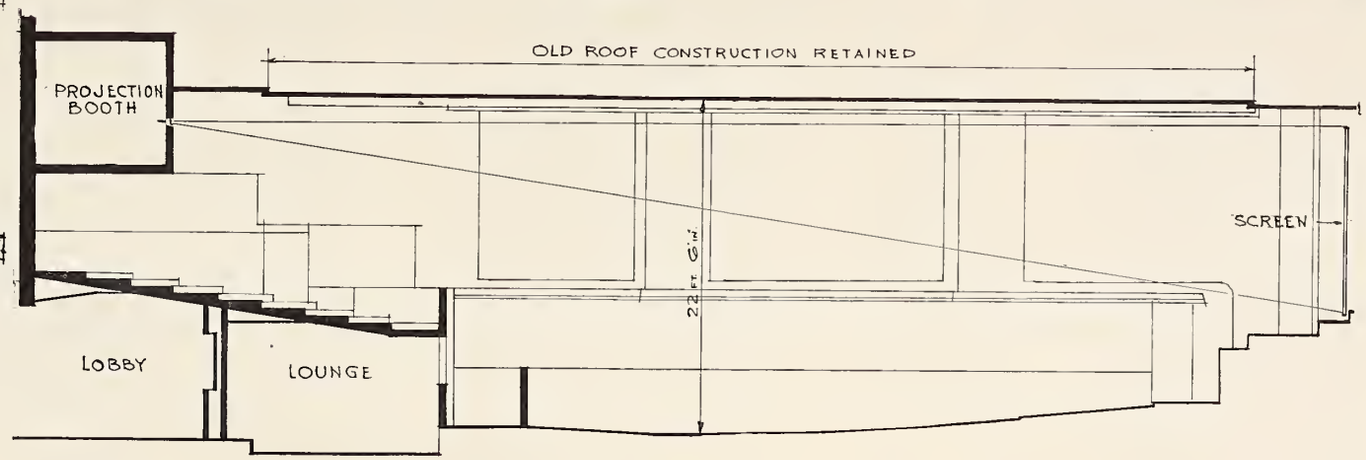


MEZZANINE PLAN
SHOWING STEEL FRAMING



MEZZANINE FLOOR CONSTRUCTION





SUTTON THEATRE, NEW YORK, BEN SCHLANGER, ARCHITECT

HEATING THE THEATRE ECONOMICALLY

By J. T. KNIGHT, JR.

How to select your equipment and fuel and supervise operation to get the most for your money

IN SPITE of the high temperatures from which most of us have been suffering, it yet is time to give some thought to the theatre heating plant in preparation for the coming winter.

All heating plants are composed of a boiler, piping and radiators, or other equipment for transferring the heat from the steam or hot water to the air in the theatre. Besides these three principal divisions of the heating plant, there are of course numerous traps, valves, gauges, pumps, etc.

BOILER DESIGN AND OPERATION

BOILERS MAY be classified as to form, as horizontal or vertical. Most every theatre installation that I have seen has been of the horizontal type. As to construction, boilers are shell, flue, sectional, fire-tube or water-tube; 85% of theatre installations are cast-iron sectional boilers. According to use, boilers are referred to as stationary, locomotive or marine. Of course all theatre boilers are stationary.

Cast-iron sectional boilers are suitable only for low pressure heating operations. These boilers are assembled section by section. I have seen as many as 18 sections, and as few as 8, constituting a boiler. The fire box is incorporated right in the sections and is surrounded by the hollow iron casting, so that the fire is literally surrounded by the water in the boiler. Some of these boilers are so designed that the hot gases of combustion pass from the rear to the front, turn and pass back to the rear and into the stack, through flues especially planned to increase the boiler heating surface that is in contact with the hot gases.

The design of any boiler is greatly influenced by the type and kind of fuel that it is to burn, hence it becomes very important to select and use the right fuel. The efficiency of the average theatre heating plant is not very high. I hazard the statement that few theatre plants operate with as great an efficiency as 50%. In using the word efficiency here I mean that few theatres really get 50% of the heat value contained in the coal or oil transferred to the water in the boiler. There are positive heat losses between the boiler and the radiators, so consequently my guess is that you are getting, *in useful heat in your theatre,* about 35% of the heat you are paying for in the coal or oil that you buy. I give the following reasons for this very low efficiency:

1. Improper care and cleaning of boiler.
2. Improper care of piping, valves and traps.
3. Improper selection of fuel.
4. Not enough attention given to the method of firing.
5. General lack of interest and knowledge on the part of the manager and boiler room attendants in the maintenance and operation of the heating plant.

With reference to the care and cleaning of the boiler, and in order to save repetition here, you might take out of your files the August 26, 1933, issue of BETTER THEATRES and read the article, "Preparing the Theatre for Winter."

PIPING, VALVES AND TRAPS

IN MANY operations one might be lead to believe that the manager, engineer or boiler room attendant did not consider that the piping, valves and traps were even a part of the heating system. Judging from actual experience these parts of the heating plant are not appreciated and generally sadly neglected. Piping of heating systems are of three general types: First, one-pipe system; second, two-pipe system; third, vacuum systems.

ONE-PIPE SYSTEM

The simplest, and the one that gives the manager most trouble, is the single-pipe system. In this system only one pipe enters the radiator. One main riser from the boiler extends to the ceiling and spreads out with horizontal branch pipes; from these branch pipes there is a vertical riser to each radiator or group of radiators. After the steam transfers its heat to the radiator it cools to the point of condensing; the condensation (water) returns to the boiler through the same pipe that delivers steam, and it returns by gravity (flows down hill).

It is obvious that the pipes in this system must be of large diameter and that they must always pitch toward the boiler, or else the water wont return to the boiler. Such systems are usually very noisy, especially when the plant is started up, or when the valve of a cold radiator is opened up. Sometimes pipe lines sag sufficiently so that instead of pitching toward the boiler they slant in the opposite direction, and condensation gradually forms a water pocket. In this case steam can't get through until sufficient pressure has been built up to overcome the back pressure of the water. When the steam does go through, the noise is generally like so many pistol shots.

If this condition exists, especially in a very large pipe that would be expensive to rehang, it can in most every instance be corrected by tapping into the pipe at the low point with a ⅜-inch or ½-inch pipe, and running that pipe into one of the vertical returns nearer the boiler. All radiators on the one-pipe system must be equipped with the automatic air valves that release air from the system as the system fills with steam. These air valves require attention; sometimes you will find them spouting steam or dripping water, either one of which might do a great deal of damage.

If you have a single pipe system that has been giving plenty of trouble, it would be well to have a steam fitter, or your engineer, disconnect one of the horizontal runs of pipe. You will probably find the deposits and scale of years accumulated there to such an extent that the 2-inch pipe might only be the equivalent of a ½-inch or ¾-inch pipe. I have seen old pipe taken out of such systems completely blocked up. Under such circumstances, replace the horizontal runs of pipe with new pipe—you will save the cost in one heating season and probably get satisfactory results from a plant that you felt was hopeless.

TWO-PIPE SYSTEM

The two-pipe system is an improvement over the single pipe. It is of course more costly to install, but it overcomes the objections in the single-type systems. In the two-pipe system there is one set of pipes that delivers the steam to the radiators and another set of pipes that carries the condensation (water) back to the boiler, and the air in the system is discharged at one point, generally located in the basement. The pipe that supplies the steam to the radiator enters at the top of the radiator, generally through a hand-operated valve. The condensation or return pipes leave from the bottom of the radiator through a fitting known as a trap. This trap—correctly called a thermostatic trap—permits air and water, but not steam, to pass.

When steam at 212° Fahrenheit strikes the trap, it causes a metallic bellows to expand and close the opening to the return pipe. When the steam condenses to water with temperature less than 212° Fahrenheit, the bellows contracts, opens the outlet to the return pipe and permits the water to return to the boiler. When you have leaky traps in the system it means that

they are passing steam, which in turn means that the steam is not doing its job of heating the radiators. Leaky traps are an indication of bad, uneconomical operation. An 18-inch wrench and someone interested and energetic enough, is all that is necessary to inspect the traps to determine their condition. The name of the manufacturer is right on the trap, the bellows or diaphragms can be bought separately, and range in price (depending upon the make) from 65 cents to about $1.20 each. They can be installed by anybody of average intelligence. Sometimes the valve seat portion of the trap is corroded or eaten away in such a manner as to require a completely new trap. New traps may cost from $3.50 to $6.00, depending upon the make. Don't be fooled—nothing is saved by not having traps in good condition.

In this system—and as a matter of fact, in all systems— piping is of prime importance. It is obvious that a leaky joint or a cracked fitting should be repaired immediately, but what is the condition inside the pipe? Are you really getting the quantity of steam to the radiators that the pipe sizes indicate you should get, or are the pipes all clogged up with scale, sediment and deposits? This is for you to determine. If steam can't get to the radiators, the radiators can't heat the air. The only way I know of to determine the condition of the pipes inside is to disconnect them in a number of places and look inside. This is a few hours' work for a couple of men with wrenches. Horizontal pipes, and the bottom of vertical pipes where an ell occurs, will be the proper places to inspect.

VACUUM SYSTEMS

Vacuum systems are two-pipe systems with a vacuum pump connected into the return pipe line. This pump keeps a partial vacuum on the return line equivalent generally to about 10 inches of mercury below atmospheric pressure. This vacuum tends to suck every bit of condensation (water) and air from the system, and it speeds up and greatly improves circulation; in addition, it has another important advantage over the other two systems where the return is by gravity: a vacuum system can operate with radiators located below the boiler line, an impossibility with either the single- or two-pipe system. The vacuum pump returns the water of condensation either directly to the boiler or to a tank that feeds the boiler.

This space has been devoted to pipes in order to impress upon you that the piping in your theatre is of equal importance as your boiler. Wherever the word *radiator* appears in the foregoing, the word *heating coils* may be applied, because they are in reality only a special form of radiator.

KINDS OF FUEL AND THEIR USE

COAL MAY BE classified with reference to volatile matter and fixed carbon, as *anthracite, semi-bituminous* and *bituminous*. In volatile matter, anthracite may run as high as 7½%, semi-bituminous as high as 13%, and bituminous as high as 35%. These coals may have fixed carbon in the following percentage: anthracite 95%, semi-bituminous 85%, and bituminous 65%. Anthracite has about 15,000 B.t.u. (British Thermal Units) per pound, semi-bituminous about 15,500, and bituminous about 15,800 B.t.u. per pound.

Anthracite coal burns without smoke, is clean to handle, and maintains a very steady fire when infrequently attended, but its cost is high, and many times it runs high in ash content.

Semi-bituminous coal burns with some slight smoke, it is not so clean to handle as anthracite, but it costs somewhat less to use than anthracite.

Bituminous coal is the cheapest type of coal. It generally burns with soot and smoke and is dirty to handle. Besides, it clinkers in the grate, therefore requiring more attention in firing.

GRADES OF COAL

Anthracite coal is further classified as to size: *Large egg,* lumps that wont pass through 2¾-inch mesh. *Egg,* lumps that wont pass through 1¾-inch mesh. *Stove* or range that wont pass through 1¼-inch mesh. *Chestnut,* that wont pass through ¾-inch mesh. *Pea,* that wont pass through ½-inch mesh. *Buckwheat,* that wont pass through ¼-inch mesh. And *rice,* that wont pass through ⅛-inch mesh. With these many sizes of anthracite coal, if you burn anthracite coal, the size of the openings between the grate bars is important. The

(*Continued on page* 28)



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A MAINTENANCE JOB done in any half-way manner is a waste of money and time.

•

CLEANING FLOORS: To clean very rough floors, particularly badly pitted marble or terrazzo floors, where it's impossible to reach the dirt deposited in the holes with a brush or mop, use a detergent with a high percentage of soap. Or add liquid or jelly soap to the mild cleaner that you now use. This extra soap decreases the surface tension of the dirt and allows it to be floated to the surface. The excess soap accomplishes the cleaning and is carried forward with the squeegee, that remaining in the indentations is below the walking surface of the floor and does not contribute to the slipperiness of it.

•

CLEANING BELTS: Leather belts on fans or compressors should be cleaned regularly. Light dust and dirt can be removed with a piece of heavy cloth. Where the dust or dirt is caked on the belt dressing regularly, but not too much of pine wood. Don't ever use a knife, screw driver or chisel. Oil can be removed with carbon tetrachloride. Use belt, scrape it off with the square edge at any one time. Don't have the belt too tight, but on the other hand it must not be too loose or slipping. Take a look at the lacing and see that it is strong, tight and flat, also that the lacing is not putting an uneven tension on the belt.

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AVOID FLIES: During fly season, spray toilet rooms at least once each day and twice if necessary, with insect spray. Flies about a rest room are equally as objectionable as odors. Hot weather makes such conditions seem worse.

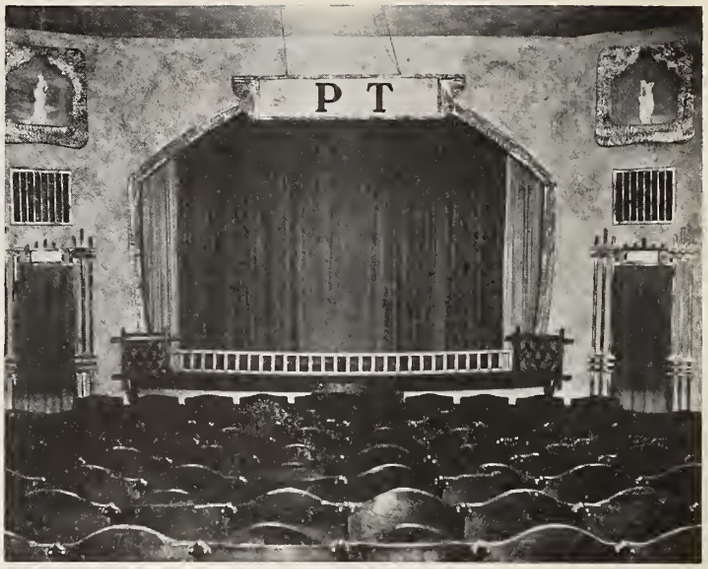
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YOUR THEATRE is a part of what you are selling, so keep it clean, make it pleasant and desirable.

•

SEAT "BLEEDING" (answering A. A. B. and A. E. S.): Both you men are having the same trouble with your seats, i. e., "Bleeding" when moist clothes come in contact with them during warm weather. There is only one sure correction that I know for this condition. I am assuming that both of you have stained wood veneer seats. The following suggestions apply only to the wood portions of the chairs. Buy a good grade of furniture varnish, one that drys in, say, 4 hours, and varnish all surfaces of the wood portions of the chairs that might come in contact with the damp clothing of the patrons. The grade of varnish that I have reference to may cost from $5 to $7 a gallon. I know it's a lot of money, but in the long run it's cheaper than having patrons' dresses and suits cleaned or buying new ones for them. Don't use a cheap varnish. Cheap varnishes contain rosin instead of more expensive hard elastic gums. They dry with a hard, brittle finish, but have poor lasting qualities. Should you use them on your chairs, they will soften in warm weather and retain the impression of whatever fabric that may be pressed against it. If the imitation leather on theatre chairs is bleeding, don't use varnish on it—that's another problem.





WHAT MR. YANCEY CREATED WITH $3,500

THE PARADISE theatre represents the ingenuity of a show-wise young man who was not deterred by limited capital from realizing the means of providing himself with a business that has a chance to give him a good enough livelihood, and providing the town he has chosen with a theatre adequate to its immediate requirements. This two-fold plan of Robert K. Yancey, owner and manager of the Paradise theatre in Cotter, Ark., has resulted in a motion picture theatre planned by himself, and to a large extent built by himself.

In bringing it to the attention of these pages, Mr. Yancey wrote, "You once published a page entitled, 'What Mr. Jefferis got for his $5,000,' therefore I thought you might be interested in what I got for my $3,500."

The theatre Mr. Yancey referred to is one created by A. B. Jefferis and his wife in Piedmont, Mo., a town of about 1,000 population, and similar in size to Cotter.

The Piedmont theatre is of brick, 24 feet wide and 70 feet long. Seating is in two banks with a wide center aisle. On each side wall of the auditorium are two panels, each 100 x 72 inches, while two panels of the same size are on the rear wall. In addition to these two rear panels is one, measuring 50 x 72 inches, which is laid with felt for sound absorption and covered with rust-colored damask.

And now the Paradise theatre, which Mr. Yancey describes, beginning with the next paragraph, in his own words.

I AM 27 years of age and in my tenth year in the show business, having run a theatre in Mansfield, Mo., for seven years before I moved to Cotter, Ark., where I am now located.

My house was built to be used as a theater or to be converted into a store should there be a desire to do so. The building is 75 feet long, 26 feet wide and 16 feet high. It was built without a front or plastering—no partitions, no elevated floor, etc.—and this was how it was when I started to make a theatre out of it. Yet I have furnished and equipped this for about $3,500.



The three views of the Paradise show the entrance (upper left), the auditorium (upper right), and the decorative display treatment at one end of the lobby (above).

The equipment (except for a few accessories) cost about $2,500, while the changes to the building cost in the neighborhood of $1,000. The actual items included in the total cost of $3,500 are plaster, floor, lobby, projection room, doors, marquee, stage and furnishings, wiring, painting, screen, projectors, sound equipment, chairs, non-sync equipment, lighting fixtures, display and lobby fixtures.

Cotter has a population of a little over 1,000 and is a division point on the Missouri Pacific Railroad, which employs about 400 persons.

The front of the building is done in light brown stucco. The marquee and advertising frames are in light pea green sponged with a dark green, red and yellow. The doors are dark green. The name sign is stained black with white and red letters.

The lobby is 26 x 24 feet and is finished off in decorative plaster, the walls in gray, green and gold, while the ceiling is done in brown mixed with a green tint at the surface. Advertising boxes are dark red splashed with white, light red, yellow and light blue. The frames are red with silver tinsel. The linoleum on the floor is red, yellow, blue and gray. At the end of the lobby (which is shown in the picture) there is a little cutout on each side of a shadow box. These cutouts are illuminated with red light while the shadow box is illuminated with white light.

The seating arrangement of the auditorium is planned with two aisles, one down each side, placing all the seats in the middle. The walls are finished off in decorative plaster, the colors being red, yellow and green, blended together. There are also drapes along the side walls.

At the proscenium opening there are two shadow boxes, one on each side. These are illuminated with red lights behind statues. The stage casings are done in green and gold polychrome. The grilles on each side of the stage are painted green with a tint of gold on the surface. The front curtains are light brown with red side panels, and the stage is illuminated with red and blue lights.

The screen sets 8 feet from the front of the stage. The projection room is 9 x 14 feet and is painted brown and yellow. It is practically sound-proof. I am using two Powers 6B projectors with Mellaphone sound system, Webster amplifier and two Wright-DeCoster speakers. I also have two turntables for non-sync music during intermission and at the end of the last show.

THEATRE LAW FROM RECENT DECISIONS

By LEO T. PARKER

Analyzing higher court cases involving legal forms and rights of special interest to theatre operators

CONSIDERABLE discussion has arisen from time to time whether or not a contract is valid by the terms of which an employe agrees not to accept competitive employment for a period of one year or more after leaving employment of the present employer. Generally speaking, a contract of this nature is valid and enforceable, providing the duration is not unreasonable and the territory is clearly described.

CASE

For instance, in City v. Snell (57 S. W. [2d] 440, St. Louis, Mo.) it was disclosed that a company and an employe entered into a written contract of employment. The contract upon which the subsequent controversy arose provided that the employe would not for a period of one year after leaving the present employment, either voluntarily or otherwise, accept employment with a competitor.

After remaining in the employ of the employer for a considerable period of time the employe threatened to accept employment with a competitor. The former employer filed suit and asked the Court to grant an injunction to prevent the employe from accepting such employment. In granting this injunction, the court said:

DECISION

"The restrictions of the contract herein are limited as to time; namely, one year after the employe leaves the employment of the company. They are limited as to place, for they apply only to a particular territorial district within the city of St. Louis. . . . In so far as this contract is concerned, defendant (employe) is free to engage in any business of any character whatsoever anywhere outside of the territorial district named. Within that district he is free to engage in any business except the particular activities named. Contracts of the nature of the one here involved have been upheld by the Courts of this state in numerous cases. Attacks on such contracts have been made on various grounds, but it is now well established by the decisions of our Supreme Court and appellate courts that contracts similar to the one in this case are based upon a sufficient consideration, namely, the mutual promises of the parties, are not void for want of mutuality, are not against the public policy, and are not void on the ground of restraint of trade."

TIME LIMIT ON FIRE CLAIM

CONSIDERABLE controversy has existed over whether a provision in an insurance policy is valid by the terms of which a theatre owner is required to file suit within twelve months after a fire occurs. This point of the law was decided in the recent case of Rouse v. Old Colony Insurance Company (166 S. E. 177, Kinston, N. C.)

CASE

In this case it was shown that a property owner held a fire insurance policy. The building was destroyed by fire and the insurance company refused to pay the policy on the contention that the property had a mortgage on it, whereas such fact was not stated in the application for the policy. The property owner and an agent of the insurance company had several conferences during which it appeared to the property owner that the insurance would be paid.

For this reason suit was not filed on the policy to recover the loss until more than twelve months after the fire had occurred. The counsel for the insurance company contended that the suit should be dismissed because the policy contained a clause stating that a valid suit to recover insurance on a policy could not be filed unless brought before twelve months after the fire had occurred. In upholding this contention the court said:

DECISION

"The decisions of this Court are to the effect that the contractual limitation of twelve months in which to bring suit, inserted in an insurance policy, is valid and binding."

INJURY FROM STRUCTURE FAULT

THE COURTS in many different states have uniformly held that the standard of duty required by the law to be exercised by the owner of a theatre toward an invitee, such as a patron, employe and the like, is that of reasonable care. Also reasonable care must be exercised to have the theatre premises safely constructed. Reasonable care is care proportionate to the nature of the instrumentalities involved and the ordinary circumstances, and it is always to be proportionate to the hazards reasonably to be apprehended.

CASE

For example, the operation of an elevator involves danger, and if accident occurs, it may result in liability. Moreover, this rule is applicable to other dangerous appliances used in modern buildings, as the boiler which furnishes steam heat; the conductors through which electric light is furnished; open stairways; wrinkled and worn carpets; improperly illuminated steps; slippery floors and stairways; defective seats and hand railings; and many other instrumentalities which are likely to cause injury to theatre patrons, employes and all other persons, such as solicitors, inspectors, deliverymen, and the like, who are expressly or impliedly invited on the premises.

On the other hand, it is important to know that the courts have never attempted to impose on an owner of a theatre building any greater responsibility than that of exercising reasonable care. It is very probable that in the advance of mechanical arts many new appliances will be introduced into theatre buildings which will involve danger and yet the same rule of the law is applicable. As above indicated,

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in order that theatre owners may avoid liability for injuries, evidence must be introduced showing that they exercised reasonable and ordinary care to safeguard patrons and other persons against injury.

For illustration, in Stratton v. Newberry (169 Atl. 56, Hartford, Conn.), an injured patron sued to recover damages contending that the proprietor should have exercised a greater degree of care in the construction and operation of certain mechanical instrumentalities. Since the proprietor proved that he used ordinary care, the higher court promptly held the patron not entitled to recover for the injury and stated the following important law:

DECISION

"Indeed, to sustain the rule invoked by the appellant (patron) would result in one standard of conduct being required of the owner in respect of one instrumentality in a building and a different standard for another. . . . He is seeking entertainment, and, when invited by a manager to avail himself of the equipment provided by certain forms of amusement, he can properly ask only that he be not exposed by the carelessness of those in charge of any given instrumentality to harm preventable by care appropriate to the operation of such instrumentality."

DELIVERY OF NEGOTIABLE PAPER

BY M. MARVIN BERGER
MEMBER NEW YORK BAR

HERETOFORE, we have discussed the qualities which enable a note, dratt or check to pass from hand to hand free from the defenses available to prior parties. The present article describes the actual method by which an instrument passes from hand to hand.

The methods of transfer of a negotiable instrument from one person to another are delivery and indorsement. In either case, where the instrument is transferred from one person to another in such a manner as to make the transferee the holder, the method of transfer is known as negotiation. Negotiation is the final step necessary to make a person a holder in due course (as defined in my article of June 30), the other requirements being a properly drawn instrument and certain qualifications on the part of the transferee.

An instrument, when it is payable to bearer, is negotiated by delivery; when payable to the order of a person, it is negotiated by that person's indorsement plus delivery of the instrument by him. The indorsement takes the form of the signature of the indorser on the instrument (usually on the back) with or without additional writing. There are several forms of endorsement and an understanding of the use of each is important. They are:

1. **Indorsement in Blank:** This form of indorsement consists simply of the signature of a person upon the instrument. For example, upon a note payable to the the order of John Smith, the signature of John Smith on the back is a blank indorsement. By such an indorsement, the instrument is in effect made payable to bearer for the purposes of further negotiation, for it can then be transferred from one person to another by delivery alone without the necessity of further indorsement.

2. **Special Indorsement:** In this form of indorsement, the person to whom or to whose order the instrument is to be payable is named and it becomes necessary for that indorsee to indorse the instrument before it can be further negotiated. This form of indorsement reads: "Pay to John Brown" or "Pay to the order of John Brown," in each case followed by the indorser's signature.

3. **Restrictive Indorsement:** This form of indorsement is used to prevent an instrument from being further negotiated. For example, the indorsements "Pay to John Smith Only," or, where the instrument is to be given to a bank for collection, "For Deposit," or "For Collection," are restrictive indorsements and prevent further circulation of the instrument.

4. **Qualified Indorsement:** This form is used by the indorser to negotiate an instrument without causing the indorser to incur any liability as such. It may be made by adding after the indorser's signature, "Without Recourse," or by the use of a similar expression.

A person who becomes an indorser upon a negotiable instrument undertakes certain liabilities. For example, a person who negotiates an instrument by delivery or even by a qualified indorsement guarantees (1) that the instrument is genuine, (2) that he has good title to it, (3) that all prior parties were legally capable of making and receiving the instrument, (4) that he has no knowledge of any fact which would impair the validity of the instrument or make it valueless.

These guarantees are extended to every subsequent indorser of the instrument, except that where the negotiation is by delivery only the guarantees extend in favor of no holder other than the immediate transferee. And so where John Smith indorses an instrument in blank and delivers it to James Brown, who in turn delivers it to John Doe, Smith's guarantees run only in favor of Brown and do not extend to Doe.

In addition to the above warranties, an indorser who indorses without qualification also warrants that at the time of his indorsement the instrument was valid, and that when the instrument is duly presented, it will be accepted or paid or both as the case may be and that if it is not paid or accepted, that on being given proper notice, he will pay the amount of the instrument to the holder or to any indorser whose indorsement follows his and who has been compelled to pay it.

In other words, the indorser who does not qualify his indorsement, guarantees that if the instrument is not paid by any of the prior parties and that if he is given notice of that fact, he will make good. It is important to remember in this connection that if the holder of an instrument extends the time of payment without the consent of the indorsees, the indorsees will not be liable unless the maker expressly reserves his right against the indorsees.

STATUS OF HOLDER OF NOTE

A VERY important point of the law with respect to notes is that the holder of a negotiable note which is not due generally is not affected by any agreement made between the original holder of the note and debtor, unless the facts of this agreement are brought to the present holder's attention as by writing on the note or by verbal information given to the present holder before he acquires possession of the note.

On the other hand, various courts have held that the holder of an *overdue* negotiable note takes it subject to *all* agreements and defenses between the original holder and the debtor. In other words, the fact that a note is in circulation after its maturity is of itself sufficient to put a purchaser upon inquiry. Should he take it under such circumstances he never acquires a better title than the person from whom he purchased it, and he is not a holder "in due course" but he is subject to all defenses which may have been available against the the seller of the note.

CASE

For instance, in Amite Bank v. Standard (149 So. 532, New Orleans, La.) it was shown that a person issued a negotiable note payable six months thereafter. After the six-months period had expired another person became the holder of the note and litigation developed over the question whether the present holder of the note held it subject to private agreements between the original holder and the debtor. In holding that the last holder was not one "in due course," the court said:

DECISION

"The holder in due course, of a negotiable instrument, that is complete and regular upon its face, is one who has taken the instrument *before* its maturity."

TO SUPPLY TOOLS EMPLOYER'S DUTY

THE LAW is well established that a theatre owner is bound to furnish his employes with reasonably safe

appliances to perform the work required of them, and also to keep such equipment in safe condition by ordinary inspection from time to time. However, this rule of the law is applicable only with respect to complicated equipment which the courts may recognize as being naturally dangerous to employes using them. In other words, a theatre owner is not bound to exercise ordinary care to maintain simple tools in safe condition.

For example, in Kelley v. Brown (247 N. W. 900, Benton Harbor, Mich.) it was shown that an employer supplied his employe with a small step-ladder. One day the ladder broke and the employe fell, seriously injuring himself. He filed suit against his employer to recover damages contending that the latter was negligent in failing to inspect and repair the ladder.

However, since a step-ladder is classified as a simple tool, the lower court refused to hold the employer liable and the higher Court sustained the verdict.

POWERS OF CORPORATION

THE COURTS take notice of the fact that a corporation receives many special privileges and franchises, and holds them subject to the laws of the state and the limitations of its charter. In other words, a corporation can make no contract not authorized by its charter. Its rights to act as a corporation are only preserved to it so long as it obeys the laws of its creation.

Another important point of the law is that the legislature may investigate contracts of a corporation and find out whether it has exceeded its powers. This is true because it would be a strange anomaly to hold that a state, having chartered a corporation to make use of certain franchises, could not, in the exercise of its sovereignty, inquire how these franchises had been employed and whether they had been abused, and demand the production of the corporate books and papers for that purpose.

Therefore, in all legal controversies involving a corporation, the state or municipal officials may demand that books of the corporation shall be delivered at a specified place for the purpose of examination. Also, a command by the proper state or municipal official that the books of the corporation shall be delivered up for inspection and examination is in effect a command to those who are officially responsible for the conduct of its affairs. Moreover, a subpoena directed to a corporation or its officers, and requiring the production of books, records, or papers of the corporation, *does not,* when the subpoena is suitably specific and properly limited in its scope, violate the unreasonable search and seizure provision of the Fourth Amendment to the Federal Constitution which specifies that: "The right of the people to be secure in their persons, houses, papers and effects, against unreasonable searches and seizures, shall not be violated; and no warrant shall issue without probable cause, supported by affidavit, particularly describing the place to be searched, and the persons or things to be seized."

On the other hand, a subpoena need not be obeyed unless the particular books, records, or papers to be produced shall be clearly specified. In other words, a demand in general terms for all, or even a substantial part, of the records or documents of a corporation is not sufficient and the corporation officials will not be liable for failure to obey a subpoena of this nature.

CASE

For illustration, in the recent case of People v. Reynolds (182 N. E. 754, Chicago, Ill.), it was disclosed that the Illinois state's attorney filed in the criminal court a petition in which he alleged that the grand jury was investigating the activities of the Moving Picture Operators' Union, Local No. 110; that members of the union informed him that its officers had issued many permits to non-members authorizing them to operate moving picture machines upon their promises to pay the union 10 per cent. of their weekly wages; that the money collected from the holders of such permits had not been paid to the union but had been used by the officers for their personal benefit. The state's attorney further alleged that in order fully to investigate the charges made by members of the union, it was necessary to examine the books and records of the organization, and that if the facts charged were true they showed an embezzlement of the union's funds. A subpoena was issued requiring the union to produce before the grand jury

(*Continued on page 29*)

CHECKING YOUR LIGHTING: A SERIES OF FORMS

Theatre lighting needs methodical, regular checking, at short intervals to make sure that proper functioning is maintained, and at longer periods, to determine whether the equipment is still effiicent and in keeping with high standards of appearance and safety. Forms which can be easily copied on a typewriter that not only provide space for a report, but guide the manager or person making the inspection, have been prepared by the Engineering Department of General Electric. They cover every division of the theatre. One for each will be carried in this series. The first, for the front as viewed from distant points, appears below:

FRONT

As viewed from distant points

ITEM	CONDITION FOUND	SUGGESTIONS
1. Bright Enough ?		Brightness may be increased by increasing lamp wattages or by using additional lamp displays. See No. 5.
2. Contrasts with Competing Displays?		Select some of the colors or tints different from surrounding lighting.
3. Effective Motion?		"On and off" and "flowing" border add to effectiveness and reduce cost. New G.E. Sign Controller is especially effective.
4. Letters Blurred?		Letters may be too small in size. Too high wattage in dark locations causes blurring. Letter Height (Ft.) = Maximum Viewing Distance (Ft.) / 500
5. Front Appears Inconspicuous?		The addition of luminous elements, pylons, or panels, will give the effect of increased size and add distinction.

MODERN PROJECTION

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A PROJECTION SUPPLY RECORD FORM

By AARON NADEL

A simple system devised to give the manager and projectionist accurate operating data. Form appears on page 16

ACCURATE RECORD of the performance of all replaceable parts of projection room apparatus is invaluable to any theatre as a help to economical and satisfactory purchasing. It is almost equally valuable to manufacturers who supply theatre parts, since the information it furnishes will enable them to meet the needs of the user much more closely than otherwise would be possible.

The form illustrated should give very little trouble to any projectionist. Whenever new supplies are received by the projection room, and tested and put away, suitable entries are made in the three left-hand columns of this form. These add only about a minute's work to the job of receiving, testing and storing supplies.

Whenever any part is removed from service for any reason it may be laid aside until near, or just after, the end of the show. Then one entry, referring to the new part which replaced it, is made in the "Date Installed" column. Next the data concerning the part removed is added to the six right-hand columns, a process requiring perhaps a minute for each part, and carried out with the help of a "calendar form" described below. When one page of the record form is completely filled, perhaps once in six months or once a year, the summary and averages at the bottom are figured and recorded, requiring certainly less than five minutes.

With all necessary care and attention, this form should not need more than 15 minutes of the projectionist's time for every month it is used.

A small loose-leaf folder suitable for this form, together with a supply of perforated pages, can be bought in any ten-cent store. One page should be prepared per the accompanying diagram for each item of supply in the projection room. In the case of a single theatre the manager's stenographer can type up as many forms as will normally be necessary, in half an hour's time. In the case of a chain of several theatres the real dollar-and-cents value of accurate records will far more than justify the cost of a rubber stamp made up along these lines.

At top left, "Type of Item" should be filled in with the name of the item—exciting lamp, rectifier tube, amplifier tube, B-battery, or whatever it may be, together with the manufacturer's *type* number. For example, "Rectifier tube, type 281."

The name of the manufacturer follows. Whenever more than one make of the same item is used a separate page is provided for each—one of the most valuable functions of a form like this is the comparison it affords between the products of different manufacturers, enabling the theatre to determine infallibly which maker gives most value per dollar. "Price of Item" is included to the right for reference of the projectionist in filling in this form, but because prices change a "Cost of Item" column is added below.

THEATRE SERIAL NUMBER

It is the practice in many theatres to add to each item of supply a small gummed label carrying some of the information which this chart calls for, but the practice has two disadvantages. One is that the labels become lost, or illegible because they discolor with heat; and the second that information scattered in that way is not readily available for statistical summaries.

For the purpose of this chart every item of supply reaching the projection room should be given a serial number. Manufacturers sometimes number their equipment serially—if they did it always, theatre numbers would not be needed, but the practice is unfortunately followed in a very haphazard way. The theatre must therefore supply its own serial numbers, by gummed label, which is uncertain, or by means of india ink, which is permanent and withstands heat. India ink can be bought in any ten-cent store.

FACTORY SERIAL NUMBER

In case claims for credit are in order because of exceptionally short life or other defect, the manufacturer before honoring such claims may want to know the serial number of the part involved, assuming he has provided a serial number. For this reason wherever a serial number exists, a record must be made of it.

TESTED O. K. BY

It is careless and dangerous to stock spare parts unless they have been tested. They may have been shipped in defective condition, or damaged in shipment. The theatre that puts parts away for future use without testing them may call on the same parts sometime in an emergency and find they are not useable. A chart showing testing methods was printed in these pages some months ago. In this present chart, the projectionist who tests a supply of spares vouches for each of the items tested with his initials.

RUNNING INVENTORY

This form provides a running inventory that tells at a glance exactly how many spares of each item are available. The running inventory is provided by the two columns to the left of the triple line.

For example, is another order of exciting lamps needed? The theatre serial number column tells how many have been received and numbered, and the test column shows how many were found fit for use. The "Date Installed" column shows how many have been put into use. The rest are available; if they aren't found in the spare parts cabinet there is a "leak" somewhere. A single glance should tell how many items are listed in column 3 but not in column 4.

To complete this running inventory, it is necessary to keep all the pages in strictly alphabetical and numerical order, according to the name of the item and the *type* number given to it by the manufacturer. Then, after checking one page of any item for inventory purposes, it is only necessary to

turn to the following pages and see if there are any additional supplies of the same item, by a different manufacturer.

NATURE OF USE

In some sound systems the same type of tube can be used either as a rectifier or as an amplifier, and there are other examples of double use for the same piece of equipment. It is advisable to know just how any part is used; it may be found that the tube of Manufacturer A gives best service as a rectifier while the same type tube supplied by Manufacturer B is the most desirable to use as an amplifier. Moreover, information of this kind if transmitted to the manufacturer may result in improvement of his product.

REASON REMOVED

Very similar considerations apply to this column of information. Let us say a manufacturer offers to guarantee his tubes against burning out. It is not possible to determine the value of such a guarantee, or whether it has any value at all, unless the theatre knows whether such tubes do burn out, or merely become useless because they grow "weak"—loss of space current. A great many of the items of supply used in the projection room need replacement for more than one reason. The theatre that knows which type of failure is most common, in the case of any particular item, is in the best position to buy its supplies intelligently and at the lowest *net* cost.

HOURS USED

This is perhaps the most important single item on the chart. If you don't know how long your parts last you don't know how much you're paying for them. Price alone means nothing.

The "Hours Used" column must be filled in *accurately* if it is really to mean anything, but in most theatres the projectionist in charge offers a rough guess. Very often the manufacturer disputes such rough guesses, and hesitates to honor claims for credit that are based upon them. There is no necessity for any such trouble. It is extremely easy to keep a sufficiently accurate record of the number of hours any part is in actual use.

CALENDAR FORM

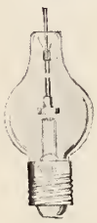
The only equipment needed for keeping such record is a reasonably large wall calendar, the leaves of which can be turned back rather than torn off.

On January 1, supposing the theatre will run that day for 12 hours, the chief projectionist writes in the square for January 1 the number 12. Next day the theatre is to run 8 hours, and before starting his show that day he writes in the square for January 2 the number 20—12 plus 8. Before the show starts January 3 an appropriate figure is written in the square for that day, being 20 plus whatever number of hours the theatre will operate on January 3. This takes less than one second of the projectionist's time every day of the year.

Say that on March 20, at which time the calendar reads 850 hours, an exciting lamp is removed from service. The theatre

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Type of Item..... Name of Manufacturer..... Price of Item, $.....

Theatre Serial Number	Manufacturer's Serial Number	Tested O.K. By	Date Installed	Nature of Use	Date Removed	Reason Removed	Hours Used	Cost of Item	Cost Per Hour

Summary	Av. Hours Life	Av. Cost Per Hour
Number of items.....removed for reason.....		
Number of items.....removed for reason.....		
Number of items.....removed for reason.....		
Number of items.....removed for reason.....		

N.B.—This form is used with the help of a calendar form described in the accompanying text.

serial number written on it with India Ink is checked back against the loose-leaf page for exciting lamps in the Supply Record Form. This form shows the lamp was installed February 18th. Now the calendar shows 630 hours for February 18. Therefore this lamp was in service 850 minus 630, or 220 hours.

But this was an exciting lamp, used on one projector only. If it is the custom in that theatre to turn out one lamp while the opposite projector is running 220 must be cut in half. The lamp was used only 110 hours, and perhaps a claim should be filed against the manufacturer.

This method does not take into account those periods of preparation for changeover when both exciting lamps are lit (on some systems), and it has other *small* inaccuracies. But as compared with the rough guess of the projectionist, which is the only information available today in most theatres, it provides a very highly accurate check of useful life.

COST PER HOUR

This column provides the real indication of which manufacturer's wares are truly the cheapest to use. The figures set down under "Cost of Item" are divided by the figures set down under "Hours Used," and the result is the "Cost per Hour."

DOUBLE USE

Sometimes a part is removed from use temporarily, and kept in stock to be installed again later on. When this is done at all often suitable provision must be made for it in this form, if the statistics furnished are to be accurate. It is not a common practice, but those theatres that make much use of it should leave an extra line between one item and the next. Separate entries should be made for each use of the item, except in the "Cost per Hour" column, which gives the total result for the full life of the part in question.

AVERAGE HOURS LIFE

This figure is obtained by adding all the items on the page, and by adding up the "Hours Used" column. Divide the hours used by the total number of items to obtain the average life. This information is useful in dealing with manufacturers and their salesmen, and proper representations based on the information it contains may result in a better product or a lower charge.

AVERAGE COST PER HOUR

This figure is obtained by adding the "Cost per Hour" column and dividing it by the number of items. Products and prices of different suppliers must be judged in the light this information provides. No other decision is either definite or fair.

SUMMARY

The "Reason for Removal" column is summarized in this space. The importance of this information is described above. An accurate statistical summary of it enables the theatre to secure the most advantageous form of manufacturer's guarantee, as well as giving the manufacturer information that will permit better service.

PERMANENT RECORD

The binder containing these forms will normally be found in the projection room, available to the projectionist whenever supplies are received or parts changed. It can readily be sent to the manager's office to serve in conversation with salesmen, or in making out orders for supplies. When any page is filled up it may be filed.

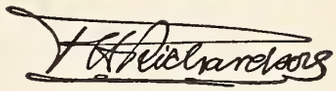
One of these pages contains the complete record of any item of supply (except carbons) for many months at least, and in the case of a large number of items, for years. Where records over a longer period of time are desired a blank page of the same form may be used. The averages of several pages may be written in the spaces marked "Average Hours Life" and "Average Cost per Hour," with a notation in the blank body of the form that this information covers so many pages of record reaching from this to this date. The summarized "Reasons for Removal" may be treated in the same way.

Sometimes supplies are obtained under a blanket contract that provides for all replacements necessary at a fixed covering charge per week, month or year. Sometimes supplies are bought piecemeal. The record form here shown makes it possible, if each method is used for a set period of time, to determine quite accurately which of the two is the more advantageous to a theatre that is in a position to use either.

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •





FILM DAMAGE CAUSES: SOME FACTS AND FIGURES

AMAZING FACTS very often are right in front of our eyes, but we know nothing about them until we get dallying with figures. Years ago when I was an inspector for the Nicholas Powers Company, I lived 8 miles from the factory. One morning on the way down town it occured to me that I was subwaying 16 miles, 6 days a week, or 6 times 16 equals 96 miles per week. Well, I'll be ——! Let's see: 96 times 52 equals 4,992 miles I was riding in a subway each year, just while going to and from work! To San Francisco and two-thirds of the way back in a subway every year, paying, incidentally, $31.20 for the ride. Gosh!

Recently in a conversation I got started off on another interesting string of figures. Assuming the average number of hours of operation to be 52 per theatre per week, and the average working time of each projector to be half of that, or 26 hours, and knowing film is now run at the rate of 90 feet per minute, or 90 times 60 equals 5,400 feet of film per hour, we find that an average of 5,400 times 26, or 140,000 feet of film, passes through each projector each week, or approximately 7 million feet per year, which means handling 7,000 one-thousand foot reels per year. Didn't think you were threading in and rewinding about 14,000 reels of film in your two projectors a year, did you?

And now let us get down to some even more interesting figures: If we assume that the average print gets 40 bookings, or 200 runs, it means that each projector will retire 7,000 divided by 200, or 35 prints per year, and if we put the value at $20 per print, the value of the prints so retired by each working projector would be 35 times $20, or $700. In other words, so far as the above figures may be accepted as correct, each projector, take 'em as they come, will, as its average, retire 35 prints, or $700 worth of film, each year.

Now there can be no manner of doubt that with projectors kept in first-class condition and adjustment, and with rewinder and other recognized abuses eliminated, films may be projected at least these 200 times and still be in excellent condition. This is not true of them now. It is not wear but abusive treatment that damages film. Granted there is a certain amount of normal wear, still it is too slight to be appreciable within, say, at the very least, 500 projections, if avoidable abuses be eliminated.

And what are the avoidable abuses? Well, insofar as concerns those which lower the useful life of film, they may be roughly divided into five classes, as follows:

First: Those inflicted by reason of carelessness in shipping, due to (a) overloading of reels, and (b) carelessness in packing.

Second: Abuses perpetrated at the rewinder, chiefly by high-speed rewinding with rewinder units out of line with each other, plus crooked reels.

Third: Worn projector parts, particularly as pertains to sprockets, especially the intermittent sprocket.

Fourth: Projector parts not kept in proper adjustment, especially as concerns gate and takeup tension and sprocket idlers.

Fifth: Failure of the projectionist to keep the film track through the projector clean insofar as has to do with emulsion deposits, or a laboratory treatment of the film that removes the causes of such deposits.

Considering these various items in their order, shipping damage is nearly wholly avoidable. It is due entirely to causes already named. If a reel be overloaded it may be reasonably presumed—is, in fact, almost a certainty—that damage will occur only to the footage involved in the overload. This footage will almost certainly loosen up and may, due to rough handling in transit, which there is no possible way of stopping, cause the film bands to come off and the film uncoil around the other reels, in which condition it certainly is susceptible to, and will probably receive, damage. When such damage occurs, the exchange manager has no legitimate right to offer objections except to the studio cutting and editing department for overloading the reel.

Shipping damages also occur by reason of the reels or their containers not being packed into the case solidly. There must be no chance for movement at all, since movement of the film or reel containers in the shipping case adds greatly to the possibility of the film itself becoming jarred loose and moving around, at least in its first footage, in the container; also, if the end does jar loose, the whole film roll may, and very likely will, loosen up, and the sliding of film layers upon each other will produce minute scratches, which, while small, will add materially to the rapidity with which the film will accumulate visible dirt and thereby lose its satisfactory screening condition. Moreover, if the roll becomes very loose in shipment, it is not at all unlikely that upon receipt of it the projectionist will "pull down" to tighten the roll, and we all know what that does to film in the way of scratch marks.

As to abuses perpetrated in the process of rewinding, I have set them forth so often that here they will be only briefly mentioned. First, using rewinder units out of line with each other we should all know that, especially at high rewinding speed, the film will be raised up on one side by

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

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impact with the reel edges, very often sufficiently to cause or permit the reel edge to scrape the sound track, whereupon, forever after that rewinding will be in evidence to audiences in the form of sound noise. Rewinding with too little tail reel tension results in a loose roll, which the average projectionist will "pull down," inflicting scratches a-plenty in the process.

Fast rewinding is a projectional crime. It is utterly without legitimate reason or excuse. Six minutes to the 1,000 feet should be the limit of rewinding speed permitted. Any projectionist caught with his rewinder units out of line should be reprimanded sharply for a first offense and penalized for a second.

The third item is worn projector parts, which is certainly utterly without excuse. It is amazing how many theatre managers either permit the use of worn projector parts (in this case mostly sprockets), or compel their use by refusing to provide new ones until long after those in use have passed their limit of real usefulness. This is especially injurious to film where the gate or take-up tension is excessive, which is true in amazing numbers of cases.

The fourth item is one that does a huge percentage of film damage. The intermittent sprocket must pull the film down across the aperture intermittently 24 times a second. Meaning that the film is standing dead still 24 times a second. One-fourth of this one twenty-fourth of a second the film moves one frame, or three-quarters of an inch, and then stands still the other three-quarters of a second. From a dead stop the film is put into motion at a speed rate of 4 times 90, or 360 feet per minute, and does this against the breaking pressure of the tension shoes. It requires no large mental ability to understand that amount of added strain upon the film and intermittent sprocket teeth imposed, under such a condition by each bit of unnecessary pressure exerted by the tension shoes. Yet how many projectionists make any intelligent test of the breaking power of their projector tension shoes? Common sense tells us that unnecessary tension not only adds huge strain (huge when the delicate texture of the sprocket hole edges are considered) to the edges of the sprocket holes and to the intermittent sprocket teeth. This strain is evidenced by the rapidity with which the very finest steel sprocket tooth is worn away. The injury to film is progressively bad as intermittent sprocket teeth become worn. Excessive takeup tension is very bad, especially if the holdback sprocket teeth be much worn. Too great a tension in the upper magazine will also cause the upper sprocket teeth to tear the sprocket holes and will split the sides of the film in its latter footage, especially where a reel with a 2-inch hub is used.

In addition to all this unnecessary damage caused by lack of proper adjustment of projector parts, there is the failure to keep the sprocket idlers in proper adjustment, which causes film to climb the sprocket, with resultant tooth indentations in the film, and perhaps a bad tear besides.

Damage in the form of scratch marks, caused by item No. 5, is not always avoidable when running green prints upon which the emulsion has not yet had time to dry thoroughly. There are proven laboratory treatments of new film, used by some of the producers, that prevents this damage. Where film has not been so treated by the laboratory, care in the matter of frequent inspection of the film track will prevent many long scratches in the film.

From this we see that by no manner of means all film damage has its seat in worn projector parts, but nevertheless worn projector parts unquestionably are responsible for much of it. Also, the estimate of $700 of film retirement per year can be allocated to each projector in use seems well within the facts, and most surely this film would be in much better condition were the projectors kept in good repair and in proper adjustment, and the rewinding evil eliminated, which is all very easy of accomplishment.

Film damage inflicted in shipment, which occurs mostly only to the first part of the reel, would be lowered by fully 90%, with proper reels, shipping cases and care, and films would run almost indefinitely with satisfactory screen results to audiences. This is far from the present conditions in the average subsequent-run theatre that uses film from 90 days after release to the end of the booking life of a subject.

NEW MODEL PROJECTOR

DATA HAS JUST been forwarded to me by The Enterprise Optical Manufacturing Company of Chicago, covering their latest development, to be known as the "Model H-U Motiograph DeLuxe Mechanism." While it is true I have not as yet been able to examine the actual development personally, I believe it quite safe to say it will, without doubt, be well up to the high mark that company has set and maintained in the past.

From the data supplied I gather that the mechanism of the new model is essentially the same as that of the Model H mechanism which has been in successful use ever since 1928. The principal feature of the new model is the fact that it is adaptable to all modern types of soundheads in that it may be installed with all of them without either any alteration of the soundhead itself, or any alteration in the method of driving the mechanism from the soundhead.

All this, the data submitted explains, is accomplished by providing a new type of mechanism base casting which same provides means by which the projector mechanism may be mounted with the different soundheads through the same mounting holes and using the same mounting screws



New Motiograph head.

as used for other types of mechanisms. Naturally enough, since the mechanism may be mounted with any soundhead, it will be adaptable to all types of projector stands to which the soundheads are themselves adaptable.

The method of driving the mechanism and taking care of proper gear ratio between soundhead and mechanism is handled in a rather unique manner by employing the same type of gear unit supplied by the soundhead manufacturer, and conveying the driving power from this gear unit to the mechanism through a form of silent chain which the manufacturer tells me is a new development especially designed for application to the work in hand. The manufacturer claims that the chain has a fully equal, if not indeed a longer life, than gears would have, with the added advantage of tending to absorb gear and mechanism vibrations, thus preventing them from being transmitted to the soundhead. The new model is equipped with all proper fittings and guards, so that a neat and perfect installation can be made.

In addition to thus making Motiograph available for use with all the many and various types of sound equipment, need for which I stressed in an article awhile back, I am told that several improvements have been made in the projector mechanism itself that are of particular interest to projectionists. The film gate has been equipped with a new friction device which holds the gate in open position while threading the mechanism. It consists of a slide link and tension device, so designed that while the gate is held open, it may be pulled shut when threading is finished without the slightest inconvenience. A feature of this improvement that will be appreciated by projectionists is that the tension of friction may be increased for a heavy projection angle, which of course means a heavy tilt

CORRECTION

In presenting the very helpful suggestions contributed by Richard L. Moss, under the title, "How I've Cut My Light Bills," in the June 2d issue of BETTER THEATRES *we were guilty of a typographical error which made Mr. Moss's name read Ross. Mr. Moss was then identified as the manager of the United Artists theatre in Long Beach, Cal. He has since removed to San Diego, where he is manager of the California.*

to the door, with consequent increased tendency to close.

Aside from this, the improvements include extra-length replaceable shaft bearing bushings, which of course means increased length of life for both of them and the shaft; also, extra strengthening links for the toggle gear casting.

I am advised that all the basic features of the Model H mechanism have been retained. These, as you may remember, include the double-bearing intermittent movement with ball bearing end thrust, hardened and ground star and cam, and hardened intermittent sprocket; also, the micrometer lens focusing device and the improved lens holder, horizontal-cylindrical shutter, etc.

Judging from the data submitted, plus my knowledge of past performances of The Enterprise Optical Manufacturing Company, it seems that the new model is a well designed, well constructed job, cleverly worked out to give the Motiograph mechanism the ability to hook up with all the various soundheads now on the market.

DEMANDS CHANGE IN REEL LENGTH

DANIEL S. MARKOWITZ of the Western Amusement Company of San Francisco, writes, "Your article in BETTER THEATRES, June 30 issue, prompts me to write. I have been in the theatre end of things as manager, owner and as projectionist and have through three years past tried to bring to the attention of producers the folly of retaining the old 10-inch reels, directing attention to the expense incurred in so doing. I am well pleased that at last someone else is rooting for the 2,000-foot reel, which all modern projector magazines will accommodate.

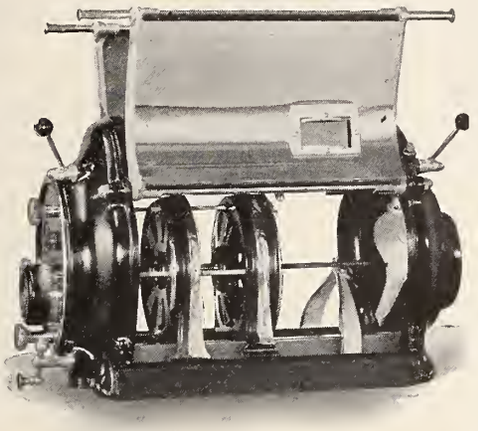
"The saving in film alone should amount to a very respectable amount per year. Then, too, there would be a very considerable saving in labor. For one thing, each exchange inspector must now handle from six to ten reels per production, whereas with the 2,000-footers, from three to five would be the limit. This saving in inconvenience and labor would be felt all the way through.

"I fully realize the cost of making the change in film vaults, shipping cases, etc., but am able to cypher out the fact that in the end the saving in labor, raw stock and time would more than offset the initial cost incident to making the change.

"I most sincerely trust that projectionists will hammer away through your department in BETTER THEATRES and in MOTION PICTURE HERALD until the change is brought about. I also hope the powers-that-be will see the light at the earliest possible moment."

INTERMITTENT SPROCKET REPAIR

J. L. JONES of Little Rock, Ark., writes, "I am having an argument with my manager, who has agreed to abide by what you say. The question is: I claim, on authority of the Bluebook,



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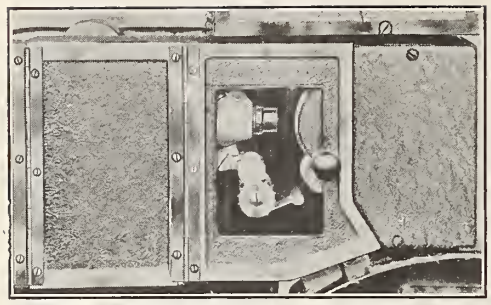
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that it is not in my place to install an intermittent sprocket. He says it is. Will you tell us?"

I hold it to be the duty of projectionists to make such repairs as they may reasonably be expected to make in the best way, though if such work must be done after regular projection hours they certainly are justly entitled to overtime for it at some reasonable rate.

Installing an intermittent sprocket, however, is a task requiring very careful and highly skillful work. It is not a job the average projectionist may reasonably be expected to accomplish in the best manner. It is a job he should not, in my opinion, undertake unless circumstances compel him to.

An intermittent sprocket is a thing that must function within at least 1/10,000 of an inch of absolutely true. If it does not, there will inevitably be movement of the picture on the screen. If it be a bit too tight and is forced on the shaft, the sprocket may and probably will be forced out of true. If it be too loose the result certainly will not be good, and it can hardly be expected that a shaft and hole made by different machines at different times and perhaps in different places will always fit to as minute a measurement as from 1/10,000 to 1/20,000 of an inch.

As a matter of fact, the fitting must usually be done by a very careful process of grinding. It therefore is my advice that each theatre carry in stock a spare intermittent movement, so that when a new sprocket is required, the spare may be installed and the one to be repaired mailed parcel post to the factory, where the job can be done right. In the end this sort of procedure will entail no very heavy expense, and too much depends upon an *absolutely right* intermittent for the manager to take chances.

A BAD CASE OF DISTORTION

RECENTLY during a short, very pleasant vacation in Maine, friend daughter stopped in Lewiston long enough to chat with Clarence A. Foley, projectionist at the Empire theatre of that city. Manager C. Kenneth was away that day, therefore she was unable to meet him.

The Empire is one of a chain of theatres operated by the Maine-New Hampshire Theatre Corporation. It is using two De-Forest sound equipments, 2,000 series, and two Simplex projectors equipped with Peerless light sources taking current from two rotary converters.

The projection room is of good proportions and seems well kept. The projection angle, however, is very bad. Friend daughter says she understands the projection room was on the lower balcony, but later was removed to as near Heaven as possible in order to utilize the space it had occupied for seats. It is strange that theatre managements so often do not realize the obvious fact that it is very possible by such procedure to secure a few more seats that may be filled at times, or even all the time, but also setting up a condition that keeps many other seats empty which would be filled were the screen results not so terribly distorted. Friend daughter tells me the projectors almost "stand on their noses," which of course does great damage to the beauty of the screen image, making everything not only tall in proportion to its width, but all vertical objects fantastically wide at the base. It is strange that so many managements cannot seem to realize what a grave error this is from the box office viewpoint.

It arises presumably from the fact that the income from those few seats is actually visible. It is a tangible thing that can be reckoned, whereas the loss to the box office due to damage to the picture cannot be thus actually seen. It is a matter for the application of common sense and reasoning.

PROJECTION SUGGESTIONS

GEORGE A. DELIS, managing director of the Palace theatre in Lockport, N. Y., makes the following suggestions. Some of them are not new, but at least here is a managing director who evidently realizes the value of projection and the fact that it is justly entitled to the attention of managers, and to some study as well. Mr. Delis says:

"In the matter of sound, projectionists should watch different sequences in features, short subjects and newsreels and pay close attention to places where a boost or reduction in volume might serve to improve the effect. This often occurs, as for example, where there are trains, airplanes, etc.

"The real projectionist—the man worth having on the job—will inspect all tubes and clean all lenses or reflectors daily. He will also pay very close attention to the light source, keep his batteries charged up, and in general be on the job, instead of trying to draw pay for loafing.

"The projectionist having brains and ability to use them can often add to the show by improvising effects for titles, etc. Often the effect of a fire scene may be enhanced by using red gelatine. For an air picture it is possible to work out a nice effect, provided there is an effect projector available, by cutting out a cardboard of the same diameter as the color wheel, then on its surface, tracing the outline of a tiny plane in three or four places near its outer diameter. Cut them out. In another piece of cardboard as square as the diameter of the other, cut a piece out at the top and so place it that the planes will only show at the top of the screen. Place about fifteen feet of opaque film ahead of the main title. Start projector and bring fader up to produce sound of plane while effect projector is in action. Cut the effect as the main title comes on."

ON THE A.C. EXCITER LAMP

THE FOLLOWING communication is published without comment, and I request that projectionists who have used a. c. at the exciter lamp make report

as to their experience. After all, it is you men who use the lamps. If you say they give good results—results essentially equal to that of the d. c. lamps—that settles it. So come across with your verdict, please. The letter is from the S. O. S. Corporation of New York City. It reads:

"Dear Mr. Richardson: Regarding your answer to Mr. R. J. Castelli's letter May 5 issue of BETTER THEATRES, I felt that it was about time various trade authorities like yourselves should recognize that a. c. exciter lamps have been in general use for the past three or four years with great success. As a matter of fact, every sound equipment manufacturer, except Western Electric (who have now swung to rectified d.c.), have now several or all their models arranged for a. c. exciter lamp supply. S. O. S. equipment is so designed that either one, or both, are optional. In the case of the combination a.c.-d.c., a change-over switch is so arranged that the projectionist may use either, giving him an emergency system. The following comments on your letter to Mr. Castelli from our engineering department may be of interest to your readers:

"Whether a battery charger can be made to serve for exciter supply depends largely upon the design of the charger, since most chargers are made to deliver a 'tapering charge,' which means that the output is not constant. The more nearly a given battery charger comes to approximately the design of a good full-wave Tungar type rectifier with a constant output, the better will be the results obtained.

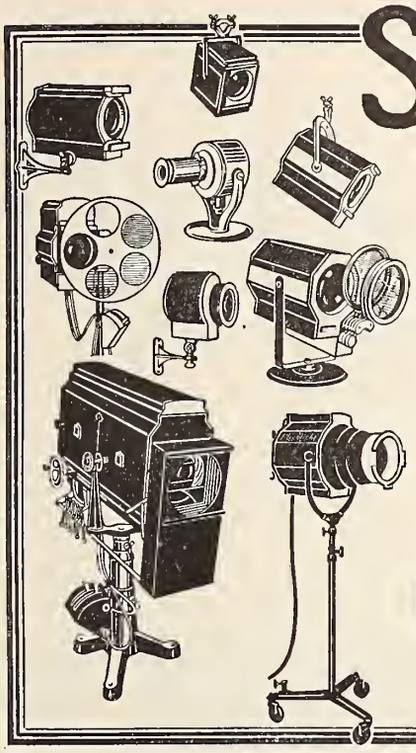
"Your more general objection to the use of any battery substitute for exciter lamp supply is answered by the argument that the new exciter lamps are designed with such thermal lag as to allow satisfactory a. c. operation, and therefore d. c. operation (with rectified d. c.), even with some a. c. ripple present, should give even better results.

"It is true that using an a. c.-operated exciter lamp with no film in the projector will cause a 120-cycle hum in the sound system. However, during silent or low-volume portions of the sound track the film is opaque and does not pass the exciter lamp beam. Conversely, most light passes through the film at the very loudest portions of the sound track recording. Therefore, the 120-cycle note is always in such low ratio to the sound output as to be practically inaudible. A more obvious slant on this subject is that practically no new installations require battery operation of the exciter lamps."

FIGURING PROJECTION LIGHT REQUIREMENTS

FROM THE Frankel Enterprises of Cincinnati, Ohio, comes an inquiry which I believe should be answered publicly, as there seems to still be considerable lack of understanding on the points involved. Here is the matter as set before me:

"Dear Mr. Richardson: We are rebuilding a theatre in Newport, Ky., and would appreciate your advice as to proper



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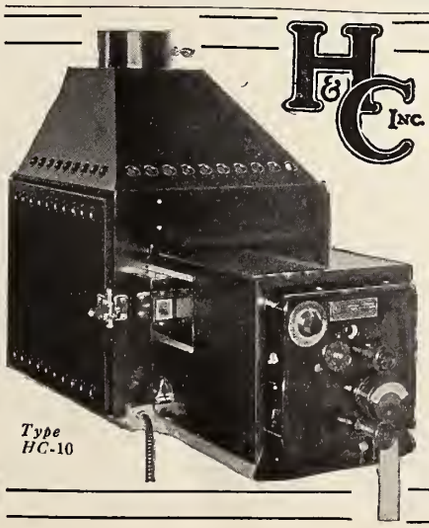
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projection equipment. The auditorium is 50 feet wide at the rear for a distance of 65 feet. It then broadens to 100 feet and continues 65 feet to the stage. We propose placing the screen 15 feet back from the proscenium opening, which would give a 145-foot projection distance.

"It has been recommended that we use a new style a. c. light source and a screen measuring 17x23 feet. However, some have discouraged the use of the new a. c. arc in a house this size, and advise us to install a new type d. c. lamp.

"We would appreciate your opinion as to the type of light source best fitted to our needs; also, as to the size of picture and any other helpful information you may see fit to supply."

In selecting a light source it is first necessary to fix upon the picture dimension requirements and the type of screen the conditions call for; namely, specular, semi-diffuse, or broadly diffusing, which latter has to do with shape of seating space.

Your theatre is wide at its front—much wider than can be used for seating space. A broadly diffusing screen is therefore essential to good results from the front side seats. (For detailed explanation see page 222 to 225 of the Bluebook of Projection, if you have one. It would require too much space to set it all forth here.)

As to picture size, it depends upon brilliancy of illumination and maximum viewing distance—distance from screen to rear rows of seats. Broadly, I would say that a well illuminated 18-foot picture is ample in size in any theatre having a maximum viewing distance of not more than 125 feet. If the viewing distance extends to 150 feet, then perhaps a 20-foot picture would be more desirable. Under your conditions I would not consider a 23-foot-wide picture. Even were it possibly just a little more pleasing (a matter of doubt) for those in the rear seats, it would be much less pleasing to those in the front of the house. Whoever has advised the 23-foot picture seemingly lacks competent understanding of the problems involved.

And now as to the light source: An attempt to illuminate a 23-foot picture adequately for a 100 to 125-foot viewing distance with a new type a. c. arc is absurd, as also is even the suggestion that a new type d. c. arc be installed. These light sources are both excellent in their respective fields, but not under the conditions you describe, though with picture size reduced to 18 feet the new type d. c. might be entirely successful for you. However, the advocates of the light source in question should be willing to guarantee a reading of not less than twelve foot-candles at the center of the screen. That would be none too much when we consider that screen and everything would then be new and at maximum power. Twelve foot-candles at installation would probably mean 10 or less in two months, and the reading should be made by photometer in the hands of a competent man of your own selection.

And now, going back a little, let us consider that with a light source of given power you will have a certain fixed amount of light available which light must be distributed over a certain number of square feet of screen surface. If you use a standard projector aperture and have an 18-foot wide picture, the surface to be illuminated will be 234 square feet, whereas with a picture 23 feet wide the area would be 299 square feet. It will therefore be seen that to illuminate the 23-footer equally as the 18-foot one, the light must of necessity be increased in a ratio as 234 is to 299.

In a theatre such as the one in question I personally would favor the projection of a picture certainly not to exceed 20 feet wide, and believe one 18 feet wide would really be better. Remember, visibility, within reasonable limits, is the product of size and power of illumination. A small, brilliantly illuminated picture may be much more visible as to details, and much more beautiful than a dim larger one.

I would favor the trial of one of the new type d. c. lamps with an 18-foot picture, with certain guarantees as to illumination as before suggested. If the 20-footer is preferred, then I would advocate the use of a high-power low-intensity lamp, or if brilliant illumination is demanded, perhaps a high-intensity reflector type lamp. True, such light sources are more expensive, both in first cost and cost of operation, but after all it is *results* that are of prime importance to the box office cash drawer, and a well illuminated screen is essential to good results, though do *not* indulge in over illumination. Fourteen foot-candles at screen center with new equipment and screen should result in from 10 to 12 a little later on, and that is very satisfactory.

I would appreciate comments on what has been said by both practical projectionists and lamp manufacturers. In what has been said I have "ground no man's axe," but set matters forth as I see them.

CLOSING LENS PORTS

FROM J. L. HOSKINS of St. Louis, Mo., comes this letter:

"I have four theatres in outlying small towns. Would appreciate an answer to this question: I have had a go-around with two sound engineers and want to know what is correct. I therefore apply to BETTER THEATRES, through you, for in all the years I have seldom found you to be far wrong on any point.

"The question is: Should the wall openings through which the picture is projected be covered with glass? Please supply full information, as I hope to be able to tell one of these engineer chaps where he gets off at, because he impresses me as entirely too cock-sure there is nothing he does not know."

Well, Friend Hoskins, I don't know what the sound engineer has told you, but evidently whatever it is he has not done so diplomatically. In other words, his words and manner have "riled" you, just as a few of those gentlemen have ruffled my own temper occasionally. Here is the low-down as I see it:

Observation ports, being necessarily of generous dimensions, they should for best effect be completely covered with optical glass and set at a vertical angle sufficient to prevent the projectionists' view from being obstructed by reflections from the surfaces of the glass.

Lens ports, however, are different. Proper procedure involves more than one thing. In many cases the matter is treated unintelligently. First of all, in constructing a projection room the lens port wall openings should be of generous dimensions —say, 12 to 14 inches square. The projectors (motion picture or stereo) should be set as close to the wall as may be, so that the light beam will have minimum dimensions at the wall.

When the projectors have been located and permanently anchored in place, a sheet of substantial thickness of fireproof, sound-absorbing material should be set into a suitable inset prepared in the opening at the outer edge of the wall, its outer surface flush with the wall surface. Set this temporarily in place, project the light beam on it, and with a pencil trace its outline thereon. Remove the sheet and cut the opening just a trifle larger than the beam outline, and anchor the sheet permanently in place. Next, repeat the operation at the inner edge of the wall, being careful, however, in case of a stereo, to use a slide with a full-sized mat for outlining the beam.

You thus have two sheets of sound-absorbing material, with an air space between which is the proper method of stopping down a lens port. The outer sheet will act as a baffle to sound. The opening will, if the lens be fairly close to the wall, be small. Under such an arrangement, unless there be seats quite close to the opening, it is extremely doubtful that enough sound will get through into the auditorium to cause appreciable annoyance, if any at all. In any event that point will be easily determined, and the fault remedied if found necessary after careful test, by installing a sheet of optical glass over the inner openings.

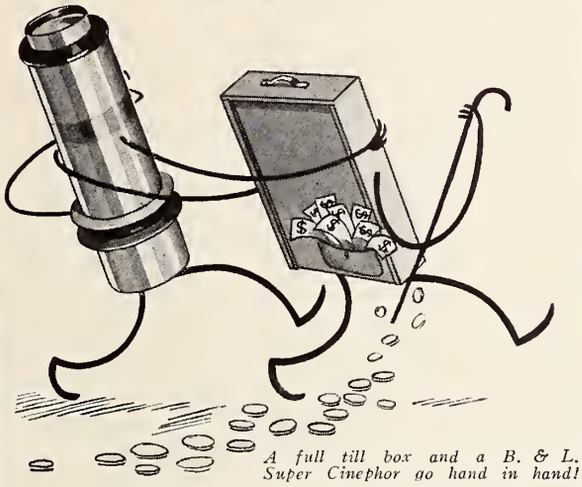
There, Mr. Exhibitor, that is the low-down on the whole subject. In my opinion a very large percentage of our theatres would have no real need (whatever need imagination and sound men might invent) for glass-covered lens ports were the procedure above set forth followed.

It is true, probably, that under some circumstances lens ports should be glass-covered, but don't accept that as a foregone conclusion for all theatres merely because some bell-wether has set up the fashion. I would be very willingly to wager a substantial sum that in a very large majority of theatres glass would be totally unnecessary were lens ports *properly* stopped down. However, don't overlook the "properly." It is highly important.

METALLIC FUSE FOR SHUTTERS

JOHN L. MATHEWSON of Milwaukee, Wis., asks, "May I ask you a question? I have had an argument and

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MAINTENANCE TABS

by J. T. Knight, Jr., offers the theatre owner and manager the help of an accredited engineer who has spent years in supervising the operation and maintenance of motion picture theatres.

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WRITE FOR FULL PARTICULARS

BALDOR ELECTRIC CO., St. Louis, Mo.

want your opinion. The question is: I long since concluded that the placing of a metal fuse up near the ceiling upon which the automatic closing of port shutters must depend for closing is a rather idiotic procedure. Will you discuss this matter in your *Comments,* which are almost without exception helpful, not only to projectionists but also to exhibitors and managers. May I also ask you what, in your opinion, is the best sound equipment on the market today?"

Yes, friend, you may ask that last question, but if I answered it by naming any particular equipment, I not only might be in error, but certainly would have to face a shower of verbal cobblestones. It is not the office of my department to give such advice. It would not be fair to do it, if for no other reason than that no man on earth could be quite certain which, everything considered, is the *best* equipment. Moreover, what might be best for one might not be best for another. And anyhow, we have today a very fair assortment of really excellent sound equipment.

As to the metallic fuse, you are perfectly right. The metallic fuse as applied to port fire shutter suspension in many places is just plain idiotic. No more mild term would fit. In many localities the authorities specify the use of a metallic fuse for shutter release, stipulating that it shall be placed as close to the ceiling as possible, on the theory that since hot air rises, it will be most effective at that point.

Let us examine into this piece of official "reasoning."

Were an open fire the thing under consideration they would probably be correct. However, where does a film fire usually occur? At the aperture of the projector, of course. Where does it go from there? To the upper magazine, provided it is not extinguished before it gets there. Is the upper magazine open? No, and it remains closed until the fire burns out, unless the projectionist has far less sense than we give him credit for. Is there any blaze or very much heat under such a condition? No! There is very little blaze and not very much heat, but there are oodles and gobs of smoke!

What, then, is the danger to audiences, and how is the ceiling fuse going to be affected? There is no *fire* danger to the audience, but there is a very great peril nevertheless, since if the fire shutters do not drop quickly, some excitable squarehead in the audience is likely to get a glimpse of the great billows of smoke, yelp "Fire!" and scare a lot of other people.

Either a port shutter fuse must act immediately a fire starts, or it has to all intents and purposes no value whatever. The port shutters should all drop within one second of the start of a blaze. With a film smoldering (billowing forth oceans of smoke, meanwhile) in a closed upper magazine, the ceiling metal fuse is not worth Adam, and I don't mean perhaps maybe, either!

The film fuse (see Bluebook or Pennsylvania State law) is the only really effective fuse. Rightly installed, such a fuse will many times drop the port shutters before the projectionist even is aware a fire has occurred—before the fire has got away from the aperture at all.

ALL HONOR TO McGUIRE

SOME OF US not infrequently try to get a rise out of our good friend P. A. McGuire, general manager of the advertising department of the International Projector Corporation, because of his enthusiasm, and the fact that once launched on his favorite hobby, projection, he may confidently be expected to exude quite some few words before he has finished and done. For like myself, when Mac gets well started on the subject of projection he is unable to find any periods, hence is unable to stop.

However, make you no mistake: We all like and respect McGuire. Also, we all wish there were more like him, for he is honest and sincere. Every once in a while Mac pulls a dad-binged good one, as for example the following:

"Motion picture entertainment is not a product manufactured by any one individual or organization. The materials all pass through many hands. Any defect in either equipment manufacture, production, distribution or exhibition must inevitably show up with presentation upon the screen, which is the final delivery of the finished product of the industry to its buyer, the public."

Upon another occasion Friend McGuire delivered himself of the following:

"All the various departments of the motion picture industry are dependent upon each other. The conscientious cinematographer cannot afford to be indifferent to projection, since screen presentation constitutes the final delivery of his work to the public. To be regarded as good work requires that it have public approval, and certainly if projection be imperfect, then the work of the cinematographer must suffer.

"Any defect either in production or distribution inevitably becomes visible to the public in the process of projection, hence to some extent at least detracts from the excellence of all the work of other departments. Naturally anything that can be done to prevent defects of any sort from reaching the theatre screen will inevitably operate to raise the entertainment value of motion pictures, and thus increase box office receipts."

Every word of which is gospel truth!

In P. A. McGuire the International Projector Corporation has an executive of rare ability. He is a man with deep understanding of the best methods of getting results, and has helped his company by not always harping on "Our equipment is best."

Instead of this, he has seen fit to express thoughts of value to the entire industry, and particularly to the branch of it his company serves. In doing this he has helped everyone. He has also helped his own company, because he has impressed upon managers and exhibitors the fact that good results cannot be expected from either poorly designed or too cheaply constructed projection equipment, or from equipment in poor state of repair.

It was Mac who invented the phrase, "Better Projection Pays," the frequent use of which in his advertising certainly was a master stroke in that it automatically created in the minds of the buyers of projection equipment the idea that after all projection excellence makes itself felt at the theatre box office and that therefore it is good business to pay out a few extra dollars wherever necessary to secure maximum excellence in screen results.

McGuire considers it a part of his duty to meet and talk with practical projectionists, a large number of whom he knows personally. This acquaintanceship extends to Canada and over-seas as well as across our own land. He is a member of the Projection Practice Committee of the Society of Motion Picture Engineers, attending almost every meeting. He is not a projectionist and makes no claim to being a technical man, but he has done much good work in the field of projection.

WHO COINED THE TITLE?

IN A RECENT issue, the *American Projection Society Bulletin* says, "One of our distinguished members, F. H. Richardson, coined the word *projectionist,* that has all but displaced the odious and obnoxious term *operator.*"

And what a battle I had in attaining its adoption! Even my boss, then editor of the *Moving Picture World,* tried to squelch me, asking pointedly just who I thought I was, trying to tell men what to call themselves?—reminding me that the organization itself defined them as "moving picture machine operators."

It was at least five or six years after I began the fight for its adoption before anyone would use the term, except when in my presence. Today it is used almost everywhere. It has been adopted in England, New Zealand, Australia and elsewhere. It is incorporated in the newer dictionary, and appears in the SMPE approved nomenclature. It is in fact a fixture, many advanced men regarding it as in the nature of an affront to be termed an *operator.*

Some day not far distant, I have faith to believe the IATSE and MPMO will outgrow the ridiculously misleading title, "moving picture machine operator," and gratuate into International Alliance of Theatrical Stage Employes and Motion Picture *Projectionists.*

A WOMAN'S ATTITUDE IN MANAGEMENT

FROM A WOMAN theatre manager—Alice T. Waldron—who I believe to be an honor to the tribe of theatre managers, comes a letter containing the following, which may be read, read again and re-read with profit many times by some men who write "theatre manager" after their names. I would surely like to shake hands with this lady. I compliment her

most sincerely upon having competent understanding of the basic groundwork of competent theatre managing.

What is that, do you ask? The answer is simple: Study all things that have to do with the theatre, especially those having to do with excellence in entertainment, the comfort of those being entertained and the efficiency with which the work is done. This lady says:

"Some while since you mentioned a list of questions possible for use in ascertaining the competency of projectionists when being examined for license. I would like very much to secure a copy of them, not merely to enable me to 'cram' on those particular questions, but to study the general trend and nature of them.

"The writer is a woman, in charge of a neighborhood theatre. It is a family proposition, out of which every person involved is just about getting a living. Nevertheless we live more closely with the theatre and probably study it more intensely than do many people with larger theatres. I personally love the business. I believe all the others feel the same.

"I have found, through experience of the past, that the manager has to know as much, or almost as much, about each particular department of the work as does the person actually doing it. Perhaps, though, that is not wholly the reason why I try to learn. I just like to know everything possible about my work or business. At any rate the projectionist and I have studied your pages in the HERALD and BETTER THEATRES and are so impressed that now we want the books."

Madam, across two thousand miles, I greet you! You are the kind this business needs. You are the kind the lack of which has put many a really good theatre "in the red." In fact, you really should be understudy to the manager of some large theatre, though it is not at all impossible that you would be less happy in such a position by reason of the added strain. But real men and women don't count that as important. They want to go ahead and up.

The books have been sent, but sending out the questions and answers was found to be too expensive. I have been punished for mentioning the matter in print by having to answer, the Creator knows how many, letters asking for them.

It is astounding how many theatre managers there are who have failed utterly and completely to grasp the idea this lady expresses so well. I have often wondered how in Heaven's name some of them managed to land in a manager's job. Apparently they study just exactly nothing at all except the possibility of getting something a bit cheaper, too often regardless of quality.

CARELESSLY WORDED EXAMINATION QUESTIONS

RECENTLY AN apprentice who had taken examination for a license and failed, sent me a list of the questions asked him, with request for opinion on them. He did not, either directly or by inference, ask for answers. I told him, after examining the questions, that most of them were very simple; that he, like many others, had only started to really study after he had failed, whereas the time for study was before making an attempt to take the examination.

However, some of the questions—only a few of them, be it noted—were really rather meaningless because of careless wording. For example:

"When compensarc or transformer is used and poor light results, how may same be increased."

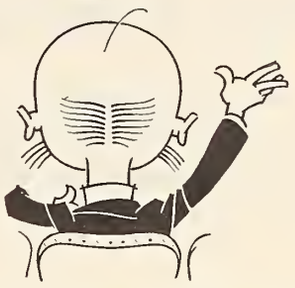
In the first place, an economizer *is* a transformer, hence why the *or,* which might be fairly construed as deliberately misleading. That, however, is not serious. The real carelessness is in the "and poor light results, how would same be increased?" It would surely require the wisdom of a Solomon to answer that question correctly without much more information. If the "poor light" was the result of too little current, then, provided the economizer-transformer be not already working to its capacity, results might be improved by readjusting the economizer to supply more secondary current. But the lack might also be due to (a) wrong distance of arc from mirror or collector lens, (b) too large a spot, (c) projection lens not admitting all the light beam, (d) dirty lens surfaces causing abnormal light loss through reflection, (e) a light "ground" wasting current, (f) wrong adjustment of the carbons, (g) a poor or dirty screen surface, (h) wrong kind of diameter of carbons, plus a few other things, or to a combination of one or more of the various points named. So we see the question, as worded, is confusing.

Upon success or failure in examination a man must often depend for the right to earn a living for himself and perhaps for a family, under which condition it follows that it is very bad indeed to permit anything but plain, fairly worded questions to be asked in examinations. Many a man who knows perfectly well that "economizer" is merely the trade name of a low-voltage transformer, might be puzzled to know whether or not he should state that fact. Examiners are "funny," he reasons. Maybe there is some trap attached to that. Not serious, certainly, but unnecessary and just a bit unfair, or so it seems to me.

My way of wording such a question would be: When a projector light source is supplied current through an economizer (transformer), and the screen illumination is not sufficiently bright, would it be possible to increase the current flow supplied by the economizer? What other various things might tend to produce an insufficiently bright screen illumination?

The question might be added to legitimately by asking: Explain the process by means of which current flow is increased or decreased by moving the adjustment handle, knob or connections of an economizer. What causes the increase or decrease?

If that last be correctly answered, the examiner may conclude that the candidate pretty well understands the whys and wherefores of transformers. It is a pretty



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PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to Better Theatres, 1790 Broadway, New York.

The Question:

OUR THEATRE is located in a building 24 feet, 6 inches wide, 130 feet long and 14 feet high. The floor of the lobby is 14 inches above street level. A slanting floor extends from the middle of the auditorium to the back, a raise of 2 feet, 8 inches, with steps from the lobby to the raised floor. Inclosed pictures will give you some idea as to the looks of the place.

We want to build a new booth 2 feet deeper (8 feet instead of 6 feet) than the present one, and 9 inches higher. We have considered merely enlarging our present booth, or building an entirely new one next to the street, which would mean an entire new front and lobby arrangement. Any suggestions you have to offer will be appreciated.

Our auditorium is coverd with panels of masonite, 4 feet square. This is a dark brown color. We have wanted to brighten it with Moresco, but have been told that it would spoil our sound, so have not touched it. The entire ceiling is covered, and the walls have panels. The wall panels do not match, as one wall has pillars in it while the other is plain. If Moresco will not harm the acoustics, what colors would you suggest be used.—C. E. Z.

The Answer:

LOOKING OVER your sketch of the floor plan and photographs of the interior of your theatre, I am of the opinion that the best method of enlarging the projection room would be to construct an entirely new one. This can be easily supported on steel columns placed along the side walls. Build it over the space now occupied by office and ticket booth. This will give you at least 8 feet depth for the projection room.

According to the photograph you must experience a great deal of interference from daylight with projection on the screen. This may be overcome by building the projection room across the width of the auditorium and by paneling the doors between lobby and auditorium.

I certainly advise you to put in a new front. It will not be so very expensive, as all you need is two sets of doors and a few poster cabinets, and the front will then look like a theatre. This will also improve the lobby, and it is a safe bet that increased business will pay for this remodeling in a very short time, as a nice front always attracts patronage. I believe that you have been misinformed in regard to painting the walls and ceiling, as I do not think that the above named materials have enough sound-absorbing qualities to affect the acoustics of your theatre. There is now on the market a paint with acoustic qualities, but I cannot find any objections for using the paints you mentioned in your inquiry. Since the side walls of the auditorium are not the same in treatment, use a dark tone for the walls and a very light tone for the ceiling.

●

The Question:

I HAVE been an ardent reader of your articles in the Herald for some time and now find myself in need of some assistance in planning a house.

Would like to learn your suggestions and ideas for an arrangement of a 375-seat theatre. The dimensions of my place when completed will be 24 x 140 feet. What would you suggest for height, lobby, foyer, and dimensions of stage? Also, the size of booth, its arrangement and box office, the elevation from stage back to foyer, and decoration? What would you advise for the ceiling and walls that would be inexpensive, yet decorative and acoustical? Would you consider a center aisle better than two outside aisles?—L. H. L.

The Answer:

I DOUBT that you will be able to accommodate 375 seats in a theatre building of the dimensions stated in your inquiry. Suppose that you plan for a stage 12 feet deep and then figure for the distance between stage apron and first row of seats another 12 feet. You should plan for the width of the foyer at least 6 feet, and the lobby should not be less than 10 feet. The entrance doors should be placed 2 feet 6 inches back from the face of the building, so that they will not project too far in the street when open and if you allow 30 inches for wall thickness, there will only be left enough space for 30 rows of seats with a spacing of 30 inches from back to back.

As I never like to suggest the use of a center aisle, let us figure the use of two wall aisles with a center bank of 10 seats, 19 inches from center to center. According to this the total seating capacity will be 300, which may be increased to 330 by the use of a center aisle, if you prefer that arrangement.

Plan the box office in the form of a ticket booth to be placed between the two entrance doors. This would leave enough space on each side of the lobby to provide for men's and women's toilet rooms. These rooms should open from the foyer. The projection room should be constructed over lobby and foyer and shall be of fireproof construction. Also provide toilet room off the projection room for projectionists. This space will be large enough to provide also a small office and storage room. I suggest for the minimum ceiling height for foyer and lobby 9 feet. For the slope of the auditorium floor, you will find that the following formula will give very satisfactory results.

Divide the floor from stage to foyer wall into 15 foot sections. The first section near stage should be level, the next section should have a 9-inch incline. Increase this to 12 inches in the next section, 15 inches in the next, and so on, adding 3 inches to every previous incline. The stage floor should be from 3 feet, 4 inches to 3 feet, 6 inches above the lower part of the auditorium floor. The auditorium ceiling should be at least 17 feet above the high point of the floor. The least expensive treatment for walls and ceilings which has acoustic as well as decorative qualities, is a composition board. This product does not require decorating as it comes in varied colors. It can be applied on furring strips. Another material for walls is a wood-grained plaster board, which can be applied as described above.

I am glad to learn you have found this department interesting, and I hope advice given others has been helpful to you as well. If any further problems arise, feel free to write me.

EQUIPMENT AFFAIRS

Equipment News and Comment

LIGHT BULBS

● A type of electric lighting lamp especcially adapted to theatre use and guaranteed to burn 1,500 hours on an average, has been marketed by the Hanover Company of New York. There are two sizes, 15 and 25 watts.

White enamel or a color is baked into the glass on the inside surface of the lamp, which is of the mushroom type.

AIR CONDITIONING

● Air conditioning equipment developed by the Frigidaire Corporation incorporating mechanical refrigeration, is installed in the small auditorium of the General Motors Building at the Century of Progress in Chicago, dimensions of which are only 40 x 40 feet. For the auditorium, the refrigeration provided is 25 tons, while 7 tons more are used for the foyer. The installation is as follows:

Two 10-horse-power and two 3-horse-power condensing units are provided for the operation of 24 evaporators of a ton capacity each. Along each side of the auditorium are six air inlets, in back of each of which are two evaporators. These openings are about 2 inches from the ceiling and direct the air over the heads of patrons. Exhaust grilles are located in the ceiling and are evenly spaced for a uniform flow of exhaust air. Temperatures are thermostatically controlled.



Location of Frigidaire grilles.

The foyer is conditioned by one 7½-horse-power condensing unit operating four horizontal-type unit air conditioners and two evaporators of a ton capacity each. The horizontal-type conditioners are located on the floor of the foyer, while the two evaporators are located at a duct outlet in the wall near the ceiling.



New type rectifier developed by the Baldor Electric Company of St. Louis. Transformer is of laminated electrical sheet steel, windings of single cotton enamel magnet wire insulated from core and saturated with insulation varnish, case of heavy-gauge sheet steel mounted on short legs, panel of sheet steel. Among controls on panel is a seven-point dial which varies the amperage at arc 15 to 30 amperes.

POSTER EASELS

● A line of poster easels made from a material called Textolite has been marketed by the General Electric Company. The base is weighted, and in it is a slot adjustable by means of a concealed spring, allowing for various thicknesses of poster or sign. All models are obtainable in black, walnut and mahogany, in a modernistic design.

The material used, Textolite, is a molded plastic composition said to be unaffected by extreme changes in atmospheric conditions. The easels may be washed with soap and water.

MARKET ACTIVE

● Reports from the equipment field in the various sections of the country show in some quarters a steady demand for new theatre apparatus and furnishings, and in some districts, a marked increase. Some of these reports emanate from supply house operators, some from manufacturers, and some from theatres. Space does not permit direct quotation. An especially significant report, however, is that of Electrical Research Products, which is introduced with the statement, "We have completed almost

Wright-DeCoster, Inc.

want to take this opportunity of thanking the users of the Model 309 Full Range Theatre Reproducers and Horns for the splendid letters of approval they have sent us. We also appreciate their willingness to demonstrate the quality of the reproduction in their theatres to other theatre owners.

If you contemplate putting in new full range sound this year, place your order now so we can be sure and have your reproducers at your theatre when you need them.

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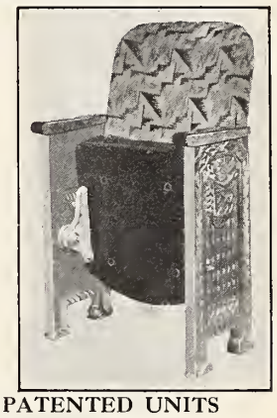
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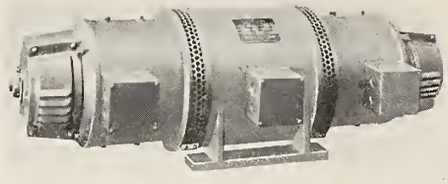
200 Western Electric wide range installations lately, a tremendous increase over last year and over any previous period of time."

Among reports on reseating is one from the Allied Seating Company of New York, which has completed installations in the Liberty, Liberty, N. Y., the Maple, Jeffersonville, N. Y., Everett Square, Hyde Park, Mass., Park, Fall River, Mass., Playhouse, Chicopee, Mass., Plaze, Brooklyn, N. Y., Classic, Brooklyn, Rosenblatt's, New York, and the Valley, Spring Valley, N. Y. This latter report also notes an increased demand for Servastone, a material used to repair cracked concrete floors.

NEW GENERATOR

● A motor-generator developed specifically for use with the new 50-ampere, 35-volt high-intensity d. c. projection lamps, has been brought out by the Automatic Devices Company of Allentown, Pa., under the trade name of Stabilarc Unitwin.

The unit consists of two 50-ampere, 35-volt d. c. generators and a 5-horse-power a. c. motor. Each generator feeds directly



Stabilarc Unitwin motor-generator.

into its own lamp. No ballast resistances are required. The rotating element is mounted on oversized ball bearings and is dynamically balanced in operation at full speed.

ELECTRIC SAFES

● Safes equipped with electric protection devices have been developed by the Meilink Steel Safe Company of Toledo, Ohio. Among these models is a remotely controlled cash drawer which is instantly locked when a holdup is threatened and which thereupon cannot be opened until a key, presumably to be located in some distant place, is brought. There is also a safe similarly protected for the keeping of large sums of money until taken to a bank.

SEAT REPLACEMENTS

● Spring-filled cushions like those used in the company's "Stream Ease" chair, have been made available for replacement of veneer and squab type seats by the Eastern Seating Company, New York. The seat replacements are provided with a patented one-piece hinge to make the cushion adjustable to any theatre chair. The usual specifications are required for estimates on coverings.

BY WAY OF NEWS

● The S. O. S. Corporation of New York has removed to larger quarters, having taken over the entire sixth floor at 1600 Broadway. This represents a growth from a two-man organization in 1928 to one of many employes and a number of departments, including jobbing and manufacturing divisions. The new quarters are provided with a small theatre and a recording studio.

Heating the Theatre Economically

(*Continued from page* 9)

openings in the grate bars are generally approximately 50% of the total gross area of the grate bar. Take a rule and measure them. If, for instance, they are ½-inch openings, don't try to burn anything finer than chestnut or range coal. If you do you will waste much of it.

Bituminous and semi-bituminous coals are graded as *lump, nut* and *slack*. Lump wont pass through 1¼-inch mesh, but may be as large as a good-size melon. Nut wont pass through ¾-inch mesh, while slack is what remains after the lump and nut have been screened out. Of the bituminous grades, I would recommend the use only of lump for theatre boilers.

COMPOSITION OF COAL

Coal is composed chiefly of carbon, oxygen, hydrogen, nitrogen, sulphur and more or less non-combustible matter; also, coal has varying amounts of moisture in it. Your coal dealer can and will furnish you an analysis of the coal that you are buying. Remember (a) the higher the percentage of fixed carbon, (b) the lower the percentage of volatile matter and ash content (the non-combustible matter), and (c) the greater the B.t.u. (British Thermal Unit) value per pound, the better the coal.

There is no question that with any grade of coal the most important consideration in arriving at the proper fuel consumption and a minimum cost of maintenance, is the method of firing and the interest taken by the manager in the details of operation of the heating plant. *Before heating costs can be reduced to a minimum the theatre must be put into condition; all doors must be weatherstripped, and all gravity ventilators, air ducts and other openings effectively closed up so that there is a minimum infiltration of cold air.* Leakage of cold air into the theatre causes draughts and uneven temperatures and will cause many complaints from patrons. The leakage around two normal-sized exit doors without weatherstripping equals about a hole 8 inches in diameter and of course aggravates the heating problem.

FUNCTION OF AIR

Coal is only part of the fuel burned in the boiler, air is the rest of the fuel necessary for proper combustion. I guess it's because we don't pay for the air that we give so little consideration to it. It is the carbon in the coal that gives the most heat, and in the process of burning each atom of carbon combines with one or two atoms of oxygen obtained mostly from the air, forming CO or CO_2. CO_2 represents the complete combustion of the carbon, CO the incomplete combustion; hence the measurement of the CO_2 content of the flue gases is to a degree a measure of the results you are getting from the boiler. With the newest types of mechanical stokers the percentage of CO_2 will run as high as 22%. With capable hand-firing, the percentage might range between 12% and 18%. It is a fair guess that in most theatres the CO_2 percentage in flue gases is as low as 5% to 7%, which indicates inefficient operating methods. In some theatres there are CO_2 indicators or recorders installed, but in many instances they are not kept in condition. It will be worth while to recondition the recorder if you have one. If you have not got one it might be well to consider installing one—they are not abnormally expensive.

ECONOMY IN HEATING

IT FOLLOWS from the foregoing that plenty of draught, with proper controls, is really a good fuel economizer. Faulty draught generally results from one of two conditions: First, an insufficient air supply to the boiler room, and second, insufficient height to the stack or chimney. A third cause, but one less frequently met with, is a faulty or leaky breeching, the connection that is located between the boiler and the stack.

FIRING

Another important fuel economizer is *a good fireman.* Don't be too easily convinced that a couple of dollars saved on the wages of boiler attendants is truly a saving. Incompetent boiler room help costs the motion picture theatres of this country many thousands of dollars every winter. The time to really save fuel is in the spring and early fall, so don't delay too long in getting the right man to attend to the boiler, and don't lay him off too early in the spring.

In every boiler the distance below the fire door and the top of the grate bars has been carefully calculated by the boiler manufacturers. This depth permits a sufficiently deep bed of coals so that the proper quantity of fuel might be burned per square foot of grate area, thereby obtaining the best results from the boiler. If a boiler is fired properly the top surface of the fire will be about level with the lower edge of the fire door, and the coal will be burning over the entire area of the fire box. When fired in this manner, the grates are shaken not only to remove ashes, but also to make room for a new charge of coal. A shallow bed of coals is not economical operation from any point of view. Such a fire burns more coal and requires more frequent attention; more unburned coal goes into the ashpit when the grates are shaken, and it's almost impossible to get a

shallow bed of coals to burn uniformly over the entire fire box area.

ASHES

In mild weather let the ashes accumulate on top of the grate bars, and with this layer of ashes topped with a layer of live coals you will obtain economical control. Sometimes the bed of ashes may be 6 or 8 inches deep with possibly 8 or 10 inches of live coals on top. When the boiler must be recharged with coal, shake only sufficient ashes through to the ash pit to make room for the new charge of coal. This procedure will insure the minimum quantity of coal getting through to the ashpit unburned and will permit a far better control of the fire with the least amount of attention to firing. The relation of the thickness of ashes above the grates to the thickness of the bed of live coals above, will vary according to the weather outside. In severe weather you may not want any ashes above the grates.

INTRODUCING COAL

In charging the boiler with fresh coal, shovel it well to the back of the fire box—yes, much above the lower edge of the fire door—then let the charge of new coal taper down toward the front of the fire box. Under no circumstances cover the entire bed of hot coals with new coal. Throw open all the draughts. After about 20 or 25 minutes the new charge of coal will have ignited, much of the volatile gases will have been driven off, and a minimum of smoke will have resulted. Then rake the new charge down toward the front of the fire box and level it over the entire area. Let it burn for another five minutes, and adjust the draughts to carry the desired pressure in the boiler.

This, briefly, is a method of firing which is efficient. It will conserve coal, in the long run it requires a minimum of time, and it obtains maximum results from the boiler.

CAUTIONS

I might caution here that ashes should be removed from the ash pit at least once each day. Also, don't expect to get results from dirty boilers, or boilers with warped, cracked or broken grate bars. Efficient and satisfactory results can only be had if the boiler is in condition and kept in condition. Human beings out of condition can't accomplish their best work, and human beings are equipped with intelligence and will power, so why think, for a moment, that an inanimate assembly of cast-iron, steel plates, bolts and rivets can produce satisfactory results when not kept in proper working order?

It is unfortunate that many managers look upon the boiler room and all that goes with it as just one of the necessary evils of theatre operation. It is definitely part of the manager's job to visit the boiler room *every day*. There is no easier way, nor a more effective way, of arousing the boiler room attendant to a consciousness of his part and responsibility in the operation of the theatre. A good engineer, fully appreciated and enthused by the manager, will be worth several times his salary to any theatre.

Let's stop leaving undone those things which ought to have been done long ago! Let's learn boiler management and maintenance. There is something you can learn in your boiler room this winter, regardless of whether you are veteran or a recruit in the theatre business. And the new knowledge will prove of real dollar value.

Theatre Law from Recent Decisions

(*Continued from page* 13)

all the books, records, and correspondence showing the union's activities. The petition was signed in the name of the state's attorney by an assistant, and was verified by the latter.

An official of the corporation refused to deliver up the books and records on the contention that the subpoena was not sufficiently specific in naming the exact books which he was required to deliver to the state officials for inspection. It is interesting to observe that the higher court upheld this contention, and said:

DECISION

"Because the subpoena was too broad and sweeping in its terms respecting the union's books and records, the plaintiff (corporation official) was justified in disregarding the controlling demand made upon him . . . . This result does not preclude the initiation of a new inquiry by a subsequent grand jury, in which inquiry, if necessary, a sustainable subpoena may be issued."

The important lesson of this case is that because an improper subpoena was issued, the state's attorney was delayed in receiving and inspecting the corporation's books for a period of almost two years during which time the union was permitted to conduct its business without any control on the part of the state officials, notwithstanding the seriousness of the above mentioned allegations and charges.

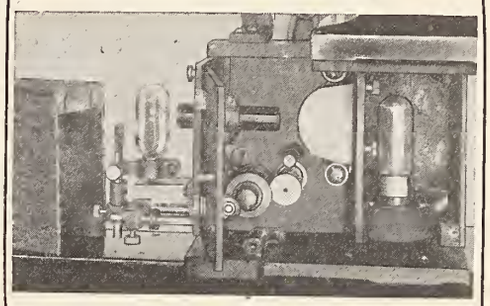
DETERMINATION OF DAMAGES

THE PROPER measure of damages for breach of contract by a motion picture actor has given the courts trouble, because of the great uncertainty there is in estimating the damage. Generally speaking, a resonably certain basis must be provided for the court to determine the amount of damages.

CASE

For instance, in the late case of Western Show Company v. Mix (162 Atl. 667, Erie, Pa.), it was shown that suit was brought by the Western Show Company against Tom Mix to recover damages for breach of a contract under which he was

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to render personal services. The Western Show Company claimed that it and Mix entered into a contract whereby, in consideration of $10,000 a week and certain accommodations which were to be furnished to him, Mix was to appear with The 101 Ranch Real Wild West Show with his horse "Tony" in daily performances during the circus season which it was estimated would last for about twenty weeks. It was admitted that Mix did not so appear, but entered into a contract with another circus, the Sells-Floto Company, in which he exhibited himself and his horse during the time covered by his engagement with Western Show Company.

During the trial the general manager of the Western Show Company, in answer to a question as to the value of Mix's services, answered $25,000 a week. He gave no basis for his estimate, except that he said the seating capacity of the show was "around 9,000." He did not say whether the seating capacity was filled at the performances throughout the season or whether it was not, and, if not, whether in his opinion it would have been so filled if Mix had appeared.

The lower court rendered a verdict in favor of the Western Show Company and against Tom Mix for the amount of $58,000 damages. The counsel for Mix appealed to the higher court on the contention that the above mentioned testimony was not sufficient on which to base actual damages suffered by the Western Show Company. The higher court, therefore, reversed the verdict and granted a new trial stating the following important law:

DECISION

"He (witness) said that he considered the seating capacity and the earning capacity in the past and the capacity which the circus would have had if the defendant (Mix) had appeared, but failed to state what any of these factors were. . . . He further went on to say that, if the defendant (Mix) had not acted at all, but had sat on a stool in front of the show, his association would have been worth $25,000 a week to it. Sound judgment is somewhat taxed to accept this statement as one of fact. . . . We are unable to find in the testimony of this witness 'a reasonably fair basis' for calculating the plaintiff's loss. . . . Damages are recoverable for losses caused or for profits and other gains prevented by the breach only to the extent that the evidence affords a sufficient basis for estimating their amount in money with reasonable certainty."

WHAT IS PUBLIC NUISANCE?

VARIOUS COURTS have held that a public nuisance exists wherever acts or conditions are subversive of public order, decency, or morals, or constitute an interference of natural rights of the citizens. Such nuisances always arise out of unlawful acts. In other words, common or public nuisances are offenses against the public order or economical regimen of the state, being either the doing of a thing to the annoyance of citizens or the neglecting to do a thing which the common good requires.

The difference between a public nuisance and a private nuisance does not consist in any difference in the nature or character of the thing itself. A public nuisance is a danger to the public, and a private nuisance is a danger or interference likely to affect an individual.

Generally speaking, to constitute a public nuisance, the condition of things must be such as injuriously affects the community at large, and not merely one or even a very few individuals. Whatever tends to endanger life, or generate disease, and affects the health of the community; whatever shocks the public morals and sense of decency; whatever shocks the religious feelings of the community, or tends to its discomfort, is a public nuisance and a crime.

CASE

For example, in the late case of State v. Everhardt (166 S. E. 738, Rowan County, N. C.), it was disclosed that the owner of a public place of amusement conducted it in such a manner that crowds of disorderly persons congregated in the immediate vicinity and performed boisterous acts which were a constant annoyance to neighbors and other citizens who passed by.

Legal proceedings were filed and the lower court held the proprietor guilty and the higher court upheld the verdict, saying:

"A disorderly house is a house kept in such a way as to disturb, annoy, or scandalize the public generally, or the inhabitants of a particular vicinity, or the passers in a particular highway, and is indictable at common law. . . . A nuisance is not a public nuisance though it may injure a great many persons, if the injury is only to the individual property of each. Common nuisances are such inconveniences or troublesome offenses as annoy the whole community in general and not merely some particular person."

Also, it is important to know that the owner of a theatre may file charges against any citizen who conducts himself in such a manner as to be a common nuisance either in front of the theatre building or inside the theatre.

CASE

For illustration, in a leading case, State v. Cainan (94 N. C. 880), a person who was arrested on the charge of disorderly conduct contended that he could not be legally convicted since the warrant failed to include the exact words and conduct on which the warrant for his arrest was based. However, in upholding the conviction of this person, the Court stated the following important law:

DECISION

"If he boisterously cursed and swore, no matter what were the precise words used, he was guilty. The words 'boisterous cursing and swearing,' have such distinctive signification, as necessarily implied a violation of the ordinance, and gave the defendant to understand with sufficient certainty, how he had violated it. The charge was simple and easily understood, without nice precision in making it. The Court could see that an offense was charged, and the defendant had sufficient notice and information to make his defense."

LIABILITY FOR STOLEN CLOTHING

VARIOUS COURTS have held that a theatre owner will not be relieved from responsibility for theft of clothing from a check-room although the words used in a receipt or contract given to a patron states that the theatre owner shall not be responsible for damage or injury to such clothing, if it is shown that the damage was caused by the theatre owner or his employer. This law is based upon the usual liability of a bailee, keeper of goods, toward a bailor or the owner of goods left in the care of the bailee.

CASE

For example, in Central v. Longwell (62 S. W. [2d] 87, El Paso, Tex.), it was shown that the owner of merchandise received a receipt containing a clause that the keeper, or bailee, would not be liable for any loss caused by fire or theft. The merchandise was stolen while in possession of the bailee and the owner filed suit to recover the value of the merchandise. In holding the owner entitled to a recovery, the court said:

DECISION

"A misdelivery of property by any bailee to a person unauthorized by the true owner is of itself a conversion, rendering the bailee liable, without regard to the question of due care or degree of negligence. . . . And a delivery to an unauthorized person is as much a conversion as would be a sale of the property, or an appropriation of it to the bailee's own use. . . . A bailee cannot insert provisions in the receipt which would relieve him from the consequences of his own negligence."

IMPLIED GUARANTEE HELD VALID

THE OUTCOME of a litigation involving an expressed guarantee depends entirely upon the court's interpretation of the original intentions of the parties *at the time* the contract was completed. On the other hand, a theatre operator generally is successful in a litigation involving an implied guarantee where he introduces convincing testimony to prove that the merchandise or equipment *positively* failed to give reasonably good service.

As previously stated, the law is well established that a seller impliedly guarantees that the subject of the sale is reasonably worth the amount of the purchase price. Therefore, if a theatre owner proves that talking machine equipment fails to give satisfaction which reasonably would be expected by the average and prudent theatre operator, he is not required to fulfill the obligations of the sale contract.

Another important point of the law is

(*Continued on page* 34)

NEW THEATRE PROJECTS

Following is a list of theatre projects involving new constructions, remodeling and re-equipping. This list has been compiled from the latest reports available on July 24. The listing is arranged alphabetically by states. An asterisk indicates information received since a prior report.

California

BERKELEY—A. H. Moore, 1516 Walnut, to remodel Berkeley theatre. Lessee, Fox West Coast Theatres, care of E. C. Hanks, 988 Market Street, San Francisco. Population 82,000.

OCEANSIDE—R. E. Struve. To remodel building into theatre. Cost $10,000. Population 3,500.

SAN FRANCISCO—Architect, F. F. Amandes, 1879-18th Avenue. To erect theatre. Cost $80,000.

SAN MATEO — Population 13,000. San Mateo Fox theatre to be rebuilt. Cost $50,000.

VALLEJO—Fox West Coast Theatre, care of E. C. Hanks, 988 Market St., San Francisco. To remodel theatre. Cost $15,000. Architect, F. F. Amandes, 1879 18th Avenue, San Francisco.

Colorado

PUEBLO—Rialto Theatre, J. H. Cooper Enterprises, owner. To build new front, install new ventilating system, carpets, etc. Cost $5,000. Population 50,000.

Georgia

ATLANTA—Mrs. Marie Bailey, 767 Brookbridge Drive. To erect theatre. Cost $15,000. Architect, P. Thornton Marye, 62 Bartow Street, N. W., Atlanta, Ga.

Iowa

IOWA CITY—University of Iowa, across Iowa River. To build theatre colony. Cost $250,000. Public works project. W. H. Gemmill, secretary, State Board of Education, Des Moines. Seating capacity 500. Population 15,000.

DES MOINES—T. I. Stoner, 1030 56th Street. To erect theatre. Cost $60,000.

Illinois

CHICAGO—Charles F. Farrell, 7800 Cottage Grove Avenue. To erect theatre. Architect, L. E. Russell, 105 W. Adams Street. Cost $35,000.

Kansas

JUNCTION CITY—A. W. Keyl of Ellsworth and Mr. Kelly of Kakeeney to remodel theatre. Cost $8,000. Architect, Charles W. Shaver, 828 United Life Building, Salina. Population 7,400.

LAWRENCE—Commonwealth Lawrence Theatre Corporation, care of S. C. Schwahn, President, 1020 Massachusetts Street. To erect theatre. Architect, Robert O. Boller, 7332 Brooklyn, Kansas City, Mo. Cost $35,000. Population 14,000.

MARYSVILLE—W. J. Helvey, Beatrice, Nebraska. Remodeling. General contractor, A. H. Stutevoss. Seating capacity 350. Population 4,000.

Maryland

BALTIMORE — Waverly Theatre Company, care Frank Durkee Enterprises, Arcade Building. Alterations. Architect, John Zink, 2826 Overland Avenue.

Michigan

COLDWATER — Population 6,700. Richard Early & Sons, Kalamazoo, Mich. Cost $7,000. Architect, E. S. Batters, 901 S. Westnedge, Kalamazoo.

DETROIT—Mayfair Theatre, Woodward Avenue. Architects, Schley, Cyril Edward, 1121 Lafayette Building. Remodeling.

GRAND RAPIDS—Oscar E. Varneau 2428 Hall, S. E. To rebuild front of theatre. Cost $3,500.

STURGIS—New Roxy Theatre, O. J. Lambiotta and Frank W. Hartzor & Associates, 109 W. Chicago Road. Will remodel theatre. Seating capacity 400. Population 4,000.

Minnesota

HIBBING — Minnesota Amusement Company, Lester J. Ludwig, Manager, Homer Theatre, First Avenue. Remodeling and to install new sound equipment, etc. Cost $5,000. Population 16,000.

MINNEAPOLIS — A. H. Tapper, Tapper Bros. Real Estate, 208 Walker Building. To erect theatre. Cost $30,000.

ST. PAUL—Carl H. Boyer, 1099 Wellesley Avenue. To erect theatre. Cost $30,000.

ST. PAUL—Rubenstein & Kaplan, 626 University Avenue. Will remodel theatre, installing new seats, lighting fixtures, air conditioning, etc. Cost $25,000. Architect, Liebenberg & Kaplan, 710 McKnight Building, Minneapolis.

STILLWATER—Berger Amusement Company, Bennie Berger, 819-20 Radisson Hotel, Minneapolis. Remodeling. Architect, Liebenberg & Kaplan, 710 McKnight Building, Minneapolis.

Missouri

CARTHAGE — Population 10,000. Delphus Theatre, I. P. Williams, lessee, South Side of Square, Remodeling.

Nebraska

OMAHA—Tristate Theatre Corporation, 1410 Farnam. Remodeling and installing new seats and sound equipment.

New York

BROOKLYN—Banner County Realty Corporation, 5309 Fifth Avenue. Alterations. Cost $7,500. Architect, H. G. Wiseman.

BROOKLYN — Nostrand F. Bush Corp., R. K. O. Building, 6th Avenue & 50th Street, New York City. To erect theatre building at 2154-74 Nostrand Avenue. Cost $250,000. Architect, Thomas W. Lamb, 701 Seventh Avenue, New York City.

HAVERSTRAW — Emigrant Industrial Savings Bank, 55 Chambers Street, New York City. Alterations. Architect, Voorhees, Gmelin & Walker, 101 Park Avenue, New York City.

KEW GARDENS—Owner, care of architect, Eugene De Rosa, 105 W. 40th Street, New York City. To erect theatre building.

Ohio

COSHOCTON—Joseph Hickman and S. C. Carnes of Park Hotel. Remodeling. Architect, Chas. Marr, New Philadelphia. Population 11,000.*

Oklahoma

OKLAHOMA CITY—Western Theatres, Inc. To erect theatre.

Pennsylvania

CHESTER—A. R. Boyd Enterprises, Inc., Fox Building. Theatre to be erected. Cost $150,000. Architect, Hoffman-Henon Company, 20th & Race Streets, Philadelphia.

PHILADELPHIA—Colonial Theatre, 11th & Moyamensing Avenue. Architect David Supowitz, 246 S. 15th Street, Philadelphia. Alterations. Cost $4,500.

Tennessee

MORRISTOWN—Princess Theatre, Crescent Amusement Company, 214½ Fifth Avenue, N. Nashville. Improvements. Cost $50,000.

Texas

BEAUMONT—Gordon Estate, care of Jefferson Amusement Company. Rebuilding. Architect, W. Scott Dunne, Melba Building, Dallas. Population 58,000.

BRYAN—Palace Theatre, East Texas Amusement Company, Morrow Schulman, Manager. To erect theatre. Architect, W. Scott Dunne, Melba Building, Dallas. Population 7,800.

DALLAS—Dr. C. M. Grigsby, Medical Arts Building. Remodeling. Architect, J. O. Everett, 3207 Mockingbird Lane.

Texas

DALLAS—Majestic Theatre, care of Karl Hoblitzelle, manager, 1921 Elm Street. Remodeling. Architect W. Scott Dunne, Melba Building, Dallas. Cost $25,000.

HOUSTON—Will and Karl Hoblitzelle, 814 Capitol Avenue. To erect four theatres. Cost $100,000 each.

LONGVIEW—East Texas Theatres, Inc. To remodel theatre. Installing modern equipment. Seating capacity 1,000. Population 10,000.

Wisconsin

FOND DU LAC—Lake Winnebago Amusement Corporation., J. Luntz and J. H. Roth, Retlaw Theatre. To overhaul cooling system and install new equipment.*

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Among Contributors to This Issue:

¶ *The description of the Sutton theatre* (CHANGING A BANK INTO A THEATRE) *is based on sketches and data supplied by the architect,* BEN SCHLANGER *of New York. In addition to being one of a new class of modern small houses, the Sutton represents a number of interesting structural provisions. It is the second theatre in New York to have an adaptation of the Schlanger parabolic reversed floor slope. The architect has been a frequent contributor to* BETTER THEATRES *of original studies in motion picture theatre architecture.*

¶ J. T. KNIGHT, JR. (HEATING THE THEATRE ECONOMICALLY) *has been for many years a theatre maintenance engineer, and he has also been a theatre manager. He is now in charge of the physical operation of Paramount Publix houses, attached to the home office in New York. Mr. Knight contributes exclusively to* BETTER THEATRES *on theatre maintenance and supervision, and conducts Maintenance Tabs as a department of practical advice and direct service.*

¶ LEO T. PARKER (THEATRE LAW FROM RECENT DECISIONS) *is a Cincinnati attorney-at-law who writes a feature article for each issue of* BETTER THEATRES, *either analyzing late higher court cases of special interest to theatre operators, or discussing some specific phase of theatre operation in its relation to the law.*

¶ AARON NADELL (A PROJECTION SUPPLY RECORD FORM) *is a sound and projection engineer who has been associated with both equipment manufacturers and large theatre organizations. He is the author of a standard book on theatre sound, and has contributed frequently to* BETTER THEATRES. *His home is in Brooklyn, N. Y.*

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Heating systems
Horns
Horn lifts and towers

L

Ladders, safety
Lamps, decorative
Lamp dip coloring
Lamps, general lighting
Lamps, incandescent projection
Lamps, high intensity
Lamps, reflecting arc
Lenses
Lighting systems, complete
Linoleum

M

Marquees
Mats and runners
Motion picture cable
Motor generators
Music stands

O

Orchestra pit fittings, furnishings
Organs
Organ novelty slides
Organ lifts

P

Perfumers
Photo-electric cells
Plastic fixtures and decorations
Pop-corn machines
Portable projectors
Portable sound equipment
Projection lamps
Projectors
Projection room equipment
Public address systems

R

Rails, brass
Rectifiers
Reflectors
Regulators, mazda
Reels
Reel end signals
Reel cases
Resonant orchestra platforms
Rheostats

S

Safes, box office
Safes, film
Schools
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Seat indicators
Seats, theatre
Signs, directional
Signs, marquee
Slides
Shutters, metal fire
Sound equipment, complete
Sound heads
Speakers, dynamic
Speed indicators
Spotlights
Stage lighting equipment
Stage scenery
Stage rigging
Statuary
Stereopticons
Switchboards
Switches, automatic

T

Tapestries
Telephones, inter-communicating
Tickets
Ticket booths
Ticket choppers
Ticket selling machines
Tranxsformers

U

Uniforms
Upholstery materials

V

Vacuum cleaning equipment
Ventilating systems
Vending machines

W

Wall coverings

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1 ..... 7 .....
2 ..... 8 .....
3 ..... 9 .....
4 ..... 10 .....
5 ..... 11 .....
6 ..... 12 .....

Remarks: .....

.....

Name .....Theatre ..... City .....

State .....Seating Capacity .....

Theatre Law from Recent Decisions

(*Continued from page* 30)

that a seller who leases a talking motion picture machine is not exempt from liability for breach of the implied warranty that the machine is reasonably fit for ordinary uses.

CASE

For illustration, in Talking Pictures Corporation v. Shea (61 S. W. [2d] 430, McGehee, Ark.), it was shown that the manufacturer of a talking motion picture machine instituted a suit against a theatre owner to recover the possession of a talking motion picture machine which the latter had operated in his theatre under a lease contract from the company. The company had leased the machine to the theatre owner for a period of ten years under a license contract. The license fee for the ten years' period was $5,680, payable as follows: $1,250 when the lease was signed; $750 when the machine was ready for shipment; $3,180 in twelve monthly payments of $265 each, beginning April 20, 1929; and $50 on the 1st day of January of each year during the term. The lease contract required the theatre owner, at his own cost and expense, to make changes and alterations in the building and these were made under the supervision of the seller's representative. The theatre owner also testified that the service man or representative furnished by the seller failed to adjust the machine properly with the result that it would not operate efficiently.

The theatre owner contended that since failure of the talking picture machine to operate properly considerably damaged his established theatre business that he was entitled to a judgment for damages. In rendering a verdict in favor of the theatre owner, the court said:

DECISION

"It must be remembered that the contract related to a machine about which Shea (theatre owner) had no knowledge whatever, but for the use of which he was required to pay $2,000 before its installation was commenced, and that he was also required to incur expense preparatory to the installation of the machine, which, if it did not satisfactorily display talking moving pictures, was valueless. . . . We conclude, therefore, that there was an implied warranty of the suitability of the machine for its intended use."

WHEN IMPLIED GUARANTEE IS LOST

VARIOUS COURTS have held that the legal effect of an implied warranty is destroyed by a written or verbal agreement between the theatre owner and seller in which it is *clearly* understood that the seller does not impliedly guarantee his product.

CASE

For instance, in International Company v. Bean (169 S. W. 549, Kentucky), the contract after distinctly specifying an expressed guarantee stated: "This express warranty excludes all implied warranties."

DECISION

The court held that this clause relieved the seller from liability on an implied warranty.

However, the mere fact that a contract of sale contains an expressed guarantee does not destroy the implied guarantee, unless it is clearly understood that such is the intentions of the parties.

CASE

For example, in the leading case of Bekkevold v. Potts (216 N. W. 790), a contract of sale contained the following clause: "No warranties have been made by the seller to the buyer unless expressly written hereon at the date of purchase."

DECISION

The contract contained no written guarantee and later, when the purchaser discovered that the merchandise was defective, he sued to recover the purchase price. The court promptly held that the seller impliedly guaranteed his product to be reasonably satisfactory, irrespective of the terms of this written guarantee.

Therefore, it is quite apparent that an expressed guarantee does not invalidate the implied guarantee, unless the parties clearly intend to exclude the theatre operator from legal rights of an implied warranty.

COURT INTERPRETS LEASE CLAUSE

IN ALL LITIGATIONS involving advertising mediums, such as signs, the courts endeavor to interpret the contract in accordance with the intentions of the contracting parties when the contract was signed.

CASE

For illustration, in Water-Grand Holding Company v. Majestic Theatre Company (225 N. W. 135, Milwaukee, Wis.), it was shown that a theatre operator leased a theatre building for a term of 25 years. The lease contract contained a clause, as follows:

"It is further covenanted and agreed between the parties hereto, that the lessee (theatre operator) shall have the right at its sole expense . . . at all times, during the term of this lease, to erect, maintain and operate an electric vertical sign in front of the building . . . of substantially the dimensions and in subtantially the location to be provided for in the said plans and specifications . . . and lessee (theatre operator) shall have the right at its expense from time to time to remove such electric sign and erect, maintain and operate a new or different electric sign, provided such new electric sign from time to time shall be located substantially in the same location, and be of substantially the same dimensions as the old sign."

The plans and specifications of the building provided for steel brackets capable of supporting an electric sign 82 feet high. However, because of a restrictive city ordinance the theatre operator erected a sign only 60 feet in height.

Several years later the city ordinance was amended permitting erection of electric signs 70 feet in height. The theatre operator began to work on increasing the height of the sign from 60 to 70 feet, and the landlord filed suit to prevent the alteration contending that the original size of the sign must not by the terms of the lease be altered.

DECISION

However, the court held the theatre operator entitled to increase the height of the sign to 82 feet, saying:

"That the right to erect and maintain a large electric sign on the front of the building was of great value to a theatre tenant paying the large rent here required and occupying a substantial part of the entire building, is not and cannot be questioned. In construing the above-quoted vital portions of the lease granting this valuable right to the tenant, we have no difficulty in reaching the conclusion that the substance and essence of this grant was and is that such sign was to be measured, so far as any right by the landlord to limit its size is concerned, by the size as designated and permitted by the plans of the building. . . . We cannot construe the language of the lease . . . so as to make, for all time, the maximum size of any permissible sign to be that of that sign which happened to be the first erected under said lease. Especially should this be so when the size desired was always limited, as of necessity it must be, by law as well as by the lease itself, by the ordinances and regulations which are in effect in this city."

LAW OF WARRANTY

FIRST IT IS important to know that warranties are legally classified as "expressed" and "implied." An expressed guarantee exists under circumstances where the buyer and seller orally or in writing agree to the *exact* terms of the warranty. An implied guarantee is one where the seller does not make a warranty, but the circumstances are such that a Court implies that a warranty exists, irrespective of the contrary contentions that may be made by the seller.

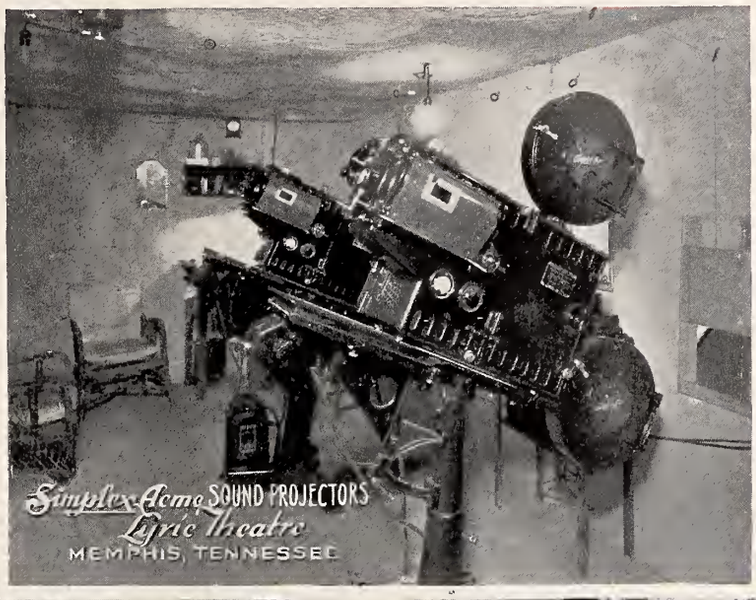
In other words, frequently the character of a contract or the intended use of theatre supplies is such that a theatre operator is compelled to rely upon the honesty of the seller to supply merchandise reasonably fit for the intended purposes. Under these circumstances the Courts imply a warranty on the part of the seller that he will supply goods having reasonably good quality in consideration of the price paid.

AROUND THE WORLD

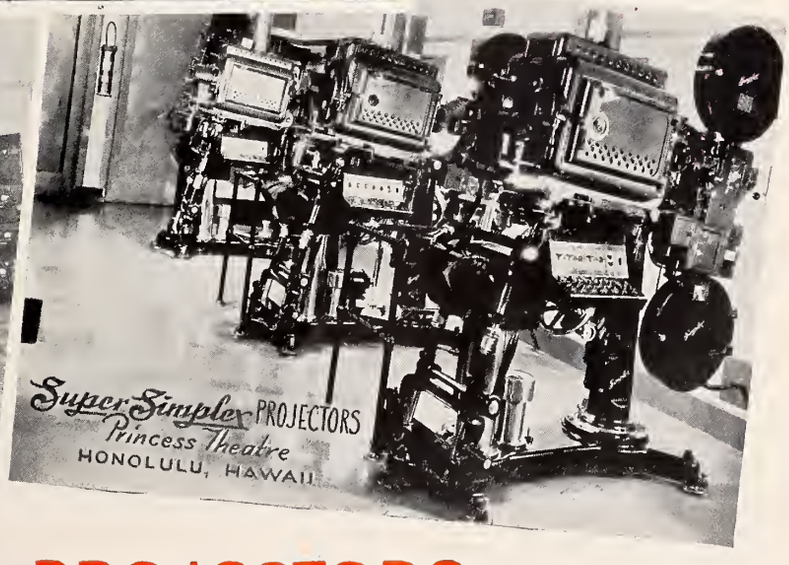
with Simplex

TRADE MARK REG'D.

The INTERNATIONAL PROJECTOR







Simplex PROJECTORS

TRADE MARK REG'D.

HAVE BEEN USED *EXCLUSIVELY*
FOR MANY YEARS
IN THOUSANDS OF THEATRES

NRA MEMBER U.S. WE DO OUR PART

INTERNATIONAL PROJECTOR CORPORATION
88-96 GOLD STREET NEW YORK, N.Y.U.S.A.

NRA MEMBER U.S. WE DO OUR PART



A. E. BARTOW SAYS, "I'M HAPPY. SURE GLAD I BOUGHT MOTIOGRAPH SOUND PROJECTOR EQUIPMENT.
I PAID $15.00 A WEEK. IT'S ALL PAID FOR NOW AND I OWN IT. IT'S WORKING 100% AND I'VE GOT REAL SOUND AND PROJECTION. SURE IS THE FINEST EQUIPMENT YOU CAN BUY."

THE ENTERPRISE OPTICAL MANUFACTURING COMPANY

4431 WEST LAKE STREET CHICAGO, ILLINOIS

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

"WHAT THE PICTURE DID FOR ME"

the great and only cooperative reporting service of showmen for showmen—new contributors in every issue

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GREAT M-G-M NEWS FOR AUGUST!

GREAT M-G-M NEWS FOR AUGUST!

S FOR AUGUST!

S FOR AUGUST!

S FOR AUGUST!

NS FOR AUGUST!

FOR AUGUST!

Typical ads from newspaper campaigns!

Land Ho!

TREASURE LIES AHEAD . . .

Remember the lump in your throat that you just couldn't swallow . . . when you saw "The Champ" . . . and heard Jackie Cooper say: "You'll always be a champ to me!" And the tears that dimmed your eyes . . . when "Swipes" cuddled his cat in his arms and left the home of "Chuck Connors". Now they're together again! They'll steal your heart in this, one of the grandest of all adventure classics!



TREASURE ISLAND

with LIONEL BARRYMORE

OTTO KRUGER · LEWIS STONE · CHARLES "Chic" SALE

Robert Louis Stevenson's Immortal Characters Spring to Life...

WALLACE BEERY	*as Long John Silver*	JACKIE COOPER	*as Little Jim Hawkins*
LIONEL BARRYMORE	*as Billy Bones*	Otto Kruger	*as Dr. Livesey*
Lewis Stone	*as Captain Smollett*	"Chic" Sale	*as Ben Gunn*
William V. Mong	*as Old Pew*	Dorothy Peterson	*as Mrs. Hawkins*

A METRO-GOLDWYN-MAYER PICTURE

Directed by Victor Fleming Produced by Hunt Stromberg

HER MOST GLORIOUS ROMANTIC TRIUMPH

All that flaming Jean Harlow gave you of glamor and allure in "Red Headed Woman" and "Hold Your Man," she gives you now —and more—in her latest picture. Never has the lovely blonde star had such a brilliant vehicle for her magnetic personality.

JEAN Harlow

in

The GIRL FROM MISSOURI

with

LIONEL BARRYMORE · FRANCHOT TO[illegible]

Lewis Stone

Original by Anita Loos and John Emerson

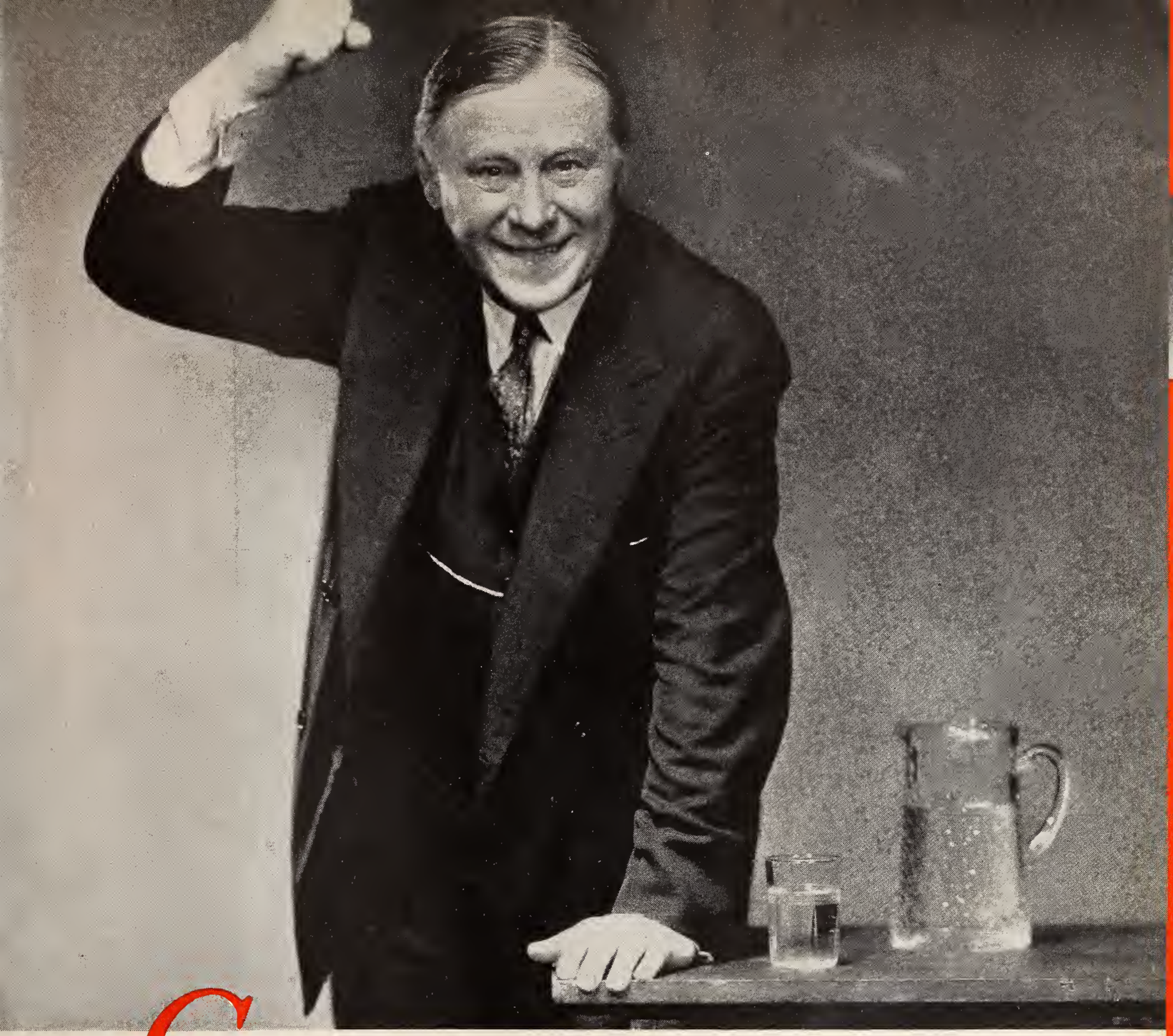
Directed by Jack Conway

A Metro-Goldwyn-Mayer Picture

Produced by Bernard H. Hyman



GREAT M-G-M NEWS FOR AUGUST!



Gentlemen, I ask you! What is the one topic that is uppermost in the minds of the motion picture exhibitors of this great nation today? . . . . . My friends, the answer is .



WARNER BROS.' "GOLD D

RUBY KEELER • DICK PO

ZASU PITTS • GUY KIB

Hundreds of Girls in Busby Berkeley's Most Amaz

"20 Million Sweethearts" Fame . . . 5 Song Hits by



IGGERS" FOR 1934 WITH

WELL • JOAN BLONDELL

BEE • HUGH HERBERT

ing Dance Creations . . . Directed by Ray Enright of

Warren & Dubin, Fain & Kahal, Dixon & Wrubel

AUGUST 2nd 1934!

A memorable date . . . . . .

FOR on that date . . . at popular prices . . . in Radio City Music Hall . . . one of the great productions of this great industry came within the reach of the movie-going millions . . . to give them far more than an hour's glorious entertainment . . . inspiring them with a new faith in themselves, a new courage to face the future!



FOX

AUG -3 1934 ©CIB 232808

MOTION PICTURE HERALD

Vol. 116, No. 6 August 4, 1934

A FOG of misunderstanding over the Legion of Decency movement and the motion picture industry's avowed and official adjustments to that movement is daily received in the current comments of the press, not a few of the social and religious leaders, and painfully indeed by the inferences of the cautious anonymous and secret commentators in important positions in the screen world. Despite the detailed and careful expositions that have been presented, a vast number of usually intelligent persons in point of fact do not know what it is all about.

Examination of the chorus of errors and misconcepts brings to view a familiar pattern of the prejudice which is offered as opinion. Too many persons of importance to the success of the new effort at adjustment of the art of Hollywood to the public of America have brought along a set of labels, stereotypes and notions that they have been accumulating for years and based on entirely irrelevant experience and observation.

There are many evidences, even so early, that the basic and all important principle of self-regulation, preserved by the plan put into operation by the Production Code Administration, is not being recognized as self-regulation by some of the powers of production. **These powers of production are persons who in this and in many other expressions have indicated that they think the motion picture is their private property and concern.**

They are the makers of the fog within. Meanwhile outside a fringe of militant riders of hobby horses of special interests and movements are seeking to find in the current situation a new opening and stage for their old acts and antics. So while the Legion of Decency movement has found adjustment towards its aims in the Production Code Administration the hobby riders are promising all manner of external censorships and invasive regulative measures. The external fog is just as dumbly thick as the fog within.

Only stubborn habit and old fears make picture makers see an invasion of the art in the Production Code Administration. Only stubborn, persistent pursuit of old purposes makes the censorship exponents see opportunity anew today.

Even so intelligent an observer and commentator as Mr. Heywood Broun, who writes these days for the New York *World Telegram,* betrays some considerable misunderstanding of the viewpoint which officially controls the Production Code Administration and its relation to the Legion of Decency movement. For instance, discussing evasive trends of screen behavior, he remarks: "I doubt that Mae West is the last of her line. More subtile approaches are distinctly possible."

It would seem that Mr. Broun assumes that it is inevitable that characters of the type portrayed so ably by Miss West are now barred from the screen, in the course of the "clean-up."

But in truth that is most contrary indeed to the aims and purposes of the movement. The adventurine-ladies that Miss West interprets are a proper part of drama and can and most likely will continue on the screen. Not locale and personnel, but rather their treatment, determines fitness. Eugene Brieux wrote a drama about syphilis and harlotry entitled "Damaged Goods" and there was a famous play about "Mrs. Warren's Profession," neither of which contained what could be construed as pornography.

There is, believe it or not, considerable difference between the play or picture which presents sex sins as a factor in life, and the play or picture which is in essence a bagnio travelogue.

That difference is the one which is now being impressed upon some of those creative minds of the picture making community.

The movement to achieve this is a normal and integral production activity, carried on at this time by a department of the industry created for the purpose, the Production Code Administration. It is not a step toward censorship, but most precisely one away from it.

Further, all the fun is not taken out of life if bad boys are forbidden to write dirty words on the back fence.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - -

NAUGHTY WORDS

"The motion picture industry got into its current 'decency campaign' trouble as a consequence of too much success," Terry Ramsaye remarked in a talk before the Rotary Club of New York this week. "The motion picture put the road shows, which were plays attuned to the American multitudes, out of business when features came along in 1912. The drama was driven back to the big cities and the service of minorities, sophisticated minorities. When in 1926 sound came to the movies they went to the drama to get words to say on the screen and a lot of the words have turned out to be naughty, too naughty for the masses. The cracks of Broadway are not for Main Street." . . .

FREE IMPORTS

American distributors look for benefits from the lifting, last week, of all restrictions against importation of foreign films into Czechoslovakia, decreed by the government at Prague. Payment of a single $900 tax is the only requirement to unrestricted importation. . . .

STAGE SHOWS

As a possible means of overcoming losses due to the "Decency" campaign, New Orleans theatres are expected to bring back stage shows. Under present conditions downtown first runs bear the brunt of initial criticism, neighborhood houses gaining thereby. . . .

CHICAGO PREMIUMS

Provided each and every patron entering a theatre receives merchandise, Chicage places no ban on the giving away of premiums and the like. The decision came from Lieutenant Harry M. Costello, police officer in charge of theatres, following complaints from neighborhood houses calling give-aways unfair competition. The lottery element, however, has been eliminated. . . .

QUOTA REWARD

Ample reward, in the form of a week's salary, will go to managers and press representatives of RKO theatres who achieve quota figures on business during the month of August. The method has been devised to stimulate mid-summer business, usually slack, from within, rather than through recourse to summer entertainment festivals and similar "shots in the arm." . . .

LOUISIANA TAX

On suburban houses in New Orleans and smaller theatres throughout the state will fall the chief burden of the new two per cent tax on all film advertising in Louisiana. New Orleans key theatres will not be affected. . . .

U.A. SUED

Suing United Artists for alleged breach of contract, Wometco Theatres, Inc., Miami, Fla., claims $50,000 possible loss as a result of United Artists' action in moving "The House of Rothschild" into the roadshow class, notifying Wometco it must wait 120 days after roadshowing in Miami. This, alleges Wometco, after contracts had been signed with U. A. for first and subsequent runs. . . .

COLUMBIA LISTINGS

Permission from the New York Stock Exchange granted, Columbia is listing 31,536 additional voting trust certificates and canceling listing on 66,510, a net reduction of 34,974. The resulting total: 200,895. Of the new certificates, 4,234 were for payment of stock dividend, 27,302 for holders of Series A warrants for common stock whose option had been extended to June 30, 1937. . . .

ENGLISH INVESTMENT

Invested in the past six months in English film theatre enterprises was nearly $5,000,000, according to statistics compiled by Jordan & Sons, Ltd., London. During the period 120 film companies have been registered with aggregate capital of $3,366,500. Theatre enterprises total capitalization: $1,344,500. . . .

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DE MILLE DECLARES

"Without consulting the public, producers, like ducks, dashed madly along until we all got into muddy water," last week declared Paramount producer-director Cecil B. DeMille, referring to the Legion of Decency campaign. But out of it, says the veteran, as from all such industry-wide problems, producers will emerge a "bit scarred, perhaps, but better equipped to carry on." He warns: "Producers are building their own funeral pyre by making films for the theatre man and New York."

NVA FUND

Last week denied by the New York supreme court was a petition of National Variety Artists, Inc., to restrain the trustees of the NVA Fund, Inc., from disposing of property of the fund, and asking appointment of a receiver. The court: receivers of such a fund would not tend to redress the plaintiff and will defeat the object for which the fund has been collected." An early trial was ordered. . . .

NAMED CENSOR

Named as successors to Major J. C. Boylen as chairman of the Ontario, Canada, censor board, by Premier Mitchell Hepburn, is Otter Elliott, projectionist at London, Ont. Fifteen years ago Mr. Elliott was chief censor, resigning in 1924 when the Conservative party took the reins. . . .

ALLIED MEETING

Discussed by Allied States eastern leaders at a New York meeting this week were trailers, code amendment on clearance and zoning, legislation, church drive and the New Jersey annual convention. Walter B. Littlefield presided. The next eastern session will be held in conjunction with the New Jersey session, August 22-24. . . .

VIRGINIA MPTO

To "represent, protect, elevate . . . interests of motion picture theatres . . . in Virginia," has been chartered at Richmond the recent permanently organized Motion Picture Theatre Owners of Virginia, to be an affiliate of the MPTOA, national body. Officers: Morton G. Thalhimer, president; Sam Bendheim, Jr., treasurer; Elmer H. Brient, secretary, all of Richmond. . . .

FRANK MERRIWELL

The object of a federal court preliminary injunction is Superior Pictures, Inc., thus restrained from use of the name Frank Merriwell in titles of any films distributed. The decision followed a suit by Gilbert Patten, author of the series of stories, when Superior originally advertised films with Merriwell as star.. . .

SHOWMEN HIT COMPOSERS' PLAN TO RAISE MUSIC TAX

American Society Would Boost Reproduction Charge 20 to 1,000 Per Cent Over Present Rate of 10 Cents Per Seat

Exhibitors throughout the country were called to action Monday by their corporate and organization leaders to defend themselves against the announced purpose of the American Society of Composers, Authors and Publishers to raise the music reproduction fee charged theatres from 20 to 1,000 per cent, effective October 1, above the present annual tariff of ten cents a seat.

The large theatres are hit hardest by the new scale, which, for 20 or more performances a week, establishes a basic rate for annual license in an amount equal to one filled capacity house at the highest admission charged for seats at any performance. If less than 20 performances a week, the scale will be proportionately lower.

If the large interests accept the theory that all large theatres should and will pay a higher music tariff because they are the major users of music, then the Society will not increase the fee for any theatre seating less than 600 or charging an admission of 15 cents or less. The possibility of such a compromise was learned privately from E. C. Mills, general manager of the Society.

An emergency war council, representing all the affiliated circuit theatre interests and Allied States Association, the Independent Theatre Owners Association of New York, the Motion Picture Theatre Owners of America and the New York Theatre Owners Chamber of Commerce, assembled at the Hotel Roosevelt in New York Monday to determine the strategy of battle. They held that the demands, as outlined by the ASCAP, were "entirely unwarranted, unconscionable, impossible and unreasonable."

The MPTOA Tuesday charged ASCAP with being a "monopoly in restraint of trade" and an "illegal price-fix combine." bine."

The immediate plan for attack decided upon by the exhibitors' emergency council, and which was recommended to all trade associations in the business, is three-fold:

(1) Resorting to litigation, the nature of which is at present being studied by a selected committee of attorneys representing the various exhibition interests.

(2) Bringing the demands of the Society to the attention of all present and prospective members of Congress.

(3) Organization of a united exhibitor front in opposition to any increase.

The Society, however, had a different story, claiming:

(1) Music reproduction fees paid in exhibition are not equalized, all owners paying the same basic rate of ten cents a seat regardless of the extent to which they employ music.

(2) ASCAP cannot afford any longer to license the music of its members "so cheaply," an increase being an "economic necessity."

(3) A new scale is needed, based on a scientific plan of assessment to have some relation to the income of the motion picture industry.

(4) There has been no increase in the music fee in 17 years, although the industry has increased its rates.

The exhibitors' committee will recommend to all exhibitors that before entering upon any new license agreement with the Society, they should consult with their own associations, and if not members they are privileged to address either the national Allied or MPTOA organization.

The Society's new license fee follows:

I. The basic rate for annual license is an amount equal to one filled capacity house at the highest rate charged for seats at any performance. Example:

Capacity of Theatre at Highest Admission

Class	Number	Price	Total
Loge seats	150	$1.00	$150.00
Orchestra	1,200	.75	900.00
Balcony	750	.30	225.00
Total value of one full capacity			$1,275.00

II. If the theatre presents 20 or more performances per week, the rate for annual license is an amount equal to one full capacity per above example.

III. If less than 20 performances per week are presented the rate for annual license is:

Number of performances per week	Rate for Annual license
19	95% of basic rate
18	90% " " "
17	85% " " "
16	80% " " "
15	75% " " "
14	70% " " "
13	65% " " "
12	60% " " "
11	55% " " "
10	50% " " "
9	45% " " "
8	40% " " "
7	35% " " "
Less than 7 (operating more than 3 days per week)	10 cents per seat
Less than 7 (operating 3 or less days per week)	5 cents per seat

III. The minimum rate for annual license in any case is fixed at ten cents per seat, except if theatre operates three or less days per week, in which case five cents per seat is the rate.

IV. For theatres which operate irregularly, or are operated for terms of less than a full year period, the rate is 1/12 of the above for each month or fraction thereof actually operated.

V. By theatres regularly operated the fee is payable quarterly (every three months) in advance. Irregularly operated theatres (road shows, etc.) monthly in advance.

VI. The above schedule of rates is effective on and after Oct. 1, 1934. They cover, and licenses issued by ASCAP relate to and authorize, the non-dramatic public performance of all musical compositions copyrighted by the members of ASCAP and of all foreign similar societies with which ASCAP has reciprocal relations. A list of members and affiliated societies will be sent by ASCAP on request.

VII. If for any reason any section of seats is closed off and sale of tickets thereto is discontinued, such seats may be deducted from the "capacity" of the theatre. If the price or

Increase Would Be Effective October 1; Largest Theatres Hit Hardest, Small Houses May Escape, Declares Mills

performance policy of the theatre changes during the license year ASCAP should be promptly notified so that license fee rate may be accordingly readjusted.

Means General Increase

The foregoing scales reveal that the tariff for every theatre in the country will be increased except in the few cases where an exhibitor gives only seven performances weekly; also, where less than seven performances are given and when the theatre operates three days or less each week, the present 10 cent rate will be halved to five cents per seat per year. Mr. Mills on Monday paved the way for further discussions with the exhibitors' committee.

That the Society intended to increase royalties "as soon as the validity of economic recovery permits of an increase," was reported in Motion Picture Herald of July 29, 1933. Mr. Mills now believes that sufficient recovery has been made to effect the increase, which he said is "absolutely necessary because of the economic pressure on authors."

Even if the Society is successful in obtaining all the increased scale, the composers and authors will still be getting only 50 per cent of what they received before radio and talking pictures, he added.

Industry leaders estimated that the $1,000,000 now collected by ASCAP from theatres would be increased from $3,000,000 to $5,000,000 annually under the new scale. Mr. Mills differs, declaring that the increased fees would only double the $650,000 revenue received from theatres during 1933.

"We know that the motion picture public paid $1,560,000,000 in theatre admissions during 1933," Mr. Mills said (this figure has been widely disputed), "and out of this sum only $650,000 was paid to composers and authors of music. The new rates would bring in $1,300,000 annually to the Society. This new revenue combined with the present income of the Society would not be more than one-tenth of one per cent of the entire amount paid in motion picture admissions."

Ivy Lee, in the Society's publicity, has attempted to prove that composers, authors and publishers receive only $1,704,000 annually out of all money spent by the public for entertainment, whereas dance halls and night clubs receive $25,000,000, theatres and concerts get $166,000,000, radio $525,000,000 and motion pictures $1,500,000,000.

8,000 Theatres Represented

When the new demands were made known, about three weeks ago, circuit and independent exhibitor leaders immediately formed an emergency council, said to represent 8,000 theatres, which opened negotiations with Mr. Mills.

Appointed to the emergency committee were: Walter Vincent, of Wilmer and Vincent, chairman; Ed Kuykendall, MPTOA president; Charles L. O'Reilly, president of the New York TOCC; Sidney Samuelson, president of Allied States; Harry Brandt, president of the New York ITOA; Leslie Thompson, of RKO; Leopold Friedman, Loew's; Frank Phelps, Warner, and Sam Dembow, of Paramount.

MARIE DRESSLER, BEST BOX-OFFICE

Greatest Money-Making Star of 1932 and 1933 Won Her Highest Fame in Her Middle Sixties

Marie Dressler, the greatest box office of the sound era, is dead in the 65th year of a career as marked for its lack of ostentation as the distinguished simplicity of "Marie" herself.

Miss Dressler, beloved of millions the world over, passed away at 3:35 p.m. Saturday at the home of C. K. G. Billings, lifelong friend, at Montecito, Cal., near Santa Barbara. Death was a result of cancer and complications.

The star learned two years ago that she never could recover her health, but she took a course of treatment that enabled her to continue her work at the Metro-Goldwyn-Mayer studios in Culver City by working only a few hours daily. Three months ago the illness forced her into retirement, going to the Billings estate, owned by Mr. and Mrs. Allan Breed Walker, where her indomitable courage fought a losing fight.

Played First Role at 5 Years

Marie Dressler's theatrical career began when she was 5 years old, at her home in Coburg, Ontario. The occasion was a church theatrical and Marie played Cupid on a pedestal. When she tumbled off, the laughter that followed taught her even at that age that, perhaps, people preferred to laugh than to cry. So from that time on, she made them do both.

At 14, Marie joined a touring opera *repertoire,* changing her name from Leila Koerber to that of a deceased aunt, Marie Dressler. She played every type of part, from the chorus up, rising steadily from an $8 a week salary to the financial independence afforded by stardom.

Film Stardom in 1930

Yet her actual stardom in motion pictures did not come until 1930, when she played Marthye, the drunken old waterfront derelict in "Anna Christie." Greta Garbo was starred in that picture, the Swedish star's first sound film, but it was Marie Dressler who "stole the show."

From 1930 until late last year there was no dearth of work for Marie Dressler in Hollywood. Following "Anna Christie," came "Caught Short," "Chasing Rainbows," "Let Us Be Gay," "The March of Time," "The Singer of Seville," "One Romantic Night," "Call of the Flesh," "Min and Bill," "Emma," "Politics," "Reducing," "Prosperity," "Dinner at Eight," "Tugboat Annie," "Christopher Bean."

In 1932 Miss Dressler won the annual poll of exhibitors, conducted by Motion Picture Herald, for the best money-making stars of the 1931-32 season. She led the field with a 91 per cent score.

In 1933 she again won the Herald poll, heading the list with 74 per cent.

In 1931 the Academy of Motion Picture Arts and Sciences awarded prizes to her and Lionel Barrymore for the best performances of the year. Her award had come for her portrayal in "Min and Bill," in which she and Wallace Beery starred.

Marie Dressler was essentially of the theatre. It was as much a part of her life as food and sleep. The greatest shock of her life had come when, after having devoted the best part of her middle age to war work, she could not get a stage engagement. In 1925, she announced her "retirement," although she had done little work on the stage since 1919.

On Stage in 1886

Her first professional appearance on the stage in what might be termed a real part was in 1886 as Cigarette in "Under Two Flags." The next few years she toured with light opera companies, playing 40 roles. She made her New York debut May 28, 1892, as Cunigonde in "The Robber on the Rhine," by Maurice Barrymore. She also played a number of parts with the Bennett Moulton Opera Company at the old Casino Theatre in New York.

Among her other roles in plays and operettas were: the Duchess in "The Princess Nicotine," in 1893; Aurore in "Giroflé-Girofla," 1894; Mary Douclee in "Madeleine, Or the Magic Kiss," 1895; Georgia West in "A Stag Party," 1895, while in 1896, she scored an enormous success as Flo Honeydew in "The Lady Slavey." She played Mrs. Malaprop in Sheridan's "The Rivals," and Flora in "Hotel Topsy Turvy" in 1898. In 1899 she appeared as Viola Alum in "The Man in the Moon" and the following year as Helen Print in "Miss Print."

"Tillie's Nightmare" in 1910

In 1905 she joined Joe Weber's Music Hall company, playing in "Higgledy-Piggledy," "The College Widower," "Twiddle Twaddle" and "The Squaw Man's Girl of the Golden West." Then Miss Dressler went to London and appeared at the Palace theatre for £500 a week—the highest salary that had been paid a variety act.

Returning to the United States, she toured in "The Boy and the Girl," and in 1910 came a play and a role which made history—Tillie Blobbs in "Tillie's Nightmare." It was in this play that Marie Dressler introduced the world-famous song, "Heaven Will Protect the Working Girl."

Miss Dressler continued with Weber and Fields, in vaudeville, here and in Europe. In 1917 she plunged into war work, entertaining the soldiers, making Liberty Loan speeches. Then she toured again in "Tillie's Nightmare" and played in "The Passing Show of 1921" at the Winter Garden in New York.

First Picture in 1916

Just prior to America's entry into the war, however, Miss Dressler had had her first taste of the motion picture. It was in 1916 that she played Tillie Blobbs in the Mack Sennett comedy, "Tillie's Punctured Romance," based upon "Tillie's Nightmare." Supporting her in the screen version were Charlie Chaplin and Mabel Normand.

One or two short stage engagements followed "The Passing Show of 1921." In 1924 she was in financial straits. In 1925 she went on a five-weeks vaudeville tour. In 1926 she undertook to sell real estate in Florida. When that bubble burst she returned to New York.

Marie Dressler never returned to the stage. Managers said the public wanted "glamorous youth." Late in 1926, however, Allan Dwan offered her a bit in a motion picture, a one-day engagement. When the film was released her name on the credits recalled her to the mind of a Hollywood casting director. She was summoned to the Coast and played a small part in "The Callahans and the Murphys." Other small character parts came her way and in 1930 her great opportunity "arrived" with "Anna Christie."

With all her success, Miss Dressler's friendliness never changed. She had been called "Marie" by every President since Grover Cleveland. When her 64th birthday was celebrated on the MGM lot last November, President and Mrs. Roosevelt were the first to sign a huge parchment scroll of greetings.

On the MGM lot this week, flags were at half-mast. On Tuesday, the studio ceased all activity during the funeral. With simple services at the Wee Kirk o' the Heather, at Glendale, Cal., — her pastor, Rev. Neal Dodd, officiating—pallbearers were Clarence Brown, Mervyn Le Roy, Charles Riesner, William K. Howard, W. S. Van Dyke and Jack Conway, each of whom had directed at least one of her pictures.

Jeanette MacDonald sang Miss Dressler's favorite hymn, "Abide With Me," accompanied by Katherine Lewis, who had played for her on the stage and studio set.

Milwaukee Group Plans State Unit

Representatives of 56 Milwaukee county theatres met in Milwaukee last week in the offices of the Allied Independent Theatre Owners of Wisconsin, and voted to organize a temporary unit of independent exhibitors until the proper procedure and connections can be arranged. The ultimate goal is one independent exhibitor organization of Wisconsin. Both Allied and independents of the MPTO of Wisconsin have joined in the movement. E. F. Maertz was named chairman, Harry Perlewitz, treasurer, and Etta Weisner, secretary.

The new group plans a new column of advertising for independent theatres in local newspapers, and plans to have at least 40 independent Milwaukee county theatres taking space in this column.

It is the contention of the exhibitors that many clauses in the new clearance and zoning schedule for Milwaukee county exceed the authority given the board under the code and it was indicated that the group will protest the schedule to the Code Authority.

The group wired H. M. Warner, president; Gradwell Sears, sales manager, and Joseph Bernhard, theatrical head, Warner executives, protesting a reported pending deal with Saxe Amusement Management, Inc., which, they indicated, will give Saxe theatres Warner-First National product in Milwaukee with Warner theatres showing these films at 10 cents less than the Saxe houses, thereby depriving the independent theatres of Warner product.





OUTSTANDING BRITISH FILMS OUTDO HOLLYWOOD'S IN CANADIAN NET

But Dominion Independents Prefer to Take Motherland Pictures One at a Time When They've Proved Themselves

By J. A. COWAN
Canadian Correspondent

Stiffened sales resistance to British product marks the 1934 summer sales season among Canadian exhibitors. The high grosses of the past season for a limited number of British films, notably the Regal-distributed "Private Life of Henry VIII" and "Catherine the Great," have not shortened the distance or smoothed the route to the dotted line.

Taking the viewpoint, in particular, of the independent exhibitor and the small-city manager of a circuit theatre, his current attitude is, apparently, that he will take the London imports as specials, one at a time, but only when and if they have proved their power at the box-office. He makes no secret of his belief that, for the British output, the mill-run stuff is likely to class below standard. On the whole, he figures that he stands to lose by playing British programmers with regularity except on a double-bill policy.

But while an ordinary British picture, if there is such a thing, is likely to gross below an average Hollywood film, it is also true that an outstanding British entry which has clicked satisfactorily on its major first-runs, may turn in grosses well above those registered by good Hollywood pictures. The exhibitor is inclined to feel that he can well afford to wait and see under these circumstances even if the program is going to cost him more. His take is likely to be more than enough above normal to take care of this.

British pictures in the lump cannot be said to have established themselves solidly in the Canadian market to date. The wins are on the basis of individual performance but there have been enough box-office nose-dives on British bookings to strengthen the Canadian showman in his belief that an average British picture must still carry the burden for inferior ones that have gone before.

Fraction Wants British Regardless

There is a definite buying population in practically every Canadian community with a most decided preference for British pictures, other things being equal. But this is not sufficient, in most localities, to offset the box office drop if a British picture without reputation is booked. A portion of the regular patrons will stay away and the volume of very-British customers is usually insufficient to make up this loss. But once a British film has been set in the public mind as good entertainment—and "Henry the Eighth" is the great and shining example of this—it can exert its full draw among the regulars and get this restricted all-British clientele in addition, with resulting high grosses.

Paradoxically, if a quota had been enforced in Canada for the last two or three seasons against British pictures and only the pick of England's studio output allowed into Canada, the position of the British film in the Dominion would now be unbeatable. To some extent, Canadian distributors attempted to enforce restrictions on the Empire imports by rejecting a number of films shipped over on the grounds that they were unsuitable to the Canadian taste. This has helped. But the great bulk of cash customers still have a suspicion that the Motherland's producers may try to slip over some low-grade entertainment on the Dominion's customers and, on the whole, whatever has been done to cure this idea has been carried out by the Canadian exhibitors and distributors, not by London, so the cure will take a long time.

Welfare Units Active

Another factor has to do with the part that national welfare organizations, patriotically inclined, have played in the British film situation in Canada. For years, several of these have consistently urged attendance at British films as a patriotic duty. This has had a damaging effect on the box-office as far as average moviegoers are concerned, since they are interested in entertainment. The rank-and-file of the organizations most vocal in the matter, as many managers learned to their cost, do not seem to be regular attendants at the film houses. Groups with large memberships, particularly women's groups, which attract wide attention and obtain much publicity for their resolutions and comments on the British film situation, do not, on a check-up, represent any considerable percentage of the box-office take at the theatre. Booking a film in the hope of gathering in their trade has not, in the past, proved to be a profitable idea except in a small group of exceptions such as at Edmonton, Alta.

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Premier-Elect Is Friendly

While Ontario's premier-elect, Mitchell Hepburn, who comes into power after a political earthquake, has said that he believes the duplication of censorship boards in Canada is unnecessary, the matter is a federal one in that nine different provinces, of which Ontario is the most important one, are affected and it would be very difficult for any one section such as Ontario to make changes single-handed. Mr. Hepburn has announced his intention of taking over the portfolio of provincial treasurer, in which case censorship and film matters come under his personal control. Changes in censorship board personnel are a possibility but so far there is no definite clue to the new government's policy except that economy rules.

Canadian film interests are known to be on very friendly terms with the new government and the Premier's own attitude towards the industry as a whole is friendly. The only film personalities publicly active in the campaign, E. Marks of the Martin Theatre, Oshawa and Mrs. Joshua Smith of Toronto, both ran as candidates in opposition to the victorius Hepburnites. Marks lost a stiff fight and Mrs. Smith (Ray Lewis) was snowed under.

Group in Each Community Demands British Films, but Don't Offset Drop if Picture Without Reputation Is Booked

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Invading Canada's Newport

First important recognition of films on the part of Canada's Newport at Murray Bay is scheduled for Friday when Warner Bros. presents the world premiere of "Dames."

Exceedingly exclusive, millionaire summer colony and summer home during his life of President Taft, Murray Bay draws its residents from Europe as well as America, but hitherto has almost ignored films as entertainment. The premiere, an invitation affair, will be staged in the Manoir Richelieu Casino, a replica of the famed 17th Century Chateau de Ramezay in Montreal which was the scene of Benjamin Franklin's early publishing efforts.

Arrangements to crash the resort's formal program were made by the Toronto office of Warner Brothers, partly on the basis that the event was a world premiere but chiefly because the film stars the Canadian-born Ruby Keeler and is announced as her first stellar appearance.

Meyer Returns Home

Fred S. Meyer, president of the Motion Picture Theatre Owners of Wisconsin and Upper Michigan, is to leave Hollywood soon for his home in Milwaukee. He has been ill in a Hollywood hospital for several months.

Stanton Acoustical Officer

G. Taylor Stanton, superintendent of the Acoustic Consulting Department of Electrical Research Products, has been elected treasurer of the Acoustical Society of America.

Warner Closes Four

Warner has closed several theatres in the Cleveland area, according to Nat Wolf, zone manager. Among the houses closed are the Lake and Variety, Cleveland; Kenton, at Kenton, and Plaza at Sandusky.

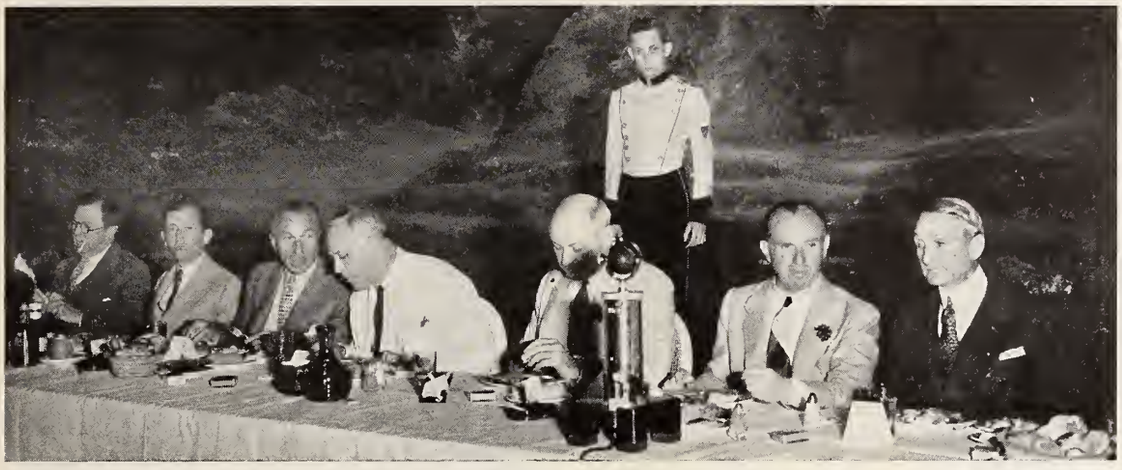
Ennis Writing Shorts

Bert Ennis is writing scripts for several Paramount shorts series being made in the east under the general supervision of Tom Waller.

Clyde Simons Dead

Clyde W. Simons, owner of the Simons theatre, Las Animas, Col., died last week in Pueblo, where he had gone for treatment. He is survived by his wife and two children.

THE CAMERA REPORTS



HOST TO FARLEY. As Jack L. Warner entertained Postmaster General James Farley and others at a studio dinner. Rupert Hughes, Will Hays, Harry M. Warner, John B. Elliott, California Democratic leader; Mr. Farley, Mr. Warner, Senator William Gibbs McAdoo are seated, left to right.



SIGNED. Josephine Hutchinson, protegee of Eva LeGallienne, whom Warner Brothers has placed under contract.



FIRST FILM ROLE. (Right) William Gaxton of stage fame, and Mrs. Gaxton, arriving in New York following completion of a featured part in RKO Radio's "Their Big Moment."



CAST. Astrid Allwyn, recently signed by Fox, who has been given a leading role in Janet Gaynor's new vehicle, "Servants' Entrance."



TO BE STARRED. Carol Coombe, British screen star, arriving in New York en route to Hollywood to play the lead in Universal's picturization of Charles Dickens' "Great Expectations."



GUEST OF THE ENGLISH PRESS. Darryl F. Zanuck, vice-president in charge of production of 20th Century, chatting for the edification of British journalists at a press reception arranged for him on his arrival in London. Following an extensive tour aboard expected to bring forth new production material, he is scheduled to begin at once a new program of pictures for United Artists release.



FIRST PRINT. King Vidor, producer-director of "Our Daily Bread," as he arrived in New York from Hollywood with the first print. The picture, which stars Karen Morley and Tom Keene, will be a United Artists release.



RENAMED. Formerly Dawn O'Day, but now Anne Shirley, her rôle name in RKO Radio's "Anne of Green Gables."



IN SUPPORT. Wini Shaw, comparative newcomer, who has an important rôle in Universal's "Million Dollar Ransom."



STARTS BALLYHOO TRIP. As Paramount's exploitation truck was launched on its trans-continental tour of key cities at Sacramento, Cal. Shown are: Ray Gore, Allen Wright, technicians; Robert Pearson, agent; Governor Merriam; H. E. Howard.



OODLES OF LOLLYPOPS! In this new contract, over which Mistress Shirley Temple is happily poised. With her are dad and mom, Mr. and Mrs. George F. Temple, who negotiated the terms with Fox, by which the bright little star shines more golden than ever.



TALKING VERSION ON WAY. Mrs. Jeannette Porter Meehan, daughter of the late Gene Stratton-Porter, author of many popular novels, discussing her mother's "The Girl of the Limberlost," forthcoming Monogram special, with Marian Marsh, who has the feminine lead, and Christy Cabanne, director.

QUOTA IS ASKED FOR AUSTRALIA; THEATRE RESTRICTION IS DEFEATED

New South Wales Commissioner Proposes Quota Starting at 5 Per Cent for Distributors, 4 Per Cent for Exhibitors

By CLIFF HOLT
Sydney Correspondent

Most important of the recommendations arising out of the New South Wales Government's inquiry into the motion picture industry are those for an Australian quota and for non-restriction of theatre building. Limitation of theatre licenses was one of the most vital issues involved. A recommendation for a quota for both exhibitors and distributors is of paramount importance to local producers and those who contemplate entering the field. From the outset, the great body of exhibitors were indifferent to this phase of the investigation.

In presenting the findings, the Commissioner (Mr. Marks) pointed out that he had yet to make his full report to the Government. What is recorded here represents his interim report only. His next report will cover the remainder of the matter under investigation.

Mr. Marks recommended to the Government that a quota be enforced along the following lines:

DISTRIBUTORS	Per Cent	EXHIBITORS	Per Cent
First year	5	First year	4
Second year	7½	Second year	5
Third year	10	Third year	7½
Fourth year	12½	Fourth year	10
Fifth year	15	Fifth year	12½

He commented that the principal nations have recognized—in many instances by special legislation—the importance of a national film production industry. The chief objections advanced against a quota were that it would encourage production of inferior pictures and would indirectly encourage promotion of a large number of "mushroom" companies. He said the provision of a standard merit for quota pictures should lessen the risk of indifferent pictures being produced for quota purposes. The second objection he dismissed briefly, saying a flow of new capital could be expected while "the prospect of a portion of this capital being lost" would not constitute a valid objection.

Wants Uniformity

Mr. Marks urged that any quota legislation contemplated by N. S. W. should be submitted to the other States and an endeavor be made to obtain uniformity throughout Australia. He suggested that prior to the expiration of five years, consideration should be given to advisability of extending the period. Other sub-clauses in his quota recommendations were: (1) the quota should be in respect of the number and not the footage of feature films of not less than 3,000 feet in length; (2) exhibitors should be given the right to reject other pictures to make room for Australian bookings; (3) an advisory committee should be set up consisting of two producers' representatives, two distributors, two exhibitors and two outside representatives with no pecuniary interest; (4) one member of the advisory committee should be the chief censor; (5) if the minister is satisfied that in any year compliance with the exhibitor or distributor requirements is not commercially practicable by reason of quantity, character, exhibitor value or excessive cost, he may modify the percentage to suit the requirements.

Mr. Marks negatived practically every argument advanced by exhibiting companies and independents in favor of restricted theatre building, declaring that with such restriction "there would be no end to the number of industries which might claim protection by legislation on grounds equally as good as those advanced by film exhibiting interests. All the issues in their ultimate analysis are found to resolve themselves into a matter of competition."

Cites Other Industries' Problems

He said a wider experience of other industries enabled a recognition of similar competitive troubles which have to be faced by them.

Mr. Marks declared there was no valid reason for the restriction of picture theatre licenses advanced at the inquiry based upon some changed condition or vital alteration in the industry, which could not have been foreseen at the time of the original investment.

Commenting that companies urged the introduction of legislation to protect their theatre holdings, the Commissioner said: "It is a reasonable assumption that the owners and lessees of existing picture theatres in Sydney must inevitably sustain some measure of loss if new theatres be erected. . . . This is a risk of loss from competition in most business undertakings."

The commissioner made clear that the views expressed by him in his interim report apply to suburban and country theatres as well as to those in the city. He found that the industry apparently had reached a stage where practically all localities were adequately provided with theatres, and certain areas oversupplied. The situation, he pointed out, was obviously not unique to the film industry.

Attack on General Doubted

Mr. Marks did not support allegations made that distributors were attempting to break down General Theatres Corporation, which has important theatre holdings in Sydney. The allegations were embodied in statements that the distributors were increasing film hire and withholding supplies; but the commissioner declared that there was nothing to support the view that distributors acted in concert either as regards the price or selling of their product; that, on the contrary, there was every indication of active competition among them.

Exhibitors Open Quarters

The Cleveland Motion Picture Exhibitors' Association last week held a luncheon for all members, considered a housewarming party to open new headquarters in the Film Building.

Hospitals' Film Awards Attacked

Charging the Veterans' Administration at Washington with unfair discrimination against independent distributors in awarding contracts for film to be supplied veterans' hospitals, J. T. Sheffield, Monogram franchise holder in the northwest, has requested Ray Johnston, president of Monogram, to enter a protest in this connection with the Administration and through other federal channels.

Mr. Sheffield, one of the largest independent distributors in the northwest, operating exchanges at Seattle, Portland, Salt Lake City, Butte and Denver, takes exception to the refusal of the Veterans' Administration to entertain his bid for film rental service for veterans' facilities in his territory. The reason advanced by the Administration officials was because Monogram "specializes in melodramas and western subjects, and while films of this nature might provide acceptable entertainment for normal audiences, experience has shown they exercise a disturbing effect upon a large proportion of patients at veterans' hospitals, especially such types as are afflicted with nervous or mental disorders."

"Their statement concerning Monogram Pictures," declared Mr. Sheffield, "smells of simple, hide-bound ignorance, or of a smart attempt to cover up the real reasons for rejecting our bid and paying more money for other pictures that certainly are no more desirable."

Figuring the minimum amount of business to be awarded under the proposal, Mr. Sheffield's exchanges would have received contracts approximating $2,000 for film service to be furnished from July 1, 1934 to June 30, 1935, to the 11 veterans' hospitals located in the northwest area that his five exchanges serve.

New York Court Dismisses Counterclaims in Fox Case

The appellate division of the New York state supreme court has thrown out counter claims filed by William Fox against Fox Theatres Corporation some time ago, when he was sued by the receivers for $2,066,082. The court ruled that if the claims were allowed Mr. Fox would be in the position of a preferred creditor, "to the detriment of other creditors."

The decision is a reversal of the verdict of Justice Peter P. Smith of the supreme court, who allowed the first counter claim to stand, but sustains his decision in dismissing two other claims.

Owners Open Quarters

The Independent Theatre Owners of Philadelphia formally dedicated its new quarters at 1313 Vine street last week.

DECENCY CAMPAIGN ISSUES ARE DEBATED

Educator Cites Fundamental Cultural Issues; Radio Speakers Agree Against Censors

Protagonists of the Legion of Decency, continuing their activities to gain numerical support for their campaign against immoral pictures, were presented over the week-end with many arguments against the drive, some coming from the pulpits of Protestant clergymen, others from laymen.

Dr. Harry Elmer Barnes, educator, in an article in the New York *World-Telegram,* contended that the fundamental cultural issue involved in the movement is of far greater significance than is usually perceived.

"It goes more deeply than the question of the profits of a great industry or the salaries of its artists," he wrote. "It is also something wider than the issue of whether or not self-constituted bodies shall control the education, morals and art of the American people.

Charges "Imbecility" in Films

"Moving pictures are more than an industrial product. They are, or certainly should be, a prominent element in our culture, ranking with the newspapers, radio and stage. They have already attained a marvelous development as a manifestation of applied science and popular art.

"In spite of all the valid criticism which may be leveled against them it is doubtful that any other notable achievement of recent capitalistic enterprise offers more to the public for its money or contains so slight an element of evil in proportion to the educational and recreational facilities."

"While not a movie addict myself," Dr. Barnes explained, "I have certainly seen representative movies which fall into every category of film production. I have frequently been impressed with the insufferable dullness or the incredible triviality and imbecility of many pictures."

This charge, he added, may be lodged quite as much against the American public as against the film industry.

"I personally am well acquainted with some of the leading producers and know that they would much prefer to make their millions out of worthy and educational films if they could do so."

Urge Churches Help Market

Other comments revolving around an identical theme came from a Protestant Episcopal rector and a Presbyterian minister in New York. Both suggested that the churches "cultivate a market for wholesome plays by making 'goodness' as attractive as possible."

"Using the big stick appeals to the grandstand," said Rev. Thomas H. Whelpley at the Chelsea Presbyterian Church, New York, "but it is not the most effective weapon at the command of the Christian church. Let the churches through preaching and example create a taste for better things and a market for wholesome plays and the picture industry will be only too glad to give the people what they want."

The Episcopal rector, Rev. Albert E. Ribourg, said:

"The arm of the law can curb what today is an insult to common decency, but let us not forget that these things have been created and produced for a public which demanded them, thus proving that the number of people who support these particular forms of evil is larger than the number who prefer moral, clean and wholesome forms of entertainment."

Opposing spokesmen in a radio debate late last week in New York agreed that censorship was undesirable. The speakers were Bishop Francis J. McConnell, Methodist Episcopal, and I. Robert Broder, attorney for and founder of the Association for the Preservation of the Freedom of Stage and Screen.

"Boycotting objectionable films will do more to correct the complained of evils than any form of censorship," said Bishop McConnell.

Mr. Broder argued that boycotting of films and theatres would injure hundreds of thousands of employees.

The Federal Council of Churches of Christ in America last week went on record against censorship, but warned Hollywood that unless its Production Code Administration, headed by Joseph I. Breen, is supported in its aims by the producers, the Council will do everything in its power to bring Federal control.

Headway was reported in the effort to ally fraternal bodies in New York state in the Legion's campaign. The Knights of Columbus was reported seeking to enlist 200,000 members for the Legion.

Following conferences between Fred Wehrenberg, head of the Kansas-Missouri MPTO, and Archbishop John J. Glennon, the theatre boycott in St. Louis may be modified.

Cancellation Problem

Another problem—involving the cancellation of pictures on moral grounds, as permitted by the major distributors—presented itself. In St. Louis, reports were current that exhibitors had encountered refusals by two major companies to cancel pictures listed as objectionable by both the St. Louis Better Films Council and the local Legion of Decency.

In Kansas City, Jay Means, ITO head, said the procedure involved in canceling pictures on moral grounds "is so hedged about with conditions and restrictions as to render it meaningless to the exhibitor."

Abram F. Myers, general counsel to Allied, in Washington said the cancellations allowances "are designed to hoodwink the press and public and mean exactly nothing."

Will H. Hays reported to MPPDA members on the progress made to date by the Production Code Administration in connection with the industry's cleanup campaign. Fifty features, 52 shorts and four serials have been approved under Mr. Breen's strengthened regime, Mr. Hays said.

Cites Hollywood's Efforts

Hollywood itself "is making efforts to free motion pictures from salaciousness," said Dr. W. H. McAlister, president of Mt. Union College, Alliance, Ohio.

No application of a theatre boycott is expected in Boston.

Five hundred thousand Chicago women will give their support to the Legion campaign.

Cincinnati Catholic clergy expressed skepticism that promises made by producers at the conference with Bishops there last month would be kept.

G. H. Gravis, state supervisor of high schools, said at Cleveland that Ohio needs no film cleanup.

Two thousand new Legion members were enrolled in Passaic, N. J.

Nine new censors were appointed in Seattle.

The Broadway Baptist Church in Spokane went on record as being against all films.

Short Still on Still Hunt for New President

The Motion Picture Research Council, still stymied by the coincident rise of the Legion of Decency campaign and the abrupt resignation of Mrs. August Belmont, third of the "name presidents" of the organization, is marking time, awaiting a new president, the passing of the Decency publicity storm and the autumn return of prospective backers of social and financial position.

The Reverend William Harrison Short has been engaged the while in an expedition into the more classic summer resort regions on a still hunt for presidential material. As he remarked to a reporter the other day, "Presidents of the caliber we require do not grow on every bush."

The president-picker paused at the Isle of Shoals to deliver a speech to the cultured colony there on the subject of "The Movies, the Decency Crusade and the Goal to be Reached."

The *Boston Transcript,* which dutifully covers such events in its sector, quotes Dr. Short as saying:

"The one-man censorship which is being set up in Hollywood under Joseph Breen, will be no more acceptable to the American people than would a one-man censorship of the American newspaper. . . .

"Local autonomy in questions pertaining to the screen is the remedy for the existing situation, just as the country has local autonomy in church, school and other matters affecting public education. To open the way for this local autonomy, federal legislation must do away with compulsory block booking and blind selling. . . .

"A recent study of 135 feature motion pictures now being shown—released between January 15 and May 15 of the present year—shows most of the major scenes to be built on illicit love of some form, prostitution or other anti-moral suggestion. . . .

"The moving picture industry is the most highly integrated and relentless monopoly in American national life. It dictates almost absolutely what shall be shown in every movie house in America." . . .

Interstate Names Dallas Woman Preview Supervisor

The Interstate Circuit, Inc., controlling five downtown first run houses in Dallas, has named Mrs. Clarence Echols, chairman of the better films committee of the Dallas Council of Parent-Teacher Associations, as supervisor of films for the Dallas theatres, heading a permanent committee to preview all releases, classifying them as suitable for family, adult or child audiences. The committee was appointed last year by Karl Hoblitzelle, president of the circuit.

Winfield Sheehan Sails For Stories, Talent

Winfield Sheehan, vice president and general manager of production for Fox Film, sailed last Saturday for his annual trip abroad. In addition to visits to London and Paris, Mr. Sheehan will spend some time in Italy, Sicily, Hungary and Austria, perhaps completing acquisition of several stories, and will search for new talent.

The 1934-35 Motion Picture ALMANAC

¶ "Motion pictures are made of people, for people. Today people, from executive manpower to the glamorous stars and players of the screen, count more and more in the endless evolutions of the art and the industry."—*From a Foreword by Martin Quigley in the 1934-35 MOTION PICTURE ALMANAC.*

¶ ***Ten thousand biographies form "The Grand Parade" of personalities in the new edition of the Almanac, now off the presses. This is the most comprehensive attempt ever made to present a study of the individuals who are the industry.***

¶ ***Another departure is a presentation of the "all-time best sellers," from the criterion of rentals and sales, in the realms of the motion picture, books, stage plays, roadshows, songs, radio programs, and amateur plays.***

¶ ***With the additional achievement of serving as a ready-at-hand guide for the new season, essential information is provided on motion pictures announced by the companies for 1934-35.***

¶ ***Corporate structure of the industry is shown from the various standpoints of company personnel, banking affiliations, bond and capital stock, and summarized financial statements.***

¶ ***For the practicable use of the exhibitor, more than 100 pages are allotted to information on the Motion Picture Code, including names and addresses of Code Authority and Local Board members, meeting places and dates, the text of the Code and a literal translation of its provisions.***

¶ ***Naming of the contract players of the large companies is a new service in the section devoted to production. There is a complete listing, by companies, of current product, with stars, release dates and running time, also a compilation of motion pictures since the advent of sound, under two practicable subclassifications: pictures of 1933-34, and pictures prior to 1933.***

MONTH OUTSTANDING IN BRITISH PRODUCT

Sixty Per Cent Were Declared Above the Average Program Merit; Many Suitable for U. S.

By BRUCE ALLAN
London Correspondent

In respect of both the bulk and quantity of pictures pre-viewed in London, July, 1934, has been an outstanding month for British production companies and for distributors of British films. Of more than a dozen pictures shown to the trade, quite 60 per cent are of a type and standard which make them certainties as box office attractions of much more than program merit in their native country. It is even more important that included in this 60 per cent are many features suitable for American use and one or two which are quite capable of being handled as super-attractions there.

▽

The enormous strides made in every department of British production were vividly illustrated quite early in the month, when B. I. P.'s "Blossom Time" was shown. In American values, this picture may turn out to be another "Private Life of Henry VIII," although it is a quite different type of production. It is certain that it is a "super" of which Hollywood would have every reason to be proud, and it is significant that it has been followed by a number of good British films from other studios.

▽

From Gaumont-British

Gaumont-British, for instance, offered "Little Friend" with Matheson Lang and a real "child discovery," Nova Pilbeam; "My Song for You," with the internationally famous tenor, Jan Kiepura; and "Bella Donna" starring Conrad Veidt and Sir Cedric Hardwicke. "Bella Donna" is from Twickenham studio controlled by Julius Hagen, which turns out a big percentage of box office successes.

▽

From United Artists during the month have come "Lilies of the Field" (Winifred Shotter and Ellis Jeffreys), "Nell Gwyn" (Anna Neagle and Sir Cedric Hardwicke), and "Girls, Please" (Sydney Howard). All these are British and Dominions productions and they were shown as part of an impressive United Artists lineup, the Hollywood end of which offered such stars as Ronald Colman, George Arliss, Constance Bennett and Fredric March.

"Java Head," from the Basil Dean studios, is another British production of the month which both from its subject matter and its direction seems likely to interest America.

▽

Would Sign Stars Jointly

Both as foreshadowing still bigger things certain to be accomplished in the near future, and as indicating the more far-sighted American view of present British values, Darryl Zanuck's statement to the press was highly significant. He intended, he said, to discuss with Alexander Korda a plan whereby Twentieth Century and London Films would sign stars jointly. Thus Joseph Schenck's recent suggestion that United Artists might lend stars like March and Colman to Korda is carried a very important step further. London films will not only become an integral part of the United Artists program throughout the world, but its cooperation will begin at the studio and it will have a vested interest in American star values.

▽

Though all is bright on the production front, exhibitors are finding plenty to worry about. With an almost unexampled spell of fine weather putting practically every theatre into the red with painful frequency, the carbon trouble has cropped up in a new form. Foreign carbons are out as a result of the new duties and, although the Council of the Cinematograph Exhibitors' Association gave plentiful assurances that the British producers would reduce prices, it has found it necessary to recommend to its members an arrangement whereby they may be assured of a 15 per cent price discount by signing a year's contract with one specified concern.

▽

Naturally, other manufacturers are up in arms about the move, which threatens a new monopoly. The curious thing is that the CEA should find it necessary to take precautions against price increases, by a bargain of this sort, when a big argument for increased carbon protection was that it would stimulate British production to the point of competitive prices.

▽

Manager Locked Out

"Lost in the Legion," a BIP Leslie Fuller feature, established a humorous precedent at the Prince Edward theatre on its recent preview. The censorship office was unable to view the film on the day set for the trade display, and the manager of the Prince Edward was officially notified that if he displayed an uncertificated film he would lose his license. Actually, this rule applies only to a public and not to a private display, but there was some understandable nervousness at the Prince Edward and a prospect of the private view audience having to be turned away. Arthur Dent of Wardour Films solved the difficulty in a Napoleonic manner; by his orders, the manager of the Prince Edward was forcibly removed from his own theatre and locked out during the display of the film. Who is to go to prison is at the moment undecided.

▽

T. P. Drew, who is joining Percy Phillipson with General Register Corporation in New York, has been British sales manager of Western Electric since September, 1929, and during his regime 1,700 theatres have been W. E. wired. His successor is F. C. Leach.

▽

John Baxter is ready to begin shooting on "Kentucky Minstrel" at the Twickenham Film Studios.

Gaumont Bidding For Roxy Theatre

Gaumont British this week announced plans whereby it will establish the first British nationwide exchange system in the United States and, in addition, will acquire first run theatres in New York and other key centers.

Jeffrey Bernerd, general manager of Gaumont British who sailed for New York from Southampton last week, said that aside from its plan to invade the American market on a wholesale scale, production also is to be placed on a competitive basis.

Mentioned as a possible theatre for Gaumont in New York is the original Roxy Theatre on Seventh Avenue. Prior to his sailing from England, Mr. Bernerd held trans-atlantic telephone conversation with spokesmen for the Roxy and preliminary negotiations were worked out. It is understood Gaumont is prepared to make a cash offer for the theatre of between $2,000,000 and $2,500,000.

"We not only plan to establish a chain of distribution centers, but will take over key theatres throughout the country for exploiting British films," said C. M. Wolfe, managing director of the company.

"We will compete for directors and artists," he said.

Juveniles Prefer 'Tarzan' to West

"Tarzan" is a greater draw for Kentucky children than Mae West. Miss Anna Bell Ward, general manager of the Phoenix Amusement Co., Lexington, Ky., reports that as an example of juvenile taste in that sector, 11,722 children attended "Tarzan" in nine days, as compared with an attendance of only 844 juveniles on a seven-day engagement of Mae West in "I'm No Angel." At the same time, the Mae West picture was viewed by 23,000 adults.

Other figures on child attendance in Lexington showed that in three days 1,012 children attended performances of "Mr. Skitch," Will Rogers picture, while 1,211 juveniles saw the latest Zane Grey western in one day. "The Bowery" attracted only 287 children in three days.

"Duck Soup," starring the four Marx Brothers, was attended by 1,167 children in four days' showing, but during the week's engagement of "Dinner at Eight" only 608 children were present.

Other pictures were attended as follows:

"King Kong"—1,827 children in four days.

"Son of a Sailor"—(Joe E. Brown) 1,129 in three days, but only 145 children attended "Design for Living" during its three-day engagement.

"Saturday's Millions"—(college football story) 496 in four days.

"SOS Iceberg"—296 children in three days.

"Stage Mother"—147 in two days; "Bombay Mail" (murder mystery), 105 children in two days, and "Flying Down to Rio," 563 in four days.

"Little Women"—1,432 during a five-day engagement, and "Alice in Wonderland," 1,800 in four days.

NATION'S THEATRES, BY STATES

MOTION PICTURE HERALD, *on July 7th, published a generalized summary of how the theatres of the country are divided according to the population of towns and also according to the seating capacities of the theatres. The figures were for the country as a whole. Presented herewith is a breakdown by states.*

One of the most important revelations gained from the survey was the extent to which the motion picture industry depends on small communities for its box-office upkeep. Eleven thousand theatres of the newly-estimated total of 16,850 in the United States are in places having a population of less than 20,000 persons; 10,000 houses seat 500 or less.

Only eleven hundrew theatres of the country's total structures seat 3,000 or more, all others seating under 1,500.

Only 3,235 theatres operate in cities with populations exceeding 200,000, while 3,830 are in communities having 1,000 and fewer inhabitants.

The survey which placed the total number of theatres in the country at 16,850 did not embrace theatre buildings still standing but which have been emptied of equipment, nor did it embrace theatres which have been closed for a year or more. Inclusion of both these classes in previous estimates sent the total as high as 22,500. Although the new total is listed at 16,850, it must be borne in mind that at least 2,000 houses are always temporarily closed, which means about 14,500 theatres are now operating.

Motion pictures are projected on the screens of theatres in some 9,260 cities, towns and hamlets of the United States, as follows:

2,215 Theatres in	13 Towns Having Population of Over	500,000
1,025 Theatres in	27 Towns Having Population Between	200,000 and 500,000
778 Theatres in	53 Towns Having Population Between	100,000 and 200,000
775 Theatres in	95 Towns Having Population Between	50,000 and 100,000
1,168 Theatres in	258 Towns Having Population Between	20,000 and 50,000
1,703 Theatres in	726 Towns Having Population Between	7,500 and 20,000
1,400 Theatres in	867 Towns Having Population Between	4,000 and 7,500
1,806 Theatres in	1,464 Towns Having Population Between	2,000 and 4,000
2,149 Theatres in	2,023 Towns Having Population Between	1,000 and 2,000
3,830 Theatres in	3,734 Towns Having Population of.....	1,000 and less
16,849	9,260	

Following is the listing by states, with number of theatres according to population groups. On the next page appears a list by states and theatre seating capacity.

TOWNS BY POPULATION AND TOTALS OF THEATRES

State	Pop. Over 500,000		500,000 to 200,000		200,000 to 100,000		100,000 to 50,000		50,000 to 20,000		20,000 to 7,500		7,500 to 4,000		4,000 to 2,000		2,000 to 1,000		1,000 and Less		Total Cities	Total Theatres
	No.	Th.	No.	Th.	No.	Th.	No.	Th.	No.	Th.	No.	Th.	No.	Th.	No.	Th.	No.	Th.	No.	Th.	No.	Th.	
Alabama	..	..	1	26	..	..	2	14	4	12	10	18	15	16	31	32	27	30	38	39	128	187
Arizona	..	..	..	..	..	..	..	..	2	13	4	7	6	16	12	16	9	9	14	14	47	75
Arkansas	..	..	..	..	..	..	1	9	3	14	6	16	15	25	35	40	22	22	20	20	102	146
California	2	251	1	35	2	47	6	59	14	69	44	105	45	63	68	76	64	70	89	94	335	869
Colorado	..	..	1	39	..	..	1	8	1	8	5	18	12	22	9	11	33	34	59	59	121	199
Connecticut	..	..	..	..	4	73	1	6	9	27	17	24	16	16	14	14	8	8	8	8	77	176
Delaware	..	..	..	..	1	12	..	..	..	..	..	..	2	3	4	4	6	6	5	5	18	30
Dist. of Columbia	..	..	1	51	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	51
Florida	..	..	..	..	3	45	..	..	4	25	13	34	16	23	29	33	21	21	14	14	100	195
Georgia	..	..	1	28	..	..	3	18	3	16	15	28	15	21	39	39	28	28	13	13	117	191
Idaho	..	..	..	..	..	..	..	..	1	6	5	17	5	10	12	21	19	20	74	76	116	150
Illinois	1	328	..	..	1	13	7	53	17	77	46	83	38	54	91	113	104	108	122	122	427	951
Indiana	..	..	1	58	4	51	3	18	11	61	21	64	32	67	31	44	60	70	130	135	293	568
Iowa	..	..	..	..	1	17	3	31	8	39	14	40	26	47	51	56	88	88	138	140	329	458
Kansas	..	..	..	..	2	25	1	9	2	10	17	56	21	38	33	45	69	73	123	123	268	379
Kentucky	..	..	1	38	..	..	1	6	5	28	12	31	20	35	26	37	54	64	168	176	287	415
Louisiana	..	..	1	58	..	..	1	8	3	13	7	15	12	21	27	29	39	40	51	53	141	237
Maine	..	..	..	..	..	..	1	10	2	8	9	22	12	16	30	36	36	44	105	105	195	241
Maryland	1	88	..	..	..	..	..	..	2	12	5	12	3	5	13	18	21	21	56	57	101	213
Massachusetts	1	41	..	..	10	104	9	47	21	68	43	75	28	40	29	32	25	25	60	67	226	499
Michigan	1	182	..	..	2	40	5	42	7	39	33	64	30	36	34	36	69	71	59	60	240	570
Minnesota	..	..	2	93	1	11	..	..	2	8	12	26	18	28	39	42	71	73	133	139	278	420
Mississippi	..	..	..	..	..	..	..	..	3	9	10	24	10	14	28	31	34	36	46	48	131	162
Missouri	1	89	1	70	..	..	2	18	4	17	12	25	16	25	45	53	77	80	144	146	302	523
Montana	..	..	..	..	..	..	..	..	2	11	4	11	6	13	11	15	19	19	74	75	116	144
Nebraska	..	..	1	31	..	..	1	9	..	..	8	23	8	18	20	34	54	54	218	221	310	390
Nevada	..	..	..	..	..	..	..	..	..	..	1	6	..	..	9	12	7	7	17	18	34	43
New Hampshire	..	..	..	..	..	..	1	10	3	10	6	17	6	8	18	21	29	32	35	36	98	134
New Jersey	..	..	2	68	4	51	7	58	15	39	38	63	39	55	34	38	21	22	31	34	191	428
New Mexico	..	..	..	..	..	..	..	..	1	7	4	10	5	9	13	16	6	6	15	15	44	63
New York	2	768	2	63	2	35	5	64	18	78	36	83	38	50	55	68	92	99	218	230	468	1,538
No. Carolina	..	..	..	..	..	..	5	39	4	23	13	35	22	44	37	48	42	48	28	30	151	153
No. Dakota	..	..	..	..	..	..	..	..	1	6	2	7	7	14	3	3	27	27	96	96	136	267
Ohio	1	112	3	149	3	59	3	18	18	112	36	89	53	87	56	76	100	115	165	167	438	984
Oklahoma	..	..	..	..	2	35	..	..	3	14	22	70	21	45	45	58	64	64	52	52	209	338
Oregon	..	..	1	49	..	..	..	..	1	5	8	28	9	16	12	15	23	24	33	33	87	170
Pennsylvania	2	276	1	3	3	46	10	89	21	75	83	170	85	116	114	136	79	80	128	131	526	122
Rhode Island	..	..	1	16	..	..	1	6	4	16	3	5	3	3	8	12	6	6	21	25	47	89
So. Carolina	..	..	..	..	..	..	2	15	2	12	6	18	14	19	27	29	15	15	9	9	75	117
So. Dakota	..	..	..	..	..	..	..	..	1	7	5	17	4	7	10	14	37	40	88	88	145	173
Tennessee	..	..	1	24	1	12	2	23	1	2	6	12	10	11	27	30	21	22	19	19	88	155
Texas	..	..	3	76	2	29	5	32	8	46	29	94	62	142	103	148	151	161	196	202	559	930
Utah	..	..	..	..	1	14	..	..	1	8	2	8	4	8	14	20	23	24	68	69	113	151
Vermont	..	..	..	..	..	..	..	..	1	4	7	19	3	5	8	10	23	27	52	54	94	119
Virginia	..	..	..	..	2	29	1	6	6	28	8	21	13	21	26	35	32	38	76	78	164	256
Washington	..	..	1	50	2	30	..	..	4	18	9	24	6	11	15	19	39	41	54	55	130	248
West Virginia	..	..	..	..	..	..	3	34	3	13	9	23	14	22	25	30	55	60	201	208	310	390
Wisconsin	1	80	..	..	..	..	2	16	12	55	17	34	20	32	41	56	59	62	150	151	302	486
Wyoming	..	..	..	..	..	..	..	..	..	..	4	12	2	3	3	5	15	15	21	21	45	56
Totals	13	2,215	27	1,025	53	778	95	775	258	1,168	726	1,703	867	1,400	1,464	1,806	2,023	2,149	3,734	3,830	9,260	16,849

200 TO 500 SEAT THEATRES LEAD

(Continued from preceding page)

Theatres having capacities of between 200 and 500 far exceed in number those theatres of any other size, 8,190—almost half of the 16,849 total—accommodating between 200 and 500 persons. Seven-eighths of all of the country's theatres seat under 1,000 persons, there being about 14,500 in this classification.

On the basis of the theatres' classification according to size, the estimated absolute maximum seating capacity of the 16,849 theatres would approximate 13,370,000, in line with the tabulation in the adjoining column.

Seating Capacities	No. of Theatres
Over 3,000	110
2,000 to 3,000	346
1,500 to 2,000	621
1,000 to 1,500	1,327
500 to 1,000	4,280
200 to 500	8,190
200 and less	1,975
TOTALS	16,849

THEATRES IN STATES BY SEATING CAPACITIES

	CAPACITIES OF THEATRES								Total No. of	
STATE	Over 3000	3000 to 2000	2000 to 1500	1500 to 1000	1000 to 500	500 to 200	200 and less	Total	Towns	Theatres
ALA.		2		10	26	122	27	187	128	187
ARIZ.			2	2	25	39	7	75	47	75
ARK.			2	4	30	95	15	146	102	146
CALIF.	6	33	50	121	335	293	31	869	335	869
COLO.		4	3	10	56	89	37	199	121	199
CANN.	5	5	15	35	69	42	5	176	77	176
DEL.			2	3	11	14		30	18	30
D. C.	1	2	3	7	10	27	1	51	1	51
FLA.	1	2	4	12	75	89	12	195	100	195
GA.	1	5	2	11	49	103	20	191	117	191
IDAHO				2	24	82	42	150	116	150
ILL.	13	28	43	90	269	447	61	951	427	951
IND.	1	9	9	40	136	278	95	568	293	568
IOWA		4	8	7	74	282	83	458	329	458
KAN.			2	19	93	229	36	379	268	379
KY.	2	1	2	16	55	196	143	415	287	415
LA.	2	2	2	16	54	133	28	237	141	237
MAINE		2	2	12	53	140	32	241	195	241
MD.	2	2	6	18	44	117	24	213	101	213
MASS.	5	17	51	96	192	124	14	499	226	499
MICH.	5	10	32	57	160	274	32	570	240	570
MINN.	1	4	5	14	76	268	52	420	278	420
MISS.				6	32	100	24	162	131	162
MO.	5	5	12	42	145	268	46	523	302	523
MON.			2	4	18	69	51	144	116	144
NEB.		3	1	8	45	208	125	390	310	390
NEV.				1	7	26	9	43	34	43
N. H.				12	38	77	7	134	98	134
N. J.	7	23	50	85	157	104	2	428	191	428
N. M.				4	14	37	8	63	44	63
N. Y.	31	101	156	209	479	476	86	1,538	468	1,538
N. C.		2	2	12	59	149	43	267	151	267
N. D.				2	13	82	56	153	136	153
OHIO	10	15	34	64	254	493	114	984	438	984
OKLA.			7	14	76	224	17	338	209	338
ORE.	1	1	4	8	55	72	29	170	87	170
PENN.	7	27	68	114	326	531	49	1,122	526	1,122
R. I.		4	5	14	33	26	7	89	47	89
S. C.			1	2	26	72	16	117	75	117
S. D.				1	13	115	44	173	145	173
TENN.		3	3	8	40	90	11	155	88	155
TEXAS	1	11	12	26	193	565	122	930	559	930
UTAH		2	1	6	10	79	53	151	113	151
VT.				6	28	69	16	119	94	119
VA.	1		3	13	64	132	43	256	164	256
WASH.	1	5	6	15	59	123	39	248	130	248
W. V.		3	1	9	43	243	91	390	310	390
WIS.	1	9	8	39	121	247	61	486	302	486
WYO.				1	16	30	9	56	45	56
TOTALS	110	346	621	1,327	4,280	8,190	1,975	16,849	9,260	16,849

Shapiro Honored At "Tower" Party

The Hollywood manager of Quigley Publications, Victor M. Shapiro, was the guest of honor at a reception Tuesday evening in New York tendered by Catherine McNelis, president of *Tower Publications*, at the Fifth Avenue Hotel, immediately prior to his return to the Coast.

Among the guests were:

Robert Gillham, advertising director of Paramount.

Si Seadler, advertising manager, and William R. Ferguson, exploitation director of M-G-M.

Paul Moss, city license commissioner.

Hal Horne, advertising head of United Artists.

Paul Gulick, advertising chief of Universal.

Thelma White, now rehearsing with Milton Berle for a Broadway musical.

Joan Lowell, film producer and author-traveler.

Tony Muto of the MPPDA.

Don Hancock of *Film Daily*.

Ed Finney, advertising director of Monogram.

Andy Sharrick of Universal.

Earl Wingart of Fox.

Al Wilke and Aileen St. John Brenon both of Paramount.

Rutgers Neilson of RKO

Marguerite Tazelaar, film reviewer of the *New York Herald-Tribune*.

James Cron, A-Mike Vogel, Gertrude Merriam, J. M. Jerauld, Herbert Fecke and James P. Cunningham of Quigley Publications.

Walter Eberhardt of Erpi.

Molly Steinberg and Ashley Miller of the Stage Relief Fund.

Mrs. Hugh Weir and John E. Weir.

Virginia Stover of *Saturday Evening Post*.

Morris Halperin of United Artists.

Robert Flaherty, advertising manager; Bert Adler, Lucille Babcock, Frank McNelis, Betty Lenahan, of *Tower Publications*.

Mr. Shapiro left New York Wednesday evening, to arrive in Los Angeles Sunday morning.

Mrs. Irene MacLevy Dead

Mrs. Irene MacLevy, wife of Monty MacLevy, publicity and exploitation director of Frisch & Rinzler circuit in New York, died in Syracuse Tuesday. Services were held Wednesday.

Paramount Fees Reduced Further

Federal Judge John M Woolsey in New York on Tuesday made reductions in the legal fees and allowances for services in the Paramount Publix three-month equity receivership, which preceded the company's bankruptcy, in an opinion filed in U. S. district court. Proposed reductions totaled $63,000.

The original equity receivership bill aggregated $208,000, but after protests by counsel for various creditor groups, the late Referee Henry K. Davis reduced the fees and allowances sought by $40,000. Thus, including the $63,000 reduction made by Judge Woolsey this week, the Paramount receivership bill is lowered to $105,000.

One-Sheet for Each ComiColor

Celebrity Productions hereafter will issue individual one-sheet posters on each subject of the Powers ComiColor cartoons, starting with "Aladdin and His Wonderful Lamp." Wellington Mack, writer of comedy pantomime for circus clowns, has been signed by P. A. Powers, president of Celebrity.

Shorts Producers Launch an Attack On Double Billing

Short subject producers this week launched what may be a major, concerted drive against double and triple featuring. The actual effect of this widespread practice on shorts producers from a standpoint of dollars and cents was revealed at a hearing in Los Angeles before the local clearance and zoning board, when more than 250 interested exhibitors, distributors and producers gathered to hear testimony in support of I. E. Chadwick against the clearance clause barring double bills. On Tuesday the board upheld the clause.

Henry Ginsberg, general manager of the Hal Roach studios, was one of the witnesses who advocated the complete abolition of duals.

Mr. Ginsberg said the Roach studios showed a decrease of over $100,000 on the general payroll and approximately $20,000 on payrolls of extras "compared to what was paid out during the heyday period of singles." In 1932, he testified, Roach carried 184 persons on its payrolls, exclusive of extras, and spent about $1,000,000 on its 40 short subjects. Extra talent was paid $61,000. In 1933, $807,000 was spent for 40 short subjects, with 169 regular employees, and $44,000 paid to extras. "In the current year, Roach has reduced its short subject output to 32, all brought about by the dual bill system," Mr. Ginsberg said.

At Asbury Park, N. J., Allied of New Jersey voted almost unanimously to drop double bills. Conferences are being held with Warner representatives.

More than 87 per cent of Oregon exhibitors this week were reported opposed to double bills. This is expected to increase to 95 per cent, according to the Portland clearance board, before complete elimination is effected.

Fox Metropolitan Sale Again Halted

Further retarding the efforts of Loew's, Inc., and Warner Bros. to acquire the Fox Metropolitan Playhouses, a petition was filed in U. S. district court, New York, on Monday by a minority bondholders' group asking the right to examine members of the circuit's bondholders' committee and representatives of Loew's and Warner to determine the value of Fox Metropolitan assets. This is their second petition within two weeks, the first on reorganization.

Those whom the petitioners ask leave to examine are: Nicholas M. Schenck, J. Robert Rubin and Leopold Friedman of Loew's; Harry M. Warner, Albert W. Warner, Joseph Bernhard and Abel Cary Thomas, all of Warner Bros.; A. C. Blumenthal and his counsel, Saul E. Rogers; Irving Trust Co., receiver for Fox Metropolitan; William Atkinson, administrator for the receiver; Si Fabian, former Fox Metropolitan officer; Joseph W. Dixon, Max Horwitz, Ernest Niver, William M. Greve and Alvin J. Schlosser, members of the Fox Metropolitan bondholders' committee; Warner Marshall, Jr., former secretary of the committee, and Central Hanover Bank & Trust Co., depositary for the committee.

RECAPITALIZING PLAN FOR PATHE EXCHANGE

Webb Explains Proposal for Conversion of Class "A" and Common to One Issue

Stuart W. Webb, president of Pathe Exchange, Inc., last week announced a plan of recapitalization which is designed to simplify the corporation's capital structure, eliminate its current operating deficit, clear up all accruals on its preferred and Class "A" preference stock and place the company in a position to pay dividends out of future earnings.

Class "A" and common stock will, under the plan, be converted into a single class of new common stock, Mr. Webb explained, while each share of 8 per cent preferred stock will be changed into one share of new 7 per cent convertible stock and five shares of new common.

Holders of outstanding shares of Class "A" preference stock will be entitled to receive, for each share held, two shares of new common stock, while holders of outstanding shares of common will be entitled to receive 1-20th of a share of new common for each share of outstanding common.

Collateral Trust Notes Planned

An issue of collateral trust notes, convertible into the new common stock on the basis of $20 principal amount for each share of new stock, will be authorized, and these notes may, in the discretion of the directors, be used from time to time to retire all or any part of the 7 per cent sinking fund gold debentures, of which there are at the present time approximately $2,000,000 principal amount outstanding, and to provide working capital for corporate purposes.

Mr. Webb said that, under the existing set-up, the board of directors had been endeavoring to work out some plan which would be equitable to all classes of security holders, but that to date the chances were remote for holders to receive anything by way of dividends over a long period of time. He pointed out that, in addition to an operating deficit, there are accruals of unpaid dividends on the 8 per cent preferred stock of more than $400,000 and on the Class "A" preference stock of over $6,000,000.

"Under the proposed plan," he said "all of the accruals are to be cleared up, and the Class 'A' preference stock eliminated, so that no further current dividends will accrue with respect to this class of stock, leaving the only dividends payable prior to the new common stock approximately $56,000 per annum on the new 7 per cent convertible preferred stock. Thus, the new common stock will be in a favorable position with respect to prospects of dividends when and as earnings are available therefor.

Large Prior Claims

"The present common stock which is in such an unfavorable position with respect to possibility of payment of dividends is likewise preceded by large prior claims with respect to distribution of assets. In addition to the prior position of the 8 per cent preferred stock, the Class 'A' preference stock is entitled to receive in the aggregate a total of over $12,000,000 no involuntary liquidation and over $18,000,000 on voluntary liquidation prior to any distribution to the present common stockholders.

"Accordingly, it would appear that the present common stock, which is to receive over 8 per cent of the total number of shares of new common stock distributable to holders of Class 'A' preference and common stock, will be in a more favorable position than at the present time. On the other hand, the holders of the Class 'A' preference stock, who at the present time occupy a position so much superior to that of the common stock as to render the value of the present common stock practically negligible, will, through the elimination of the operating deficit and other features of the plan, obtain advantages which justify the concession made to the common stockholders."

Mr. Webb declared the possibility of being able to issue and sell convertible notes will place the company in a position to raise capital for expansion projects which may be carried out in the future.

Block Booking No Evil, Says Laemmle

Declaring that "block booking is the only sales plan which keeps the industry alive," Carl Laemmle, president of Universal, in a "Straight from the Shoulder" article in the current issue of *Universal Weekly*, made a vigorous defense of the block sales policy, insisting it is not an evil but an economic necessity.

"Under block booking you buy the good with the bad, and you know it in advance," he said.

"You must be assured of enough pictures to run your theatre," he continued. "So you as well as the producers, are responsible for block booking—and you never need to apologize about it to anyone.

"You decide what producer you have confidence in. You say to yourself, 'This producer has made money for me. He cannot click 100 per cent but his average is good. I will buy his product, knowing that some of his pictures will be strong and some weak, but on the whole I can make a profit.'

"If it were not for block booking, and if you had to buy one picture at a time you would be on uneasy street all year."

N. Y. Bill Would Censor Child Films

A special censorship for motion picture films which are to be exhibited to children under 16 years is proposed in a bill introduced into the special session of New York state legislature at Albany by Assemblyman Charles H. Breitbart, Democrat, of Brooklyn.

The bill, which would amend sections of the education law and the penal law, provides penalties for the manager, doorkeeper and ticket seller of a theatre where any child is admitted to witness a picture that has not passed the special censorship.

Warner Names Smithkin

Albert Smithkin, former Warner Indianapolis branch manager, has been transferred to Cincinnati, succeeding Maurice White, who recently resigned to enter exhibition.

"We are demanding fine stories, fine acting and intelligent direction. Then, if we are in earnest, our duty is clearly to see this masterpiece."

★ ★ ★ ★

LESLIE HOWARD

in W. Somerset Maugham's Great Novel

"OF HUMAN BONDAGE"

with

BETTE DAVIS

Frances Dee, Kay Johnson, Reginald Denny • Directed by John Cromwell

Pandro S. Berman, Executive Producer

★ ★ ★ ★

LOU BROCK'S SPECTACULAR
ROMANTIC MUSICAL SUCCESSOR
TO THAT "CARIOCA" PICTURE
"FLYING DOWN TO RIO"

RKO-RADIO PICTURE

THE INDIANAPOLIS TIMES JULY 20, 1934.

The Theatrical World

'Of Human Bondage' One of Best, Hickman Says

BY WALTER D. HICKMAN

ONE of the smash movie hits of the year is W. Somerset Maugham's "Of Human Bondage."

Here is one of the most sensitive movies—depicting one man's struggle to free himself from a bondage of selfish love—that the screen ever has revealed.

"Of Human Bondage" is a masterpiece and has the right to that honor, the same as the Maugham romance, which is one of the most widely read books ever written. In the hands of Leslie Howard, the sensitive, fine and beauty loving soul of Philip Carey, a club-foot medical student, is revealed in all of its fine and sentive beauty.



Mr. Howard

If there ever has been a "soul" performance photographed upon the screen, then this work of Mr. Howard is that one. I am putting Mr. Howard's Philip Carey in my own hall of fame. I am sure this is one of the ten best performances on the screen that I have seen. Philip loved Mildred (Bette Davis), a waitress with a cheap mind and even a cheaper body, with so much devotion that in his imagination he made a lovely goddess out of this mess of human clay.

Handicapped as he was with a deformed foot which never touched the loveliness of his soul and disposition, Philip lived in his false dream of the "beauty" that Mildred did not possess.

He even did this when she destroyed him financially, abused his pride and nearly ruined his finer sensitiveness. Watch the scene when Mildred attempts to use her physical charms on Philip. Watch Miss Davis reach dramatic heights of fierce intensity which I never suspicioned she possessed.

Watch Howard feebly try to hang on to the vision he had created as a sweetheart. It is magnificent acting on part of both players.

\# \# \#

HERE is the first great acting that Miss Davis has given the screen. Here character is one of ugliness and utter selfishness.

She destroys herself and although she nearly wrecks the sensitive soul of Philip, she is defeated.

Two other women figure in the life of Philip. They are Sally, (Frances Dee) and Nora (Kay Johnson). Both performances, although different in characterization, are perfect performances.

Take time to watch the splendid acting of Reginald Owen as the father of Sally. Here is work that you will want to remember.

There is not a weak member in this great cast. Please take time and watch the work of John Cromwell, the director, and see how he has put over the club-foot deformity of Philip. Here is sensitive direction that actually [illegible] the eye.

We are demanding fine stories, fine acting and intelligent direction. Then if we are in earnest then our duty is clearly to see this masterpiece.

Of all the movies I have [illegible] I had [illegible] saw "Of Human Bondage." Now this one is my seventh.

Now at the Circle.

"OF HUMAN BONDAGE" is but one of many fine attractions RKO-RADIO has delivered this hot summer when you needed big shows and good shows . . . and there's still another big one coming

"DOWN TO THEIR LAST YACHT"

Warners' Losses Cut to $558,836 For Nine Months

Warner Brothers Pictures, Inc., and subsidiaries report further verification of the upturn, having reduced net losses in the 39 weeks ended May 26 to $558,836, after all charges and deductions, from the heavy loss of $5,021,774 reported in the corresponding 1933 period.

The company earned a net profit of $4,700,147 from operations, before giving effect to heavy amortization, depreciation and federal income tax write-offs.

Some $1,043,816 was credited to the deficit account representing profit on the redemption of funded indebtedness, adjustment of income tax reserves of prior years and profit on sale of capital assets.

There was charged against the deficit account $475,318 representing appropriations authorized by the directorate in respect to investments in and advances to affiliated companies.

The management has, since the beginning of the depression, followed the practice of effecting heavy amortization and depreciation write-offs.

Erpi Settlement Not Included

Of importance to the corporation's present financial status is the settlement with Electrical Research Products, Inc., for royalty claims, as summarized in the letter of Harry M. Warner, president, to stockholders, on June 26, 1934, and which was not reflected in the latest statement.

For the 13 weeks ended may 26, net loss was $597,691, against a net loss of $1,579,448 in the same 13 weeks of 1933. This indicates that Warners was operating on a profit during the first 23 weeks of the 39-week period ended May 26.

Current and working assets on May 26 totaled $15,929,433, and current liabilities were $10,789,625, as compared with current assets of $13,873,446 and current liabilities of $11,959,032, respectively, a year earlier.

Company had cash on hand totaling $2,861,976, production inventories worth $10,402,749, not including raw materials worth $491,352. Other assets were: Mortgages, $135,520; deposits to secure contracts, $1,885,847; investments and advances, $1,784,295; fixed assets and property and equipment owned and leased, $137,091,093; deferred charges, including prepaid taxes, insurance, rents, expenses, totaling $1,064,199. Goodwill was listed at $8,515,560. Total assets, $166,405,950.

Current liabilities included: Notes payable, $420,444; purchase money obligations, $282,616; accounts payable, $5,404,624; sundry accruals, $3,505,559; due to affiliated companies, $191,093; royalties payable, $698,273; reserve for federal income taxes, $30,000; advance payments of film, $257,013. Total, $10,789,625.

Other Liabilities

Other liabilities on May 26 included: Special reserves, $2,077,942; remittances from foreign subsidiaries, held in abeyance, $723,792; purchase money or contractual obligations and notes payable maturing serially after one year, $1,001,187; optional six per cent convertible debenture, series due 1939, $34,165,000; mortgages and other bond issues, $53,170,100; capital, $61,465,748 (after giving effect to deficit of $19,537,343; other liabilities, $3,532,552.

The company charged against net operating income of $21,534,008, some $13,040,034 for amortization of film costs, in addition to $5,228,984 for amortization and depreciation of properties, and $3,865,852 for interest and discount expense.

The consolidated profit and loss and deficit statement for the 39 weeks ended May 26, 1934, appears above.

Warners Profit from Operations Was $21,534,008, Before Charges

The statement of consolidated profit and loss and deficit of Warner Brothers Pictures, Inc., and subsidiary companies for the 39 weeks ended May 26, 1934, when the company reported a net loss, after charges, of $558,836, follows:

NET INCOME before providing for amortization and depreciation, interest and Federal income taxes...		$21,534,008.62
Deduct:		
Amortization of film costs (exclusive of studio depreciation)	$13,040,034.70	
Amortization and depreciation of all properties	5,228,984.11	
Interest and discount expense	3,865,852.84	
Provision for investments in affiliated companies	128,776.44	
Provision for Federal Income Taxes	30,000.00	22,293,648.09
Net loss before other income, minority interests' share of profits and losses		$ 759,639.47
Deduct—Other income:		
Interest and discount earned	$ 117,658.55	
Dividends received from affiliated companies	77,746.76	195,405.31
Net loss before minority interests' share of profits and losses		$ 564,234.16
Deduct—Proportion of net losses applicable to minority stockholedrs		5,397.47
Net loss from operations for the thirty-nine weeks ending May 26, 1934, carried to deficit		$ 558,836.69
DEFICIT, August 26, 1934	$19,547,005.06	
Deduct:		
Adjustment of income tax reserves of prior years	$126,622.10	
Profit on redemption of 6% Convertible debentures and bonds of subsidiary companies	916,810.96	
Profit on sale of capital assets and on sale of investment in affiliated companies (Net)	383.54	1,043,816.60
Add:	$18,503,188.46	
Appropriations authorized by the Board of Directors in respect of investments in and advances to affiliated companies	475,318.30	18,978,506.76
DEFICIT, May 26, 1934, carried to balance sheet		$19,537,343.45

Sign Writers' Code

Seven major studios have signed the writer-producer code recently written by the writers' branch of the Academy of Motion Picture Arts and Sciences on the Coast. Those who signed include: Harry Cohn, Winfield Sheehan, Louis B. Mayer, Emanuel Cohen, B. B. Kahane, Carl Laemmle, Jr., Jack Warner.

J. J. Franklin Plans Circuit in Hawaii

J. J. Franklin, operating under the name Franklin Theatrical Enterprises of Los Angeles, plans the construction of a circuit of theatres in Hawaii, a territory now controlled by Consolidated Amusements, in which the late Louis Greenfield was a chief figure and owner of a half-interest. Consolidated shows product in its theatres on the island and sells it to government reservations and sugar plantations as well. MGM, the only distributor which failed to conclude a deal with Consolidated last year, will build theatres in Honolulu through Loew's.

Joseph Hennegan Retires

Joseph E. Hennegan, president of Hennegan Company, Cincinnati, one of the oldest of show-print companies, has retired, and will be succeeded by his son, John.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

IN THE CENTER of the production circle in Los Angeles one Stephen Dexter has launched a most unusual enterprise, that of determining the blood line of inheritance—at so much per determination—in order to establish distant heirs to dormant estates. One method employed by Mr. Dexter is the Major Family Clan Campaign. All people belonging to the same family name are grouped together. Whenever Dexter hears of undistributed estates, dormant bank accounts, undisturbed property and the like, he circularies each member of the Clansman group of that name. The first six clans to be established are of the names of Smith, Brown, Jones, Johnson, Campbell and Cook.

One strange will discovered by Mr. Dexter was left by Meinheer Van Kole, an inveterate smoker, who directed that his casket be lined with old cigar boxes, that his favorite meerschaum pipe be inclosed and that friends attending the wake be supplied with two pipes and a package of tobacco. His friends were further instructed to smoke steadily throughout the services. This they did, with the result, so the story goes, that smoke became so dense that it was necessary to blow a horn at the door of the house so the mourners could find their way outside.

Another strange will was written by a New Yorker who directed his executor to sell at auction 71 pairs of pants he had owned, without their being inspected and only one pair to a person. His wishes were carried out, and in each pair was found $1,000 sewn in a cuff.

Professional claim lawyers, warned Dexter, have for years been receiving thousands in fees from the gullible who believe that they are heirs to phantom estates supposed to be worth altogether more than $5,195,000,000.

▽

"See Most of the West for $140," says a Northern Pacific Railroad advertisement. To which the usually conservative New York Sun shockingly replied: "You can see most of her in any neighborhood for fifteen cents."

▽

Digressing for a moment from the routine of publicizing motion pictures, Paramount's home office division of press agentry enlightens us with the story about a visitor's tour of the Hollywood studio. "See!" whispered the studio guide, pointing to Mary Boland sitting diligently knitting a sweater between scenes, "Miss Boland isn't only a good actress—she crochets, too."

"Knits to you," chirped demure little Mary.

▽

Probably the most important reason why Hollywood so greatly admired the late Marie Dressler was that she gained success after forty with no help from the beauty parlor.

Of all the great and famous who have visited the Roosevelts at the White House, Miss Dressler was the only one the servants made so bold as to ask to see. When word filtered downstairs last year, during the troublesome code drafting proceedings, that she was in the house, a council was held and a representative of the house staff was elected to send word to Mrs. Roosevelt that they would like to see the actress if it could possibly be arranged. It was.

Miss Dressler went downstairs and chatted, told jokes and sang. It was one of her most successful public appearances.

The President appointed but two of Hollywood's horde of professionals to membership on the motion picture Code Authority. One was Eddie Cantor, the other Marie Dressler. There have been suspicions that Mr. Cantor talked himself into his appointment. Not so with Miss Dressler.

Affiliated and independent exhibitor interests assembled in New York on Monday to devise ways and means of jointly combatting the plan of the American Society of Composers to effect a large increase in the annual fee charged exhibitors for reproducing in their theatres the music of Society members. The first decision made was to engage the Society in litigation over the proposed increase. Accordingly, a staff of circuit and exhibitor counsel was organized, consisting of the attorneys of all of the large companies and those of exhibitor organizations. It is a mutual arrangement. Ed Levy will fight for the MPTOA, Abram Myers for Allied and Milton Wiseman will represent the Independent Theatre Owners of New York.

During the proceedings, and after all other organizations had placed the services of their counsel at the disposal of the committee, someone asked Charles L. O'Reilly, head of the New York Theatre Owners Chamber of Commerce, if they could count on the TOCC counsel.

"Well," drawled Mr. O'Reilly, "I don't know. I've been studying this thing while here and I guess you'd better not depend on our lawyer."

"Who is your lawyer?" asked an exhibitor.

"Burkan—Nathan Burkan," replied Charlie.

And the conversation ended there, because Mr. Burkan also represents the American Society of Composers and will probably defend the Society in the threatening fight with the exhibitors.

▽

Miriam Hopkins, visiting Bermuda on a holiday, donned a diver's suit and explored the bottom of the ocean. She reported back that the shells, sea plants and other submarine beauties could hardly be seen. They were almost entirely covered with whisky and gin bottles.

▽

From the busy little broadway cubbyhole office of young Al Sherman, Mascot Pictures' purveyor of press publicity, comes a bit of the drama of Hollywood in the following announcement that Erich von Stroheim has finally landed a job:

> "After indulging in the great Hollywood sport of 'Number, number, what will my future be?" the saturnine Herr von Stroheim changed his first name to read 'Erich', and immediately landed a job with Mascot as the villain in 'Crimson Romance'."

Mr. von Stroheim, still under 50, was born Oswald Hans Carl Maria von Nordenwall. He directed "Foolish Wives" and "The Merry-Go-Round" during his five-year association with Mr. Laemmle's Universal company, and made "The Wedding March" for Pat Powers and Famous Players, and "Greed" and "Merry Widow" for Samuel Goldwyn.

The distinguished monocle-wearing Viennese, holder of the Franz Joseph Cross and the Annexation Medal awarded for bravery in battle during the Bosnian Campaign, was selected in 1926 by the critics of the country as the best motion picture director of the year. But he was a boon to the raw stock manufacturers, using to film one feature more negative than would be required to produce a half-dozen.

▽

Newsreel editors who gave so much space recently to the Dionne quintuplets born in Quebec, Canada, might investigate the birth in China of octuplets—seven boys and one girl, born to the wife of Sam Ting, a poor Chinese boatman, on his fishing junk located in the Pearl River delta. The mother and eight children were reported in good health two months after the birth.

TO JAKE SCHREIBER, owner and operator of seven main street Detroit motion picture theatres, catering to the all-night trade, goes the prize of the year for enterprising showmanship.

Jake was in Chicago on the Sunday night when the fugitive Dillinger was shot dead by federal agents. When Jake heard the news while resting in his hotel suite near the Loop he immediately began pondering over the possibilities of a sensational Dillinger display for his Colonial theatre lobby. Bolting for a taxicab he sped to the scene of the killing in front of the Biograph theatre on the northside, where with pickax and shovel he became busily engaged in the manual labor of digging. When he was rudely interrupted by the Chicago police force for an explanation he told them he wanted a piece of the sidewalk on which Dillinger had fallen, together with the evidence of the fugitive's freshly spilt blood, to place in his Colonial theatre lobby back home.

Jake did not get the piece of the sidewalk, but he did get a piece of a police sergeant's mind and a piece of page one of the Chicago Tribune.

The reason why Universal Pictures did not pay the $5,000 which it offered as a reward for the capture of John Dillinger is because the informers did not meet the requirements of the offer. One stipulation was that information leading to his capture or arrest be transmitted to Universal Newsreel, and this was not done, the "girl in the red dress" who was reputed to have informed the federal men having dealt directly with the authorities. She should have been a technicolor job, anyway.

▽

The old Queen theatre in Houston, Texas, will bow out this weekend, closing after 20 years to be replaced by a department store. The last feature attraction will be: "The Party's Over."

▽

Carl Laemmle was one of the very last persons to talk privately with Engelbert Dollfuss, before the Austrian Chancellor was slain last week by political opponents. We have in hand a photograph taken in the Dollfuss apartment in Vienna, showing the late Chancellor and Mr. Laemmle in a jovial mood, chatting the while Dollfuss tempted Universal's chief to smoke his first cigaret.

▽

Mr. Maurice Daniel (Red) Kann, editor of *Motion Picture Daily*, has become a Kentucky colonel in the bluegreen army known as the staff of Governor Ruby Laffoon. The dubious honor was arranged for by Allan S. Moritz, Columbia's exchange manager at Cincinnati, who had become quite annoyed at some of Mr. Kann's "slurring remarks" about Allan being a Kentucky colonel.

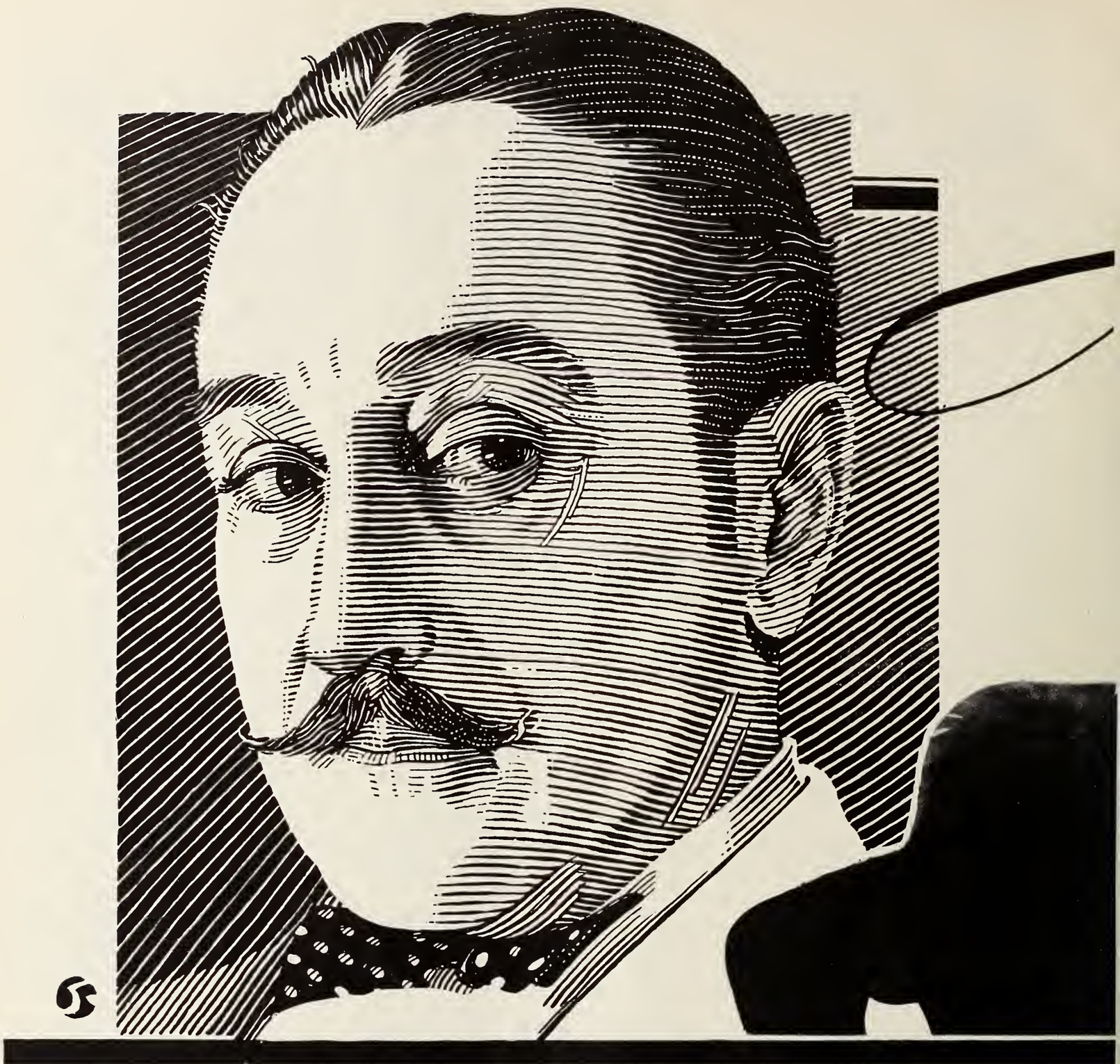
"Your biting remarks got under my skin," Mr. Moritz informed Mr. Kann, "and in order to retaliate and put you in the position where you will not be able to cast aspersions on my rank, I am, accordingly, sending you, under separate cover, your commission as Colonel on the Staff of the Governor of Kentucky." It serves "Red" right.

Mr. Kann immediately left New York for the quiet and salt air of Monhegan Island in the Atlantic off the Maine coast, to recuperate.

▽

Simile from Dan Bryan—

Contented as John Barrymore posing for a profile.



The HUM

With **DORIS KENYON**

Dickie Moore, Joseph Cawthorn, Reginald Owen, Betty Lawford, Charlotte Henry. Directed by Edward Buzzell.

Adolphe MENJOU



—more debonair, more heart-winning, more devilishly delightful than ever before, in the picture made from Christine Ames hit play exposing the "human side" of matrimonial separation... the problem of the children... the dilemma of an artful man-about-town who really loves his wife, but to whom outside theatrical interests have an ever greater attraction!... It's DRAMA tinged with delicious humor!... AND BOX-OFFICE ALL THE WAY!

AN SIDE



A UNIVERSAL PICTURE

Presented by

CARL LAEMMLE

CODE QUESTION BOX

By JAMES P. CUNNINGHAM

NOS. 53 - 54 — "BANK NIGHTS"; DESCRIPTION, LEGALITY, POWER OF LOCAL BOARDS

Exhibitors everywhere have been writing to the Code Question Box in recent weeks for information concerning the merchandising theatre practice known as "Bank Nights." There appears to be much confusion over the legality of the practice under the code. Too, there exists no little doubt as to the exact definition and description of the stunt. From these letters there have been culled a various assortment of questions which are answered and points which are explained as follows:

NUMBER 53—In the issue of Motion Picture Herald *dated May 26th, under Question Number 30 of the Code Question Box, an explanation was given of a certain type of "Bank Night," as follows: "An arrangement is made with the local merchants whereby they distribute to their customers imitation money, and at the theatre on the designated "Bank Night" the patrons bid on various articles, which articles are usually contributed by the merchants. The customer having the most imitation money would obviously be in a position to outbid any others."*

This explanation evidently differs from the type of "Bank Nights" used generally. However, it was obtained from people who have been using that type of stunt in the east. Following is a discription of the "Bank Night" stunt that has been copyrighted, trade-marked and patented by Affiliated Enterprises, Inc. and which is in general use:

Affiliated Enterprises enters into a contract with an exhibitor, for a sum of money (weekly fee, or a percentage of the gross receipts), and furnishes the theatre with register books, trailers and other paraphernalia. On a designated night of the week the theatre itself offers a prize of some specific amount of money and the drawing thereof, as a rule, takes place at about nine o'clock in the evening. Registration by the patron is said to be absolutely free and is further described as follows:

In Register Number 1, persons, patrons, over the age of 16 years, may register by signing their names and addresses, and opposite each name space is a number, in regular order from number one up. Register Number 2 is provided by Affiliated, in which there are placed, in alphabetical order, the names appearing numerically in Register Number 1. Set opposite each name in the second register is the number corresponding to the number opposite the respective name in the first register. This system of registration is provided in order to eliminate any duplicate registration.

Register Number 1 is placed in or near the entrance or exit of the theatre or, it may be placed at some other convenient place. Each person when registering places the prefix of "Mr.," "Mrs." or "Miss" before the name, and no one shall be allowed to register more than once.

A bank is chosen by the exhibitor, wherein a certain designated amount of money is deposited by him for each week of the stunt. The name of said bank shall be exhibited over Register Number 1, and the name of the bank may be used in all advertising pertaining thereto.

It is distinctly provided that no additional sum or compensation shall be added to the regular admission to such theatre by reason of the stunt, and, according to Affiliated Enterprises, "the purpose of the system shall be for advertising only."

At a certain time or times fixed by the exhibitor, the numbers corresponding to those set opposite the names in Register Number 1, are placed in a box, from which is chosen or selected one number; and in the event the person, whose name is written in Register Number 1 opposite the number so chosen from the box, shall be present in that theatre, or on the outside, without a paid admission, or appears at the box-office to claim the award, he shall be entitled thereto, and he shall have the right to go into the theatre without a paid admission and shall be entitled to the cash offer as though he or she were in the theatre by a paid admission at the time of the drawing; and the owner of the theatre shall immediately make available said amount to the person entitled thereto.

In the event that the individual representing such number thus chosen is not in the theatre at the time of the selection, or does not appear at the theatre and claim the award within a reasonable time after the selection, he or she shall not have or be entitled to said amount. In the latter event, the amount of said bank account shall be carried over to the next week and shall be increased by the regular designated amount. Thus the amount shall accumulate from week to week until the registration of a party is selected or chosen who claims the said amount, either by being in the theatre or on the outside, or who presents himself within a reasonable time after the selection. There will only be one number chosen each week, and, according to Affiliated, "it shall be distinctly understood that the registration shall be absolutely free and that no admission or ticket shall be required in order to register and participate in same."

NUMBER 54—Are "Bank Nights" permissible under the code? What medium is used under the code to determine their code legality?

Sol A. Rosenblatt, Division Administrator of the NRA in charge of the motion picture code, made the following approved interpretation late in May of the code clause pertaining to lotteries, premiums, cut-rate tickets and the like: "It is ruled that the provisions of Section One, Part Three, Article V-E, are deemed to include among other methods or devices therein specified which directly or indirectly lower or tend to lower announced admission prices and which are unfair to competiting exhibitors, or which deceive the public, so-called 'Bank Nights' or similar or like schemes or plans otherwise designated, if any participant therein is directly or indirectly required to purchase or otherwise acquire for value a ticket or other token of admission to the theatre when any such scheme or plan is being offered or presented."

This means that "Bank Nights" are permissible under the code only when the patron participating therein is not required directly or indirectly to purchase or otherwise acquire for value a ticket or other token of admission in order to participate in the stunt.

Because there exist different opinions as to whether the "Bank Night" plan as described earlier in this article either directly or indirectly requires a parton to purchase a ticket in order to learn that he had won the award, each Local Grievance Board has been empowered to rule on each situation in its territory that is brought to its attention for a ruling.

The matter is left entirely to the Local Grievance Board to determine whether the question of lottery is involved, lotteries being prohibited under the code. Appeals from Local Board decisions may be filed with the Code Authority.

Some idea of the confusion that has been created in the field over the "Bank Night" practice under the code may be gleaned from the fact that in Dallas the Grievance Board ruled that "Bank Nights" are not a code violation, while in Denver the Board ordered the practice discontinued, which decision was later upheld by the Code Authority. Both in Atlanta and in Des Moines the stunt received favorable decisions from the boards. Los Angeles, however, ruled against them, while Oklahoma City and St. Louis ruled that they are not violations. The Kansas City board ruled against the practice, the Kansas state attorney general said they are not a lottery and in St. Louis the board ruled in favor.

The whole point involved is whether the patron directly or indirectly must purchase a ticket to participate in the stunt. If the patron must make such a purchase, then the stunt is prohibited under the code, otherwise it may be used without violating the code. In any event, exhibitors should present their individual problem before their Local Grievance Board, which alone will decide if the stunt is permissible.

Percentage Sales At Highest: Ross

A greater number of percentage pictures have been sold during the current season than during any previous year, Harry Ross, president of Ross Checking Service, told an assemblage of branch managers of the Midwest, who met in a two-day session at the Knickerbocker Hotel, Chicago, last week.

Mr. Ross indicated that reports from 3,000 representatives over the country gave every reason for optimism concerning business conditions. The upturn has been especially marked in the past two weeks, he said.

In attendance at the meeting from the home office were: Mr. Ross, Frank Miske, auditor; D. A. Ross, director of branch operations; W. E. McKee, sales manager; C. B. Ross, production manager, and O. M. Young. Branch managers present were: H. W. Donaldson and V. Richardson, Detroit; J. E. North, St. Louis; Burt Harrington, W. I. Brown and W. G. Caldwell, Chicago; R. W. Thayer, Cincinnati; B. E. Jolley, Indianapolis; P. A. Laroche, Kansas City; H. Schiffren, Des Moines; Charles Warger, Milwaukee; D. W. Mills, St. Louis; H. O. Gleiss, Omaha, and Ray Ollinger, Washington.

Trendle Starts Booking Company

George W. Trendle, president of United Detroit Theatres, Publix affiliate, has formed United Detroit Service, Inc., which will book pictures into his own and other theatres in Detroit. Last week Mr. Trendle established the Detroit Artists' Bureau, Inc., for booking vaudeville acts into theatres and other places of amusement.

The new combination will operate in opposition to Mid-States Theatres, Inc., which is now booking nearly 100 local and state theatres.

L. H. Gardner is in charge of United Detroit Service, with Arthur Elliott, former film salesman, as his assistant. Already under arrangement with the new organization are three Charles Komer theatres, the Colony, Whittier and Redford; six Sol Krim houses, subsequents, and Julius Fischer's Plaza, also a subsequent.

Also established by Mr. Trendle is a weekly public broadcast for club women in connection with his radio station, WXYZ.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

JUDGE PRIEST

Fox

Having all the earmarks of being wide popular entertainment, the commercial showmanship of this picture is evident. Its title, the lead character of 75 or more Irvin Cobb stories, published in magazine and book form, is a household word. Many of the wellknown story characters, Sarge Baby, Doc Lake, Ashby Brand, Aunt Dilsey, Senator Maydew and Jeff Poindexter are incorporated into the story. The screen play is by Dudley Nichols and Lamar Trotti. John Ford, maker of "Arrowsmith," "The Lost Patrol," "Doctor Bull" and "The World Moves On," is the director.

Will Rogers, in a character that should fit him to a "T," has the role of Judge Priest. The supporting cast is composed of wellknown players, listing Tom Brown, Anita Louise (currently in "I Give My Love" and "DuBarry"; Henry B. Walthall (wellknown from "The Birth of a Nation" to "Viva Villa!"), David Landau (now in "As the Earth Turns"), Rochelle Hudson (with Rogers before in two pictures), Roger Imhoff (in "David Harum" and "Handy Andy"), Frank Melton (first seen in "State Fair"), Charley Grapewin, Stepin Fetchit, Berton Churchill, Brenda Fowler, Francis Ford and Hattie McDaniels.

Essentially a character portrayal, this story differs widely from the previous Rogers vehicles in that where they concentrated mainly on a topical humor, "Judge Priest" adds a sympathetic romance and strong human drama. Fundamentally it is Judge Priest, against many conflicting cross currents, fostering the course of true love. Naturally the locale and time is that made well known by the Cobb stories, a small Kentucky town and the time when Confederate veterans are nearing life's evening. Logically, exploitation and showmanship will concentrate on the title and the Rogers name, now at its box office zenith due to "David Harum" and "Handy Andy."

ROMANCE IN THE RAIN

Universal

From the word go, this is a showman's exploitation story. Potential interest creation is to be found more in what happens during the production than in story classification, cast names or title value. An original by Sig Herzig and Jay Gorney, from which Barry Trivers prepared the screen play, with additional dialogue supplied by Gladys Unger and John Weaver, with songs and music by Gorney, Don Hartman and Ed Ward, the yarn is a literal demonstration of the efficacy of high powered ballyhoo and showmanship. Direction is by Stuart Walker, who handled "Tonight Is Ours," "Eagle and the Hawk" and "Evenings For Sale."

For name purposes it offers Roger Pryor, a hit in "Moonlight and Pretzels" and now leading man in the newest Mae West picture; Heather Angel in "Berkeley Square," "Springtime For Henry" and other Fox pictures; Victor Moore, wellknown stage star; Esther Ralston, recently in "By Candlelight" and "Sadie McKee"; Paul Kaye, seen in "Easy To Love" and "Hi, Nellie"; Guinn (Big Boy) Williams and David Worth.

Motivated entirely by comedy and given the necessary romantic twist, it details the hectic experiences of an author of lurid love stories for red hot magazines. Its big entertainment and production feature, suggesting automatically the caliber and color of exploitation, is a Cinderella contest. Through this medium, with the assistance of every form of high pressure ballyhoo, the girl in the case, Heather Angel, wins the Roger Pryor promoted contest. Then comes a Prince Charming contest to be climaxed by a grand public wedding in Yankee Stadium during a big sporting event. All of this amidst much theatric excitement, leads to love for the leading pair.

Topical, colorful, its story and action readily lending themselves to unusual interest creating stunts and gags, it looks like a carnival for progressive showmen.

THE RICHEST GIRL IN THE WORLD

Radio

In this, while there is sure value accruing to cast names, the story itself appears to be the outstanding showmanship source. Actually it's a timely, semi-topical romantic comedy. Delving a little deeper, it's a clever satire on human hopes, ambitions and desires when great wealth is a handicap to love. In it two girls participate in a trick to test a young man's affections. The rich girl, Miriam Hopkins, changes places with her secretary to find out whether Joel McCrea, the man she loves, really loves her for her money or for herself alone. Moving through many situations, most of them gayly comic, but some tensely dramatic and all promising to be highly entertaining, it solves its own problem in an unanticipated way.

The original story and screen play were prepared by Norman Krasna, whose most recent efforts have been towards comedy, as was demonstrated by "Love, Honor and Oh, Baby." Direction is by William Seiter, who likewise has been specializing recently in this style of entertainment.

In addition to the three leads already mentioned, the cast includes Henry Stephenson, Reginald Denny, Wade Boteler and George Meeker as the most prominent supports, and Fred Howard, Herbert Bunston, Burr McIntosh, Charles Coleman and Edgar Norton in minor roles.

There is also development of a triangle romance that has an unusual showmanship value. Bringing up that "would you marry money" question it makes available a host of exploitation possibilities. All can be applied to luring the interest of both men and women. Thoughtfully analyzed, with a view to making the story itself the focal point of interest, this picture undoubtedly affords an experiment in showmanship selling that may grow in importance during the coming theatre-going season.

HAVE A HEART

MGM

Fundamentally "Have a Heart" is a "Cinderella type" story up-to-date, one in which an unusual number of showmanship potentialities is available. The original story is by B. G. DeSylva, familiar as writer of many successful song hits and for collaboration on musicals, and, by David Butler. Dialogue and continuity are by Florence Ryerson and Edgar Allan Woolf, who did the dialogue on "Dancing Lady" and "Going Hollywood." In addition to active participation on the story preparation, David Butler, director of the current Will Rogers picture, "Handy Andy," is directing.

The picture marks the first starring opportunity for Jean Parker. Remembered for her part in "Little Women" and later in "Lazy River," this fact is a definite showmanship asset. James Dunn, in many Fox pictures since "Bad Girl," and most recently with Shirley Temple in "Baby, Take a Bow," has the opposite lead. Una Merkel, now in "Murder in the Private Car," Stuart Erwin, whose work in "Viva Villa" and later "The Party's Over," seems to have won for him a long deferred popularity, and Muriel Evans, a feature player in many MGM productions, are the principal supports. Others are Paul Page, Edward Brophy and Willard Robertson.

The yarn, located in New York, is a modern love story. It tells of a girl who, crippled and cast aside, fell in love with a peddler of "Have a Heart" icecream bars. With pure romance as the basic appeal, it weaves a novel skein of drama, pathos, comedy, suspense, excitement and sacrifice which eventually lead to the triumph of honesty and true love. Such elements being the essentials of popular entertainment and commercial showmanship and decidedly in line with today's standards, they require only the proper application to create patron interest.

GIFT OF GAB

Universal

As if in answer to the demand for showmanship shows, this production appears to be one that will stretch the full imagination and utilize all the ingenuity of any exploiteer. In story and production values as well as the personalities presented, it's an out and out ballyhoo feature. Built upon that entertainment quality, it requires its use to the utmost in its publicizing.

The story is an original by Jerry Walk and Phil Epstein. Adaptation is by Lou Breslow and direction is by Karl Freund.

For its feature players it offers Edmund Lowe, Gloria Stuart, Ruth Etting, radio and vaudeville favorite; Alice White, Victor Moore, currently in "Romance In The Rain"; Henry Armetta, Douglas Fowley, Hugh O'Connell and Sterling Holloway. Supplementing them are such noted entertainers as Phil Baker, Ethel Walters, Beale Street Boys, Graham McNamee, Downey Sisters, Gus Arnheim's Orchestra, Chester Morris, Paul Lukas, Karloff and Lugosi, June Knight and many others.

With Lowe in the leading role and the title adequately explaining the idea, the story details the experiences of Gabby Gabney, who after winning all prizes for consistent talk from babyhood to maturity and a few interludes as a barker, eases himself into a radio announcing job. With the connivance of a stooge, he becomes a super-celebrity broadcasting news sporting events and into big money, love and trouble all at once. As he parades the famous personalities before his "mike" he stages a fake interview with a transatlantic flyer very much reminiscent of the Mollison flight which loses his job for him but makes it possible for him, with the help of his lady love, a lapel "mike" and a parachute, to scoop the world on an air transport disaster.

An object lesson in super-showmanship, adaptation of only a few of the suggested angles looks to be the ideal way in which to sell it.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Now and Forever

(Paramount)

Character Drama

This is the kind of picture that any exhibitor can offer his patrons with a real confidence that it will merit their appreciation. It's a wholesome and thrilling human interest yarn, with Shirley Temple in a sympathy-drawing role. While there is definite novelty to its narrative technique, it continuously capitalizes upon theatric elements that many times have demonstrated their entertainment and box office values. It possesses assets in cast and production values establishing it as a big theatre attraction. At the same time, because of the understandable human quality of its story, its convincing portrayal of an extraordinary life situation, it is a distinctive all-family attraction. As such, its value is equal for the differing tastes of large and small theatre patronage.

Actually it's the story of a crook, but really it is the character drama, intelligently endowed with theatric realism, of a man and his motherless child. While it's emotionally tender, it's not sticky sweet; while there is a continual and actual menace of stark and tragic drama, it's not bitter or depressing. Because of the intelligent manner in which it balances the elements that provoke smiles and induce tears, its colorful situations protrayed against colorful backgrounds it brings to the screen a picture that legitimately justifies showmanship enthusiasm.

Jerry is a slick swindler. Toni is his partner in crime. After one funny job in Shanghai, they decide to split. She goes to France. He comes home to America to reclaim his daughter, Penelope (Shirley Temple) from her hard-hearted uncle Higginson. The preliminary situations are played and directed with a deft touch that set audiences in the mood for what is to follow. Then one more gold mine swindle worked on the smiling Felix and the pair are off to the Riviera to rejoin Toni. There's a delightful conflict between Toni and Penny that requires all Jerry's diplomacy to develop into friendship. There's a suggestion of menace as it develops that Felix is a super crook who permitted himself to be hooked so that he could have a finger on Jerry. There's human pathos, continually lightened by fine comedy (mainly supplied by Shirley) as the trying to go straight but poorly paid Jerry finds his meager salary totaily inadequate to finance the ambitious plans he has for his child.

The situation leads him to contact with Felix on a jewel robbery with the dowager Mrs. Crane, who has taken a shine to Penny, as the victim. There's a robbery at a children's party. Jerry hides the jewels in her Teddy Bear doll. Bravely Jerry tries to lie himself out. When Penny holds him to their "honor bright" truth-telling compact, he breaks down, attempts to return the gems, is forced to kill Felix and is himself fatally wounded. Only one thing matters as Jerry knows his life is ebbing fast. He returns the necklace to Mrs. Crane. That his child's future may be secure, he permits the eccentric but kind old woman to adopt her. Dying, as the auto in which he is riding keeps pace with the train bearing the child away, the climax is stark tragedy as Toni drives the car over an embankment to destruction.

Despite the weakness of title which conveys practically no cue as to the character of the story, there is plenty of potential showmanship in "Now and Forever." Little need be said of the cast. As far as Shirley Temple is concerned, the mere publication of her name is now apparently enough to create much interest. But you can promise a very different Gary Cooper, and the others—Carole Lombard, Guy Standing and Gilbert Emery—are well known. Charlotte Granville is new, of course. Then there's the story, in which there are plenty of tears, but just as many smiles to banish those tears. Together they afford a combination to repay smart showmanship.—McCarthy, Hollywood.

Produced and distributed by Fox. Producer, Louis D. Lighton. Director, Henry Hathaway. Original by Jack Kirkland and Melville Baker. Screen play, Vincent Lawrence and Sylvia Thalberg. Music by Harry Revel. Lyrics by Mack Gordon. Sound, Harold Lewis. Art directors, Hans Dreier and Robert Usher. Photographer, Harry Fischbeck, A. S. C.

CAST

Jerry Day	Gary Cooper
Toni Carstairs	Carole Lombard
Penelope Day	Shirley Temple
Felix Evans	Sir Guy Standing
Mrs. J. H. P. Crane	Charlotte Granville
James Higginson	Gilbert Emery
Mr. Clark	Henry Kolker
Mr. Ling	Tetsu Komai
Chris Carstairs	Jameson Thomas
Inspector	Andre Charon
Fisherman	Agostino Borgato
Hotel clerk	Richard Loo
Assistant manager	Look Chan
Mr. O'Neill	Harry Stubbs

The Cat's Paw

(Fox - Harold Lloyd)

Comedy

This an entirely different type of Harold Lloyd comedy. There's little of that old harum scarum thrill until the climatic sequence. In its place, however, and none the less commercially and entertainingly valuable, is a wholesome straightaway comedy story; acted, presented and moving in the unique motif of its theme. Through its unusual premise, its fantastic comedy, drama, romance, intrigue, topical graft-political atmosphere, nevertheless, there is an unmissable thrill that is practically certain to catch popular fancy. It's all-audience entertainment, affording something special for each age from the kids up to grandmas and grandpas.

It calls for a different kind of showmanship in its direct marketing. The story from which it was adapted is a recent feature of *The Saturday Evening Post,* the readers of which constitute a large potential audience. While it closely follows the theme of the published story, it eliminates all the situations therein which might have proved bothersome. Fundamentally it vividly depicts the experiences of a young American, brought up in China to be a missionary and consequently inculcated with Chinese ethics and philosophy, who unwillingly is whirled into a whirlpool of graft and gang-crime-ridden American politics. The unrealism of the whole idea is its entertainment and showmanship realism.

The elements that are entertaining and salable in "The Cat's Paw" are: the comedy and drama of this boy in a land strange to him but familiar to all, who picked up off a curb stone and amidst all the hectic hullabaloo of a high pressure political campaign is made the "reform" mayor overnight; there's comedy in his bewildered romantic meanderings made poignant by the topical wisecrackings of the cigar-counter girl to whom he attaches himself; there's an alluring thrill, as the graft hungry gang, even the man who made him mayor, try to sway him from his avowed intention of doing his sworn duty and cleaning up the town; the menace of threats, of a voluptuous girl lure that finally puts him behind the eight ball but out of which emerges the final dramatic thrill, as, in a dragnet roundup, he herds all the riff-raff criminals from high and low places into the dungeon of his Chinese friend and by the application of weird Oriental torture wrings confessions from them all.

Audiences will live, laugh and sympathize with the odd Ezekiel Cobb of this picture. To win many new patrons and recapture the old, let them know the character and entertainment value of this picture, by assuring substantial entertainment in which the unusual humanness of the story is accentuated, by letting the folk know that while they laugh with and at this funny Ezekiel Cobb, they'll fight his fight with him, that his hopes will be their hopes and his serio-tragedies theirs.

The quality of the production makes it easy to emphasize again that familiar, well loved, clean and laugh-provoking Lloyd personality that has proved so potent at the box office.—McCarthy, Hollywood.

Distributed by Fox. Produced by Harold Lloyd. Directed by Sam Taylor. Story by Clarence Budington Kelland. Screen plan by Sam Taylor. Production manager, John Murphy. Photography, Walter Lundin. Film editor, Bernard Burton. Art director, Harry Oliver. Musical director, Alfred Newman. Music and lyrics, Harry Akst and Roy Turk. William R. Fraser, general manager. Running time, 100 minutes. Release date, Aug. 7, 1934.

CAST

Ezekiel Cobb	Harold Lloyd
Petunia Pratt	Una Merkel
Jake Mayo	George Barbier
Strozzi	Nat Pendleton
Mayor Morgan	Alan Dinehart
Dolores Dace	Grace Bradley
Silk Hat McGee	Grant Mitchell
Spike Slattery	Warren Hymer
Red	James Donlan
Commissioner Moriarty	Frank Sheridan
Vince	Vincent Barnett
Tien Wang	Fred Warren
Chief Shigley	J. Farrell MacDonald
District Attorney	Edwin Maxwell
Fuzzy	Fuzzy Knight
Ezekiel (The Boy)	David Jack Holt

The Barretts of Wimpole Street

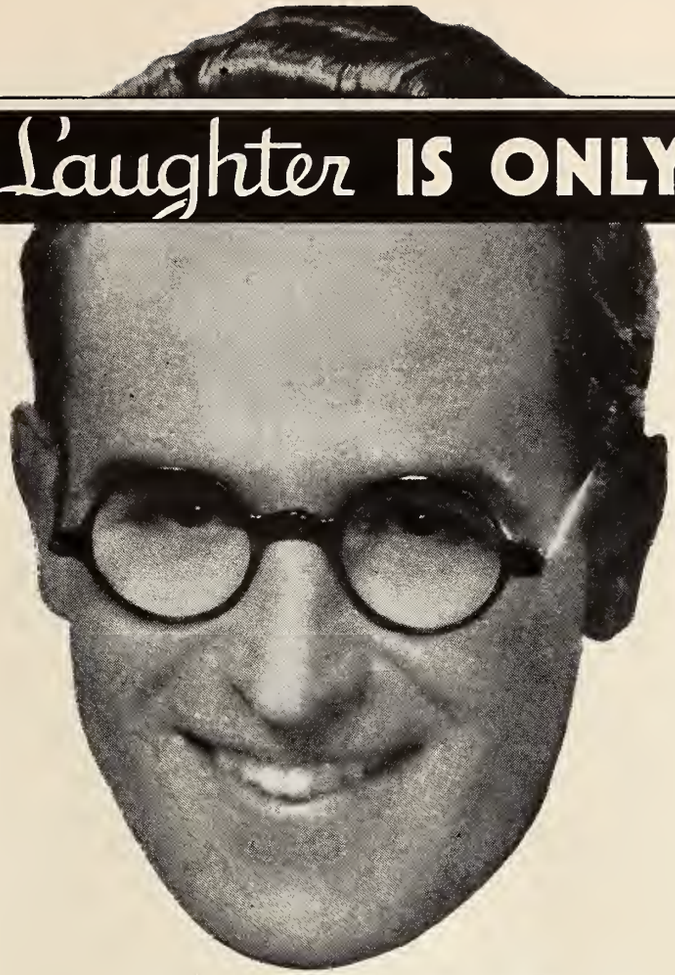
(MGM)

Romantic Drama

Analysis of this picture indicates it to be one of the outstanding entertainment and showmanship values to reach the screen in years. Only the most cursory examination is necessary to consolidate that opinion. "The Barretts of Wimpole Street" is a fine love story—tender, humanly real, and playing upon the most sympathetic emotions. That's its basic entertainment. It is intelligently acted, directed and produced with a constantly evident aim to meet the most exacting standards. All fully reflect the time, thought and expense devoted to its preparation. Its entertainment is of the brand and standard equally appealing to both class and mass alike.

From a spot showmanship exploitation standpoint there are many other angles to be considered. "The Barretts of Wimpole Street" has been widely publicized and consequently is popularly familiar. As a Katharine Cornell stage play it was presented in practically every important American center. In this screen version something unique from a publicity stand-

Laughter IS ONLY THE Half OF IT!



● It has every bit of the drama, romance, thrills and humor of Clarence Budington Kelland's most popular story — plus Harold Lloyd, as you never have seen him before . . . and the most appealing cast he ever assembled.

HAROLD LLOYD
in The Cat's Paw

with

UNA MERKEL
GEORGE BARBIER
NAT PENDLETON
GRACE BRADLEY
ALAN DINEHART
GRANT MITCHELL

●

From the Saturday Evening Post story
by **CLARENCE BUDINGTON KELLAND**

PRODUCED BY THE
HAROLD LLOYD CORPORATION

A FOX release



Directed by
SAM TAYLOR

point has been achieved. It presents, in the leading roles, three Academy prize award winners, Norma Shearer, Fredric March and Charles Laughton. Previously March and Miss Shearer appeared in "Smilin' Through." The supporting cast is composed of well known players, one of whom, Maureen O'Sullivan, may prove the sensation of the picture. With these stars, this picture is almost sure to attract unsolicited newspaper and word-of-mouth publicity, consequently it is the type of attraction that should be set apart, introduced to the public with utmost ingenuity as something so different and important that it is their duty to see it, because of its values of appeal to the irregular theatre goers as well as to the regular fans.

The gloomy Victorian Barrett Home is dominated by the tyrannical, jealous father, Edward. Elizabeth, clinging to life by a slender thread, finds her only joy in writing poetry. Her writings command the attention of Robert Browning. Sympathy for her ripens into love. His determination to marry the girl brings him into conflict with Edward. Situations build to threatening dimensions fraught with danger to Elizabeth, her sister, Henrietta, and her several brothers. When danger menaces Browning, Elizabeth forgets both fear of death and her father, steals away from home, goes to a church to await marriage to Browning.

There is a danger that patrons may get the impression beforehand that "The Barretts" is highbrow and arty. True, there is a direct appeal in cast and story to the intelligentsia and socalled upper classes; nevertheless there is heart appeal to the appreciation and sympathy of the crowd you know as the shop clerks, laundry girls and truck drivers. Sell it with a technique that draws the curiosity of both classes.—McCarthy, Hollywood.

Produced and distributed by MGM. Producer, Irving G. Thalberg. Director, Sidney Franklin. Original story, Rudolf Besier. Screen play, Ernest Vajda, Claudine West. Additional dialogue, Donald Ogden Stewart. Cameraman, William Daniels. Running time, 109 minutes as seen on the Coast. Release date, to be determined.

CAST

Elizabeth Barrett	Norma Shearer
Robert Browning	Fredric March
Edward Moulton-Barrett	Charles Laughton
Henrietta	Maureen O'Sullivan
Arabel	Katharine Alexander
Captain Surtees Cook	Ralph Forbes
Wilson	Una O'Connor
Bella	Marion Clayton
Dr. Ford-Waterlow	Leo Carroll
Bevan	Ian Wolfe
Dr. Chambers	Ferdinand Munier
Octavius	Vernon Downing
Septimus	Peter Hobbes
Charles	Neville Clark
George	Matthew Smith
Alfred	Robert Carlton
Henry	Allan Conrad
By Himself	Flush

Hell Bent for Love

(Columbia)

Drama

A lively action drama, with a popular star of this type of film, "Hell Bent for Love" provides a combination of romance and excitement. It would perhaps be well, under present circumstances, to subordinate the title in the selling of the picture. As a matter of fact, the title does not reflect the nature of the production.

With the hero out to "get" the crooked gang which forced his ouster from the state police force, and utilizing the old method of "setting a thief to catch a thief," the exhibitor has an opportunity to develop attractive copy lines in his selling. Heading the cast is the popular Tim McCoy, more often seen in a western role, who gives a forceful performance here as a determined minion of the law. Lilian Bond is in the opposite lead, Bradley Page is the villain of the piece and Lafe McKee is in a minor role.

The picture starts rapidly, with McCoy one of two motorcycle officers on the state highway pursuing a speeding car in which is Miss Bond. When a crash injures McCoy's fellow officer, McCoy obtains a warrant for the arrest of the girl, and finds her to be a singer in the night club of Page. He also discovers that she is not at all unattractive, and his discovery arouses the antagonism of Page, crook boss of the city, who warns McCoy against encroaching upon territory where he is not wanted. A motorcycle race at a police outing, which McCoy wins, provides an action interlude in the story.

A payroll holdup takes place while McCoy is on duty, and he is made the department goat, his resignation being "requested." Out to get Page and his gang, he calls together a flock of ex-underworld personages, all of whom are going straight, and all under obligation to him. One by one, they get word of Page's plans, and in turn succeed in scotching each crime or intended crime, under the direction of McCoy.

He enlists the aid of Miss Bond, who has turned from an unwilling object of Page's attentions, in order to hold her position, to a very willing ally of McCoy, with whom she has fallen in love. The showdown comes when McCoy learns Page is still trying to dispose of stolen jewelry. He frames an arrangement with Miss Bond and one of the friendly ex-crooks as pawns. They decoy Page into offering to dispose of the jewels, when McCoy and more "friends" walk in on the negotiations. Page escapes with the jewelry in his car, and McCoy, on a motorcycle, goes after him. The chase, the capture, the reinstatement of McCoy and his marriage to Miss Bond, all follow.

It is good material for the weekend action position.—Aaronson, New York.

Produced and distributed by Columbia. Directed by D. Ross Lederman. Assistant director, Robert Margolis. Story and screen play by Harold Shumate. Photographed by Benjamin Kline. Sound engineer, George Cooper. Film editor, Otto Meyer. Release date, May 20, 1934. Running time, 58 minutes.

CAST

Tim Daley	Tim McCoy
Millie	Lilian Bond
Trigger Talano	Bradley Page
Johnny Frank	Vincent Sherman
Dad Daley	Lafe McKee
Professor	Harry C. Bradley
Kelly Drake	Wedgewood Newell
Major	Eddie Sturgis
Joe	Ernie Adams
Duke Allen	Hal Price
Maid	Gloria Warner
Dallas	Max Wagner
Patrol Chief	Guy Usher
Police Chief	Ed LeSaint

Happy Landing

(Monogram)

Action Drama

This rapid action drama of border patrol fliers is at times heavily on the melodramatic side, but it blends its action with a touch of reasonably entertaining comedy, and romance, makes no demand on the audience and should be sold for what it is, lively, active entertainment.

In the position of the week where action is the best selling point, which is usually the weekend, outside the metropolitan districts, is the best place to spot this production. There is much for the youngsters in it, as well as for adults, and there is nothing in the slightest objectionable in the entire film.

The title may be used in the selling as significant, both of the subject matter of the narrative and the pleasant termination of the romance. In the lead is Ray Walker, who is attaining a certain popularity in this type of material, and who will be familiar by reason of his recent roles in other Monogram pictures. Opposite is Jacqueline Wells, one of the Wampas Baby Stars of 1934, and in support are such old familiar names as Noah Beery and William Farnum.

Walker and Hyram Hoover, buddies in the border patrol, are at the same time warm rivals for the hand of Miss Wells, daughter of their commander, Farnum. They disobey orders to fly to sea to meet the ship bringing her in, which is in charge of Walker's father, Beery, as captain. Comedy has its moments as they race to the girl's home, upset the colonel and vie with each other for the honor of taking her to the dance that evening. There they run across Morgan Conway, former border patrol officer who was fired for suspected complicity with smugglers, and fight with him.

When the gang, of which Conway is the boss, holds up a bank next day, Walker is circumstantially implicated, and made to fly the bandits safely across the border at the point of a gun when a fake message sends him to meet them. Unable to explain satisfactorily, he is forced to resign and takes a job as deck hand on his father's steamer. The boat is carrying a large sum of money, a Mexican company's payroll, which Conway and his gang are after. At sea a confederate holds up captain, purser, Miss Wells and Walker, and threatens that unless he is released with the payroll, the large seaplane overhead will bomb the steamer. He is disarmed, Walker dons his clothes and, with a satchel containing newspapers, boards the seaplane. Overpowered, he is forced to jump, swims ashore and is picked up by Hoover. The two go after the seaplane, and in an exciting air chase, force it to crash into the sea. Walker drops out of Hoover's plane, is picked up by the steamer's boat, and concludes his romance with Miss Wells to end the film.—Aaronson, New York.

Produced and distributed by Monogram. Supervised by Paul Malvern. Directed by R. N. Bradbury. Story and screen play by Stuart Anthony. Edited by Carl Pierson. Photographed by Archie Stout. Recorded by John Stransky, Jr. Release date, September 1, 1934. Running time, 63 minutes.

CAST

Nick Terriss	Ray Walker
Janet	Jacqueline Wells
Colonel	William Farnum
Captain Terris	Noah Beery
Pete Taylor	Hyram Hoover
Harland	Morgan Conway
Powell	Warner Richmond
Paul	Donald Reed
Horace	Billy Erwin
Stella	Ruth Romaine
Wireless operator	Edward Fetherstone
Woman	Gertrude Simpson

Tomorrow's Citizens

(Atlas)

Of Interest

There is considerable general interest for the public at large in this short subject, which, produced by Atlas of Chicago, is a pictorial explanation of the operation of Mooseheart, the practically self-contained community maintained in Illinois by the Loyal Order of Moose. The manner in which the eligible children are taken as youngsters and carried through a high school graduation, in the efficient and attractive atmosphere of the place, is interestingly told. Showing in theatres with the cooperation of local lodges is understood to be planned.—Running time, 11 minutes.

At the Races

(Vitaphone)

Amusing

There are amusing spots in this, with Edgar Bergen, the well known ventriloquist, featured with his inevitable dummy. The two are at the races, and against a background of fast moving horses on the track, and the activity of the bookies and in the paddock, Bergen and his sweetheart carry on a conversation with the dummy, who, quite a conversationalist, makes most of the jokes, some of which are fair. The subject is novel.—Running time, 10 minutes.

400 at Kansas City Film Picnic, Tournament

More than 400 attended the annual Kansas City film picnic recently, which was sponsored by the Motion Picture Relief Fund and the Variety Club. Arthur Cole was general chairman and Frank Hensler, president of the Variety Club, co-chairman. Elmer C. Rhoden, Fox Midwest division manager, won first prize with low score in the golf tournament.

100 More Features Than This Season

Exhibitors may look forward to a product increase of approximately 100 features during the 1934-35 season, according to the latest announcements of producing and distributing companies. The eight larger companies alone will contribute 404 features and 717 short subjects, while independents will make and distribute about 395 features besides 400 shorts and three serials.

Product announcements in the week included word that "Footprints," first of eight features starring Kermit Maynard, will go into production August 1, with Otto Brower directing. The series will be produced by Ambassador Pictures, Inc., and will be released on the independent market.

Amkino has set 21 features and two short subjects. "Nightingale" will be the first all-color sound picture produced in Soviet Russia.

Exploration Pictures, in addition to the feature, "Brides of Sulu," made in the Philippines, has obtained material for 12 one-reel travelogues. The first six are "Jolo, the Land of Mohammed," "Zamboanga, the Beautiful," "Cebu, the Isle of Magellan," "San Ramon Penal Colony," "Churches of the Islands," "Manila, Pearl of the Orient."

First Division will distribute 63 features, from 11 independents. Twenty Monogram features will be distributed in New York, Philadelphia and eastern Pennsylvania, Delaware and northern New Jersey; eight Liberty productions in Pittsburgh, Cincinnati, Cleveland, Boston and Louisville; eight Imperial features in Philadelphia, Washington, Atlanta, Charlotte and New Orleans.

Chesterfield and Invincible's 18 features will be handled by First Division in New York, Philadelphia, Buffalo, Washington, Albany, Pittsburgh, Cleveland, Cincinnati, Detroit and Louisville.

Charles R. Rogers said he has set five of his planned 10 features for Paramount next season.

Robert Emmet of Empire Pictures has directed the first of the American Rough Rider series for Superior Talking Pictures, Inc. The first, "Way of the West," has Wally Wales and William Desmond.

Bert Sternbach of Consolidated Pictures, Inc., has completed "Inside Information," first of the Tarzan Police Dog series for release through Stage & Screen Productions, Inc.

With national release of "Bulldog Drummond Strikes Back" under way, United Artists announced these releases to November 9: "Our Daily Bread," King Vidor, starring Karen Morley and Tom Keene, Aug. 10; "The Affairs of Cellini," 20th Century, co-starring Fredric March and Constance Bennett, Aug. 24; "The Count of Monte Cristo," Reliance, Robert Donat and Elissa Landi, Sept. 7; "We Live Again," Samuel Goldwyn's Anna Sten-Fredric March co-starring vehicle, Sept. 21; "The Queen's Affair," British & Dominions, Anna Neagle and Fernand Graavey, Sept. 28; "The Last Gentleman," 20th Century, George Arliss, Oct. 5; "The Private Life of Don Juan," London Films, Douglas Fairbanks, Sr., Oct. 19; "Transatlantic Merry-Go-Round," Reliance, Jack Benny, Nancy Carroll and Sydney Howard, British comedian, Nov. 2, and "Nell Gwyn," British & Dominions, Anna Neagle and Sir Cedric Hardwicke, Nov. 9.

Mr. Goldwyn will produce "The Dark Angel" for United Artists.

Join Writers' Guild

Twenty-four members of the Song Writers' Protective Association in Hollywood have joined the Screen Writers' Guild. Included among them is Sigmund Romberg.

CODE COST ONE-HALF OF FIRST ESTIMATE

Authority's Expenditures in Six Months $70,846; Emergency Boards To Hear Field Appeals

Expenditures of the Motion Picture Code Authority for the first six months of 1934 were revealed this week to have totaled $70,846—or approximately 50 per cent of the original estimated cost.

According to Price, Waterhouse, auditors, Code Authority collections for this period aggregated $107,145. Throughout the auditors' report the economical operation was emphasized.

Total expenditures of the head office in New York, including rent of the Radio City offices and salaries for the executive secretary, John C. Flinn, and his 21 assistants, were $34,094 for the half-year period. Included in disbursements from New York, in addition to rent and salaries, are:

Transportation and hotel expenses for C. A. traveling members	$4,053
Furniture and fixtures	2,921
Office equipment	1,568
Printing	2,992
Postage	1,799
Telephone and telegraph	1,402
Office supplies	740
Salaries	16,399
Rent	1,343

Total disbursements of 32 local boards amounted to $36,752. The Hollywood offices had expenditures of $4,210, New York local boards $2,821. All other local boards were under $2,000 each.

The principal items listed under Code Authority receipts were payments by exhibitors aggregating $70,245 in first half assessments and advances from producers and distributors of $36,700 against their first half assessments.

The Code Authority this week indicated that exhibitors in any clearance and zoning territory may obtain new schedules from their local boards for the 1935-36 season when the boards reconvene next November, provided there is a sufficiently representative demand.

Twenty-three key cities have already established new zoning schedules.

The June 13 code amendment makes it optional for the Code Authority to direct the local clearance and zoning boards to confine their activities to the hearing of complaints against existing schedules or to direct them to draft new ones.

The amendment, which originated in an emergency resolution of the Authority last February designed to expedite the setting up of schedules in time for the new selling season, is as follows:

A new subsection (c) to be added to Article VI, Part I, Section 7:

(c) Local Clearance and Zoning Board, in addition to the powers and duties otherwise provided for in this Code shall, when directed so to do by the Code Authority, receive any and all protests from Motion Picture Exhibitors against any existing clearance and zoning as to their respective theatres alleging that such clearance and zoning is unreasonable in length or area. The issue raised by such protests shall be decided by the Local Clearance and Zoning Boards after notice and hearing to the parties affected and pursuant to the procedure and subject to such rights of appeal as are provided in this Article. The Code Authority may direct that the duties of the Local Clearance and Zoning Boards shall be performed and discharged by the hearing and deciding of protests as provided in this Subsection, instead of formulating schedules as provided in Article VI, Part 1, Sections 1 and 3.

The Code Authority last week passed unanimously a resolution which, if approved by the Administrator will be incorporated in the code as an amendment to Article VI, Part 2, Section 7(c), and will give the body more time for deciding appeals. The proposed amendment follows:

(c) Any party aggrieved shall have the right to appear before the Code Authority and present additional evidence. The Code Authority, after investigating the complaint or grievance and reviewing the evidence theretofore taken, and considering the additional evidence, if any, shall promptly render its decision not less than fifteen (15) days from and after the date when the parties have been fully heard on appeal, **unless the Code Authority shall extend the time to render its decision, which extension shall in no event exceed thirty (30) days."**

Another amendment proposed this week by the Code Authority proposes that assentors failing to pay assessments promptly will be considered code violators. Hearing of complaints on the assessments outlined last week has been extended from August 6 to August 15.

Emergency Boards To Be Set Up

Emergency boards to hear appeals from local clearance and zoning board rulings will be set up in the field by Code Authority, the idea being to expedite the settlement of troublesome clearance and zoning situations in 125 cities in 25 of the 31 local clearance and zoning board territories. George Schaefer of Paramount and Charles L. O'Reilly of the TOCC will set up the new appeals machinery and the boards will start functioning as soon as the numerous appeals from the field can be tabulated. Cleveland will be the first city in which one of these groups will function.

In the field, the following cases were settled or temporarily disposed of by the local boards:

Complaint of Minrose Amusement Corp., operating the State at Carthage, N. Y., against Schine Theatrical Co., operator of the Strand, on premature advertising, was upheld by the Albany grievance board and ordered stopped.

An overbuying complaint by James Minter, Minter Theatre, Owosso, Mich., against Butterfield's Capitol and Strand, was dismissed by the Detroit grievance board. A giveaway complaint also was upheld and the practice ordered stopped within 90 days.

The Indianapolis grievance board, on complaint of Baxter Amusement Co., found that the St. Theresa Roman Catholic Church is operating a motion picture theatre in competition to regularly established theatres and ordered distributors to cease serving the non-theatrical account.

The Kansas City grievance board outlawed premiums when it accepted a petition containing the signatures of more than 75 per cent of the circuit and independent theatres demanding their elimination. Kansas City exhibitors also are depending upon their local board for some solution to the problem of free picture shows sponsored throughout the territory by merchants.

Free admissions to children's matinees were ordered ended by the Omaha grievance board on complaint of the Central States Corp. against the Wall theatre, operated by Scott Wall at Fremont, Neb.

Exhibitors in Saginaw voted almost unanimously to ban giveaways of dishware, silver, china and other commodities.

Buck on Radio Program

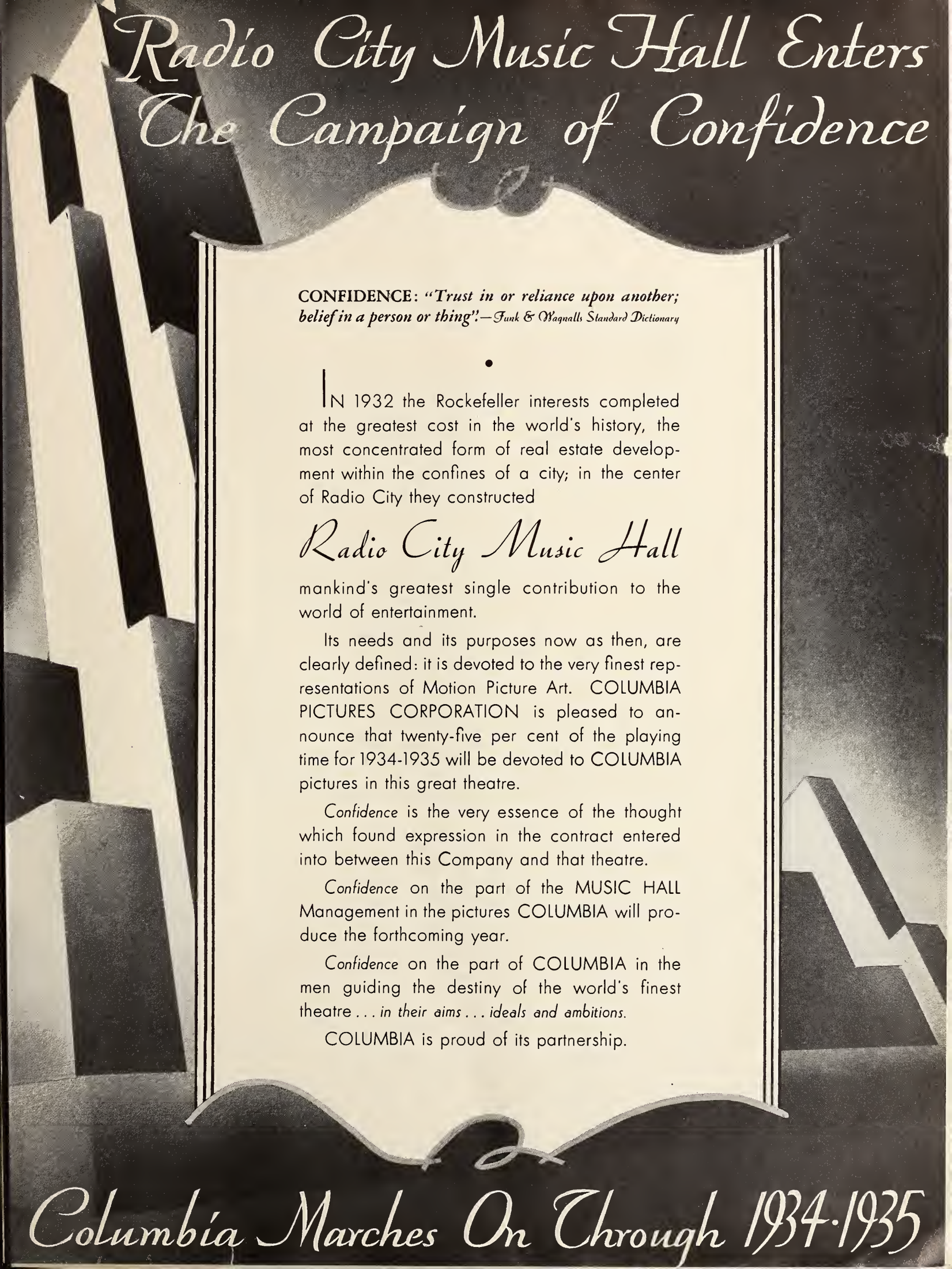
Frank Buck, wild animal hunter and producer of the RKO Van Beuren films, "Bring 'Em Back Alive" and "Wild Cargo," has temporarily succeeded Amos 'n' Andy on the daily Pepsodent radio program, over an NBC-WJZ network. He will dramatize a jungle adventure story based on actual experience.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended July 28, 1934, from 95 houses in 19 major cities of the country, reached $867,735, an increase of $69,503 over the total of the preceding calendar week, ended July 21, when 92 theatres in 18 cities reported an aggregate gross of $798,232.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			**Picture**	**Gross**	**Picture**	**Gross**		
Boston	2,900	25c-50c	"Charlie Chan's Courage" (Fox).. and "Embarrassing Moments" (U.)	13,000	"Affairs of a Gentleman" (U.) and "We're Rich Again" (Radio)	12,000	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"The Circus Clown" (F. N.) and.. "Green Eyes" (Chesterfield)	7,000	"The Old-Fashioned Way" (Para.) and "The Key" (W. B.)	7,000	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"Whom the Gods Destroy" (Col.)	13,000	"Of Human Bondage" (Radio)..... (2nd week)	14,000	High 12-2 "Little Women"	28,000
Loew's State ...	3,700	35c-50c	"Stamboul Quest" (MGM).....	14,000	"Bulldog Drummond Strikes Back" (U. A.)	13,000	Low 3-11 "When Strangers Marry"....	12,000
Metropolitan	4,350	30c-65c	"Here Comes the Navy" (W.B.)..	28,000	"Midnight Alibi" (F. N.).....	23,000	High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight".....	11,000
							High 11-4 "I'm No Angel"	44,500
							Low 3-11 "King of the Jungle".....	26,500
Paramount	1,800	30c-50c	"The Circus Clown" (F. N.) and.. "Green Eyes" (Chesterfield)	7,000	"The Old-Fashioned Way" (Para.). and "The Key" (W. B.)	8,000	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 7-28-34 "The Circus Clown" and "Green Eyes"	7,000
Buffalo								
Buffalo	3,500	30c-55c	"Stamboul Quest" (MGM).....	11,000	"Midnight Alibi" (F. N.).....	11,500	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"Such Women Are Dangerous".... (Fox) and "Charlie Chan's Courage" (Fox)	5,500	"Thirty Day Princess" (Para.) and "As the Earth Turns" (W. B.)	6,200	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	8,100
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Hippodrome	2,100	25c-40c	"Here Comes the Navy" (W. B.)	4,800	"The Key" (W. B.)	5,100	High 5-19-34 "The House of Rothschild"	18,000
							Low 7-28-34 "Here Comes the Navy"..	4,800
Hollywood	300	25c-35c	"Beyond Bengal" (Showmens) .... (2nd week)	300	"Beyond Bengal" (Showmens) .... (1st week)	1,000	High 1-7 "Goona Goona"	2,600
							Low 11-25 "Night and Day".....	400
Lafayette	3,300	25c	"Most Precious Thing in Life".... (Col.) and "Sing, Sinner, Sing" (Majestic)	5,100	"The Hell Cat" (Col.) and..... "Half a Sinner" (U.)	5,600	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 12-23 "Myrt and Marge"	4,800
Chicago								
Chicago	4,000	35c-68c	"The Old-Fashioned Way" (Para.)	30,000	"Stamboul Quest" (MGM)	43,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
Oriental	3,940	25c-40c	"Viva Villa!" (MGM).....	15,500	"The House of Rothschild" (U. A.)	18,000	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	10,000
Palace	2,509	25c-50c	"Of Human Bondage" (RKO)....	26,000	"We're Rich Again" (Radio).....	18,000	High 9-9 "Morning Glory"	37,000
							Low 4-28-34 "Glamour"	11,500
Roosevelt	1,591	25c-50c	"Midnight Alibi" (F. N.).....	7,000	"Shoot the Works" (Para.) ..... (2nd week)	6,500	High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	6,200
State-Lake	2,776	20c-35c	"No Greater Glory" (Col.).....	14,000	"Murder in Trinidad" (Fox)	13,000	High 1-13-34 "Goodbye Love"	18,000
							Low 2-18 "Lucky Devils"	4,500
United Artists ..	1,700	30c-60c	"Bulldog Drummond Strikes Back" (U. A.)	21,500	"Operator 13" (MGM) ..... (4th week)	9,000	High 5-5-34 "The House of Rothschild"	30,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Hippodrome	3,800	30c-44c	"Here Comes the Navy" (W. B.)	9,000	"Return of the Terror" (F. N.)..	4,000	High 10-21 "East of Fifth Avenue"..	30,000
							Low 6-10 "Circus Queen Murder".....	2,900
RKO Palace	3,100	30c-44c	"Baby Take a Bow" (Fox)..... (2nd week)	8,500	"Baby Take a Bow" (Fox)..... (1st week)	14,100	High 3-3-34 "It Happened One Night"..	28,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"Bulldog Drummond Strikes Back" (U. A.)	11,000	"Stamboul Quest" (MGM).....	14,000	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	20c-40c	"Here Comes the Groom" (Para.)	4,000	"Born to Be Bad" (U. A.).....	3,300	High 10-28 "I'm No Angel".....	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Denver								
Aladdin	1,500	25c-50c	"Midnight Alibi" (F. N.).....	1,500	"Charlie Chan's Courage" (Fox)...	2,000	High 2-25 "Cavalcade"	10,000
							Low 6-23-34 "Half a Sinner" ..... (6 days)	1,200
Denham	1,500	15c-40c	"Notorious Sophie Lang" (Para.)	2,500	"The Old Fashioned Way" (Para.)	3,000	High 10-28 "I'm No Angel"	16,000
							Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
Denver	2,500	25c-50c	"Dr. Monica" (W. B.).....	5,500	"Baby Take a Bow" (Fox).....	6,000	High 1-13-34 "Roman Scandals"	17,500
							Low 12-16 "The World Changes"	3,000
Orpheum	2,600	25c-50c	"Upper World" (W. B.)	5,000	"The Key" (W. B.).....	4,500	High 2-17-34 "Hi, Nellie!"	19,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"No Greater Glory" (Col.)..... (4 days)	700	"Born to Be Bad" (U. A.)..... (4 days)	950	High 4-1 "The Kid From Spain"	7,000
			"He Was Her Man" (W. B.).... (3 days)	500	"Affairs of a Gentleman" (U.) and "Success at Any Price" (Radio) (3 days)	800	Low 7-28-34 "No Greater Glory" and "He Was Her Man"	1,200
Detroit								
Fisher	2,700	15c-50c	"The Old-Fashioned Way" (Para.)	5,700	"The Key" (W. B.).....	5,800	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"His Greatest Gamble" (Radio)..	18,100	"She Learned About Sailors"..... (Fox)	20,900	High 9-16 "Sing, Sinner Sing".....	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	15c-50c	"Shoot the Works" (Para.).....	20,200	"Stamboul Quest" (MGM)	20,200	High 4-7-34 "Mystery of Mr. X".....	31,400
							Low 7-1 "College Humor"	7,300
United Artists ..	2,000	25c-50c	"Bulldog Drummond Strikes Back" (U. A.)	9,800	"Kiss and Make Up" (Para.).....	6,400	High 5-12-34 "The House of Rothschild"	17,600
							Low 3-25 "The Sign of the Cross".....	4,100



Radio City Music Hall Enters The Campaign of Confidence

CONFIDENCE: *"Trust in or reliance upon another; belief in a person or thing".—Funk & Wagnalls Standard Dictionary*

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Confidence is the very essence of the thought which found expression in the contract entered into between this Company and that theatre.

Confidence on the part of the MUSIC HALL Management in the pictures COLUMBIA will produce the forthcoming year.

Confidence on the part of COLUMBIA in the men guiding the destiny of the world's finest theatre . . . *in their aims . . . ideals and ambitions.*

COLUMBIA is proud of its partnership.

Columbia Marches On Through 1934-1935

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Hollywood								
Pantages	3,000	25c-40c	"Murder on the Blackboard" (Radio) and "The Party's Over" (Col.)	2,900	"Born to Be Bad" (U. A.) and "I Give My Love" (U.)	2,700	High 1-7 "Handle With Care" Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	13,000 1,500
W.B. Hollywood.	3,000	25c-55c	"Dr. Monica" (W. B.)	12,000	"The Personality Kid" (W. B.)	11,000	High 3-25 "42nd Street" Low 1-27-34 "The Big Shakedown"	26,000 7,000
Indianapolis								
Apollo	1,100	20c-40c	"Grand Canary" (Fox)	2,000	"Kiss and Make Up" (Para.)	2,500	High 2-18 "State Fair" Low 7-28-34 "Grand Canary"	7,000 2,000
Circle	2,800	20c-40c	"Of Human Bondage" (Radio)	4,500	"Midnight Alibi" (F. N.)	3,500	High 8-19 "She Had to Say Yes" Low 3-4 "The Sign of the Cross" (2nd run)	12,000 2,500
Lyric	2,000	20c-40c	"Strictly Dynamite" (Radio) (3 days) "Half a Sinner" (U.) and "Embarrassing Moments" (U.) (5 days)	4,000 2,000	"The Circus Clown" (F. N.)	5,500	High 7-22 "College Humor" Low 11-11 "Saturday's Millions"	9,500 3,000
Palace	3,000	25c-40c	"Stamboul Quest" (MGM)	5,000	"Bulldog Drummond Strikes Back" (U. A.)	4,500	High 2-3-34 "Sons of the Desert" Low 7-7-34 "Murder in the Private Car"	12,500 3,500
Kansas City								
Mainstreet	3,049	25c	"We're Rich Again" (Radio) and "His Greatest Gamble" (Radio) (7 days and Sat. late show)	6,000	"Of Human Bondage" (Radio) and "Strictly Dynamite" (Radio) (9 days and Sat. late show)	6,500	High 6-23-34 "Glamour" Low 5-20 "Sweepings"	23,000 4,000
Midland	4,000	25c	"Stamboul Quest" (MGM) (7 days and Sat. midnite show)	9,400	"Bulldog Drummond Strikes Back" (U. A.) (7 days and Sat. midnite show)	12,200	High 1-7 "Strange Interlude" Low 4-15 "Perfect Understanding"	30,000 4,900
Newman	1,800	25c	"Here Comes the Navy" (W. B.) and "The Old-Fashioned Way" (Para.) (7 days and Sat. late show)	6,900	"Dr. Monica" (W. B.) and "The Great Flirtation" (Para.) (7 days and Sat. late show)	5,300	High 10-21 "I'm No Angel" Low 5-27 "Picture Snatcher"	20,000 2,800
Tower	2,200	25c	"I'll Tell the World" (U.) (7 days and Sat. midnite show)	6,200	"Black Moon" (Col.) (7 days and Sat. midnite show)	7,100	High 7-21-34 "Black Moon" Low 5-5-34 "Let's Fall in Love" High 1-6-34 "Mr. Skitch" Low 7-1 "Lilly Turner"	7,100 4,000 8,500 1,600
Uptown	2,000	25c	"Jane Eyre" (Monogram)	3,900	"Charlie Chan's Courage" (Fox)	2,900		
Los Angeles								
Filmarte	800	40c-50c	"The Cross and the Sword" (S.R.)	800	"Marionettes" (Russian)	600	High 4-14-34 "Moon Over Morocco" Low 6-30-34 "Shame" and "Island of Doom"	7,600 360
Loew's State	2,416	30c-55c	"The Thin Man" (MGM) (2nd week)	14,500	"Operator 13" (MGM) (2nd week-2 days) "The Thin Man" (MGM) (1st week-5 days)	13,781	High 4-7-34 "Riptide" Low 2-24-34 "Coming Out Party"	28,500 4,870
Paramount	3,596	30c-55c	"Elmer and Elsie" (Para.)	21,415	"Notorious Sophie Lang" (Para.)	21,670	High 1-7 "No Man of Her Own" Low 3-18 "King of the Jungle" High 3-31-34 "Little Women" Low 9-30 "Brief Moment"	30,000 10,000 15,500 1,700
RKO	2,700	25c-40c	"Of Human Bondage" (Radio)	8,000	"Life of Vergie Winters" (Radio) (2nd week)	5,700		
W. B. Downtown.	3,400	25c-55c	"Dr. Monica" (W. B.)	11,000	"The Personality Kid" (W. B.)	10,000	High 3-25 "42nd Street" Low 6-2-34 "Merry Wives of Reno" and "Harold Teen"	19,000 5,000
Minneapolis								
Century	1,650	25c-40c	"Baby Take a Bow" (Fox)	3,500	"Shoot the Works" (Para.)	4,000	High 4-22 "Secrets" Low 3-11 "Secret of Madame Blanche"	5,500 2,500
Lyric	1,238	20c-25c	"Kiss and Make Up" (Para.)	1,000	"Here Comes the Groom" (Para.)	1,500	High 4-1 "20,000 Years in Sing Sing" Low 7-28-34 "Kiss and Make Up"	3,000 1,000
RKO Orpheum	2,900	25c-50c	"Whom the Gods Destroy" (Col)	5,500	"Of Human Bondage" (Radio)	6,500	High 1-7 "Animal Kingdom" Low 3-11 "Cynara"	14,000 3,000
State	2,300	25c-40c	"Here Comes the Navy" (W.B.)	5,000	"Operator 13" (MGM)	6,000	High 4-29 "Cavalcade" Low 3-11 "King of the Jungle"	8,000 3,500
World	400	25c-75c	"Soviets on Parade" (Amkino) (2nd week)	2,000	"Soviets on Parade" (Amkino) (1st week)	1,500	High 5-5-34 "Private Life of Henry VIII" (5th week) Low 11-25 "Vi Som Gar Koksvagen"	4,300 1,000
Montreal								
Capitol	2,547	25c-60c	"Here Comes the Groom" (Para.) and "Jane Eyre" (Monogram)	6,500	"Baby Take a Bow" (Fox) and "Let's Be Ritzy" (U.)	7,500	High 2-24-34 "Queen Christina" High 7-28-34 "Here Comes the Groom" and "Jane Eyre"	13,500 6,500
Imperial	1,914	25c-50c	"Before Midnight" (Col.) and "Looking for Trouble" (U. A.)	4,000	"Sin of Nora Moran" (Majestic) and "Manhattan Love Song" (Monogram)	4,000	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion" Low 7-8 "Les Bleus d'Amour"	6,500 1,500
Loew's	3,115	25c-65c	"Murder on the Blackboard" (Radio) and "Strictly Dynamite" (Radio)	5,000	"Fog Over Frisco" (F. N.) and "Affairs of a Gentleman" (U.)	4,500	High 1-21 "The Mask of Fu Manchu" Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman"	14,500 4,500
Palace	2,600	25c-75c	"The Circus Clown" (F. N.) and "Return of the Terror" (F. N.)	8,000	"Shoot the Works" (Para.) and "Friday the 13th" (British)	6,000	High 2-18 "The Sign of the Cross" Low 7-21-34 "Shoot the Works" and "Friday the 13th"	15,500 6,000
Princess	2,272	25c-65c	"Cockeyed Cavaliers" (Radio) and "Success at Any Price" (Radio)	5,000	"Born to Be Bad" (U. A.) and "The Party's Over" (Col.)	5,500	High 1-7 "The Kid from Spain" and "Speed Demon" Low 7-28-34 "Cockeyed Cavaliers" and "Success at Any Price"	12,000 5,000
New York								
Capitol	4,700	35c-$1.65	"Min and Bill" (MGM) (Revival)	11,000	"Stamboul Quest" (MGM)	22,000	High 4-7-34 "Riptide" Low 2-10-34 "You Can't Buy Everything"	63,373 15,500
Mayfair	2,300	35c-85c	"Wild Gold" (Fox)	7,500	"I Give My Love" (U.)	5,000	High 1-7 "The Half Naked Truth" Low 7-14-34 "Call It Luck"	24,750 3,150
Palace	2,500	25c-75c	"Of Human Bondage" (Radio) (2nd week)	12,000	"Of Human Bondage" (Radio) (1st week)	16,200	High 7-21-34 "Of Human Bondage" Low 4-15 "Parole Girl"	16,200 4,500
Paramount	3,700	35c-99c	"Notorious Sophie Lang" (Para.)	22,000	"The Old-Fashioned Way" (Para.)	24,500	High 10-21 "I'm No Angel" Low 2-4 "Hello, Everybody"	83,450 15,600
Rialto	2,200	25c-65c	"His Greatest Gamble" (Radio)	7,800	"Return of the Terror" (F. N.)	12,000	High 4-7-34 "The Lost Patrol" Low 4-15 "Destination Unknown" and "The Fighting President"	32,800 5,800
Rivoli	2,200	40c-99c	"The House of Rothschild" (U.A.)	33,820			High 12-30 "Roman Scandals" Low 8-5 "The Rebel"	48,000 7,200
RKO Music Hall	5,945	35c-$1.65	"Grand Canary" (Fox)	63,100	"Whom the Gods Destroy" (Col.)	62,000	High 11-25 "Little Women" Low 6-17 "Ann Carver's Profession"	109,000 44,938
Roxy	6,200	25c-55c	"Baby Take a Bow" (Fox) (4th week)	18,000	"Baby Take a Bow" (Fox) (3rd week)	20,250	High 11-25 "The Invisible Man" Low 1-28 "Air Hostess"	42,000 9,100
Strand	3,000	25c-$1.10	"Here Comes the Navy" (W. B.)	31,000	"The Man With Two Faces" (F. N.)	11,631	High 10-14 "Footlight Parade" Low 12-23 "Sin of Nora Moran"	55,190 6,850

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"The Key" (W. B.)	2,200	"Stamboul Quest" (MGM)	3,100	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"Of Human Bondage" (Radio)	3,900	"Wild Cargo" (Radio)	4,200	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Embarrassing Moments" (U.) (4 days)	2,000	"The Personality Kid" (W. B.) (4 days)	1,500	High 6-16-34 "Half a Sinner" and "Uncertain Lady"	5,000
			"Springtime for Henry" (Fox) (3 days)	1,000	"Heart Song" (Fox) (3 days)	500	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"Here Comes the Navy" (W. B.)	3,500	"Charlie Chan's Courage" (Fox)	3,000	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis	1,200	20c-35c	"His Greatest Gamble" (Radio) and "We're Rich Again" (Radio)	4,500	"Of Human Bondage" (Radio) (9 days)	5,600	High 11-18 "One Man's Journey"	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-40c	"Baby Take a Bow" (Fox) and "Let's Talk It Over" (U.)	9,500	"Springtime for Henry" (Fox) and "The Key" (W. B.)	7,100	High 3-10-34 "Easy to Love"	17,250
							Low 4-29 "Sweepings"	5,000
World	2,500	25c-35c	"Murder in the Private Car" (MGM) and "Wild Gold" (Fox) (6 days)	4,750	"Charlie Chan's Courage" (Fox) and "Laughing Boy" (MGM)	4,000	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 5-19-34 "As the Earth Turns" and "Smoky"	3,250
Philadelphia								
Arcadia	600	25c-50c	"The Thin Man" (MGM) (6 days)	2,200	"Operator 13" (MGM) (6 days)	1,700	High 1-6-34 "Duck Soup" (7 days)	6,500
							Low 6-2-34 "The Trumpet Blows"	1,500
Earle	2,000	40c-65c	"Kiss and Make Up" (Para.) (6 days)	11,500	"Cockeyed Cavaliers" (Radio) (6 days)	11,000	High 4-7-34 "Harold Teen"	40,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	30c-60c	"She Was a Lady" (Fox) (4 days)	7,000	"Grand Canary" (Fox) (6 days)	14,000	High 4-22 "Cavalcade"	29,000
							Low 7-14-34 "Charlie Chan's Courage"	13,000
Karlton	1,000	30c-50c	"Let's Try Again" (Radio) (6 days)	2,200	"I Give My Love" (U.) (6 days)	2,300	High 4-8 "42nd Street"	7,700
							Low 7-28-34 "Let's Try Again"	2,200
Stanley	3,700	40c-65c	"Bulldog Drummond Strikes Back" (U.A.) (6 days)	10,000	"Stamboul Quest" (MGM) (6 days)	8,500	High 11-25 "I'm No Angel"	32,500
							Low 7-7-34 "The Hollywood Party"	8,000
Stanton	1,700	30c-55c	"Murder in the Private Car" (MGM) (6 days)	5,700	"Midnight Alibi" (F. N.) (6 days)	5,800	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"Return of the Terror" (F. N.) and "Disraeli" (W. B.)	4,600	"Sorrell and Son" (U. A.) and "Midnight Alibi" (F. N.)	4,700	High 4-7-34 "Wonder Bar"	13,000
							Low 3-11 "What! No Beer?"	3,500
Music Box	3,000	25c-40c	"Dr. Monica" (W. B.)	2,800	"Cockeyed Cavaliers" (Radio)	2,300	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c	"We're Rich Again" (Radio)	2,000	"Where Sinners Meet" (Radio) and "The Personality Kid" (W. B.)	1,800	High 10-14 "Rafter Romance"	14,000
							Low 11-18 "College Coach"	1,600
Pantages	1,700	15c-25c	"The Lost Jungle" (Mascot)	1,600	"Sin of Nora Moran" (Majestic)	1,600	High 11-4 "Lady for a Day"	10,200
							Low 4-21-34 "Laughing at Life"	1,500
Paramount	3,008	25c-40c	"Grand Canary" (Fox) and "Elmer and Elsie" (Para.)	5,000	"Baby Take a Bow" (Fox) and "Here Comes the Groom" (Para.)	6,000	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"The Man With Two Faces" (F. N.)	4,000	"Stamboul Quest" (MGM)	4,000	High 4-28-34 "The House of Rothschild"	9,800
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"In Love with Life" (Chesterfield) and "Happy Landing" (Monogram)	5,500			High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 7-28-34 "In Love with Life" and "Happy Landing"	5,500
Golden Gate	2,800	25c-40c	"Of Human Bondage" (Radio)	16,200			High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman"	8,000
Paramount	2,670	15c-65c	"Charlie Chan's Courage" (Fox) and "Kiss and Make Up" (Para.)	9,000			High 10-28 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
St. Francis	1,400	15c-65c	"Midnight Alibi" (F. N.) and "She Was a Lady" (Fox)	4,000			High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	3,500
Warfield	2,700	25c-65c	"Handy Andy" (Fox)	20,000			High 1-6-34 "Dancing Lady"	26,000
							Low 5-27 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	15c-35c	"I Give My Love" (U.) and "The Loudspeaker" (Monogram)	2,850	"Let's Try Again" (Radio) and "A Woman's Man" (Monogram)	3,000	High 12-9 "Little Women"	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"The Thin Man" (MGM) (2nd week)	6,300	"The Thin Man" (MGM) (1st week)	8,700	High 8-5 "Tugboat Annie"	19,250
							Low 5-5-34 "Tarzan and His Mate"	5,000
Liberty	2,000	10c-25c	"The Party's Over" (Col.) and "Voice in the Night" (Col.)	3,700	"Fog" (Col.) and "The Fighting Ranger" (Col.)	3,200	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-55c	"The Key" (W. B.) (25c-50c)	3,400	"Life of Vergie Winters" (Radio)	3,300	High 11-11 "Footlight Parade"	8,000
							Low 6-16-34 "The Black Cat"	2,900
Music Hall	2,275	25c-55c	"Dr. Monica" (W. B.)	4,100	"We're Rich Again" (Radio)	7,800	High 5-26-34 "Wild Cargo"	11,500
							Low 7-28-34 "Dr. Monica"	4,100
Paramount	3,050	25c-35c	"Baby Take a Bow" (Fox)	5,800	"Rear Car Mystery (MGM)	4,800	High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

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WHAT THE PICTURE DID FOR ME

Columbia

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—A box office natural that advertises itself by word of mouth of satisfied customers. Held over. Don't pass this one up; it is a life saver. Running time, 105 minutes. Played July 9-10.—Wm. A. Cruite, Victoria Theatre, Vancouver, B. C. Neighborhod patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—Take the fascinating Gable as a newspaper reporter, and the beautiful Colbert as the pampered darling of an indulgent father, put them on the road from Miami to New York, bus-riding, hitchhiking, and whatnot, mix well with several million inquiring people, bent upon returning the wandering daughter to her indignant "papa," and what have you got? **A Swell Picture!!**—or so our patrons seemed to think, and after all, that's what we're interested in, isn't it? Running time, 105 minutes. Played July 16-17.—O. T. Kirby, Palace Theatre, Roxboro, N. C. Small town patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—Is it necessary to add my opinion to the best picture in years? I thought "Lady for a Day" could not be excelled in naturalness, sweetness and entertainment, but "It Happened One Night" changes all of that. Clark Gable and Claudettc Colbert absolutely swell. Some people said they never liked Gable until they saw this. Wonderful dialogue. Congratulations, Columbia, for giving us the best picture ever made on American modernism and life.—C. Darst, Dante Theatre, Dante, Va. General patronage.

LINE-UP, THE: Marian Nixon—Just like reading a dime novel, nothing to concentrate on, just sit there and let it happen. Not so bad though for a program picture, but nothing you can get out and shout about. It is a one day picture. Made a profit on this one. However, it was very, very close. Running time, 63 minutes. Played July 20.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

PARTY'S OVER: Stuart Erwin—I haven't had a picture this summer that I could hold my head up and face my audience as they came out. This one is almost up to average program fare. In dollars and cents, terrible. Took a loss. Running time, 63 minutes. Played June 22-23.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

SPEED WINGS: Tim McCoy, Evalyn Knapp—A good program picture which isn't any more or any less than the previous Tim McCoy pictures. In fact, all rate about the same.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

THRILL HUNTER, THE: Buck Jones—Didn't like this one but it is all right as long as the customer is pleased. Running time, 59 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

First National

FOG OVER FRISCO: Bette Davis, Donald Wood, Margaret Lindsay—A fast moving story of the stolen bond racket, involving a millionaire's daughter. Murder, kidnaping, newspaper reporters and policemen furnish plenty of excitement. Seemed to please. Played July 14-15.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

REGISTERED NURSE: Bebe Daniels, Lyle Talbot—A fair picture. People really expected more of the picture than they received. Did a fair business. Played July 11-12.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

REGISTERED NURSE: Bebe Daniels—Just a program picture. Nothing offensive about it but nothing to make the patrons rave. Business below average. Played May 24-25.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

MERRY FRINKS, THE: Aline MacMahon, Guy Kibbee—This is one of the funniest comedy pictures and truest to life pictures ever made. All in the cast were extra good comedians. It is clean and still funny; everyone liked it. Clean comedy is still popular; comedians that can't get a laugh without being nasty and suggestive better get out of pictures as the roughnecks walk out on their stuff, disgusted. Played July 10-11.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

MODERN HERO, A: Richard Barthelmess—A fair program picture that pleased on bargain nights. Business average. Running time, 71 minutes. Played May 29-30.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did For Me

MOTION PICTURE HERALD

1790 Broadway, New York

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers, Pat O'Brien—Warner Bros. ring the bell again with another swell musical show. Pleased 100 per cent. Clean as a whistle and clever. Running time, 80 minutes. Played June 24-25.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

VERY HONORABLE GUY, A: Joe E. Brown—Not quite up to Joe's standard but it is a good, clean comedy that seemed to please. One never has to apologize for a Joe Brown picture. Running time, 62 minutes. Played July 21-22.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

VERY HONORABLE GUY, A: Joe E. Brown—The poorest Joe Brown picture I have played in years. They came for the first matinee and after that they went out and told everybody to stay away. Business below average. Running time, 62 minutes. Played June 10-11.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

WONDER BAR: All Star—Disappointed in gross and picture. Not up to "Gold Diggers," "Footlight Parade" or "42d St." First Warner musical that patrons have complained about. About broke even on a three-day run. Running time, 84 minutes. Played July 15-17.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

Fox

BABY TAKE A BOW: Shirley Temple, Claire Trevor, James Dunn—A mighty cute little picture. Miss Temple is a fine actress. Well received; everyone liked it. Her drawing power is becoming equal to that of Marie Dressler, Will Rogers and Lionel Barrymore. The censors can't kick on this one. Played July 1-2.—Max B. Horn, Star Theatre, Hay Springs, Neb. Small town patronage.

CAROLINA: Janet Gaynor—The only big thing about this picture here was the rental. It is just a fair picture for this country, spoiled by the alleged actor, Stepin Fetchit. Why inflict him on us any longer? Poor sound, poor photography, and poor business.—B. R. Johnson, Orpheum Theatre, Kerrobert, Canada. Small town patronage.

CAROLINA: Janet Gaynor—This was a good picture. But in the last reel a grandmother sits holding her grandchildren while she sucks on a cigarette. Very uplifting? Played May 27-28.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell—Gaynor and Farrell re-united in a picture that pleases their old fans. Just another picture for those who are not interested in the stars. Business above average. Running time, 78 minutes. Played July 18-19.—Tom Malloy, Fox Theatre, Napa, Cal. General patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell—A very good drawing card here. Did a good business on a good picture. So everybody is satisfied. Played July 6-7.—Max B. Horn, Star Theatre, Hay Springs, Neb. Small town patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell—A fine picture that just did show a profit. Sound was not extra good on this subject. But clean as a hound's tooth and well liked by those that came. Running time, 83 minutes. Played June 29-30.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

CHARLIE CHAN'S COURAGE: Warner Oland—An O. K. Charlie Chan story. Pleased our mystery-minded folks. Played July 14.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

DAVID HARUM: Will Rogers—We don't know what the other audiences think of Fox pictures, but our people like them and what's more they prove it by leaving their money at the box office. It certainly is a pleasure to show films like "David Harum" instead of foreign accent stuff, hot mammas and idle chatter. Biggest gross for a two day showing in the past year. Thank you, Fox. Played July 14-15.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

DEVIL TIGER: Kane Richmond, Marion Burns—Ran on double program. I consider it too weak for a single bill, but makes a good second picture. Running time, 60 minutes. Played July 20-21.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

DEVIL TIGER: Kane Richmond, Marion Burns—Not so strong as "Bring 'Em Back Alive" but makes a good filler. Appealing to kids in particular, good educational value. Running time, 60 minutes. Played July 2-3.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

FRONTIER MARSHAL: George O'Brien—A good Western picture. Mae West and everything. Being in a farming and ranching community it held up quite well. Played July 13-14.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GEORGE WHITE'S SCANDALS: Cliff Edwards, Rudy Vallee—This is good entertainment for all. Not as much dancing as expected but the music is very tuneful, production lavish. It pleased our people. Glad to see Cliff Edwards given a part in a real show. Why producers do not use this entertainer more is a puzzle. Business not as good as had hoped and expected it would be. Running time, 78 minutes. Played July 9-10.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnok, Va. Town and country patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee—This picture has everything to please the average patrons. Full of action and good singing and dancing. One of the best of the season for the usual run of fans. Played July 21.—George Lodge, Green Lantern Theatre, Claymont, Del. General patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, Jimmie Durante—Got this one late and the physical condition was bad and on account of criticisms the "Nasty Man" number had been taken out. The entire picture was originally built around this number and with Rudy Vallee very poor in his roll and the absence of the song number it fell flat. They all asked me if I did not have guts enough to show all the picture. Running time, 66 minutes. Played July 1-2.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

HEART SONG: Lilian Harvey—I advise all exhibitors to lay this on the shelf if they have it bought as it is one that makes you want to hide from your patrons upon leaving the show. The few who stayed thought it the worst they had ever seen. Running time, 81 minutes. Played July 10-11.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

HOLD THAT GIRL: James Dunn, Claire Trevor—Played with "Devil Tiger." A good clean picture. Running time, 65 minutes. Played July 20-21.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

I AM SUZANNE: Lilian Harvey—Only fair. Not near so good as "My Weakness." Too long for one thing. Could have cut out some of the puppet scenes and made a better and shorter entertainment. The manager cheating the hero and heroine even to the close of the picture is not pleasant. Business below average. Running time, 100 minutes. Played April 23-24.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

I AM SUZANNE: Lilian Harvey—A rather sweet picture in which a marionette show forms the background of the story. Very interesting and entertaining. Running time, 99 minutes. Played July 2-3.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

MR. SKITCH: Will Rogers—This is excellent. We thought it the very best that Will Rogers has ever done except "State Fair." Everyone liked and enjoyed this picture. The many beautiful out-of-door scenes added much to the picture. Everything satisfactory with this one. Running time, 68 minutes. Played April 30-May 1.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

SHE LEARNED ABOUT SAILORS: Lew Ayres,

Alice Faye—A pleasing and clean comedy drama that should satisfy almost any audience. Probably a bit hard to sell for what it is on account of the title, but worth extra effort. Business fair. Running time, 76 minutes. Played July 8.—Tom Malloy, Fox Theatre, Napa, Cal. General patronage.

SPRINGTIME FOR HENRY: Otto Kruger—Springtime for Henry—a frost in springtime for us. A Jesse L. Lasky production. Need we say more.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

STAND UP AND CHEER: Warner Baxter, John Boles—This picture was good in spots. Some parts were slow and draggy. Shirley Temple steals the show. Quite a few of our patrons stayed to see the song and dance number by little Shirley Temple the second time. Running time, 80 minutes. Played July 17-18.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

STAND UP AND CHEER: Warner Baxter, Madge Evans, John Boles, James Dunn, Shirley Temple—Advertised as the show of 1,001 surprises hut proved to be the show of 1,001 disappointments. Thumbs down. Played July 8-9-10.—Max B. Horn, Star Theatre, Hay Springs, Neb. Small town patronage.

STAND UP AND CHEER: Warner Baxter, Madge Evans—Rated as a special but it did not do special business in our town. More like George White's Scandals or a revue and not much of a connected story. The scene with Shirley Temple in it was the best of all. Running time, 80 minutes. Played July 12-13.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

SUCH WOMEN ARE DANGEROUS: Warner Baxtex, Rosemary Ames—Just a fair program picture that we played on Bargain Night. It seemed to please most of the folks very well. Running time, 81 minutes. Played July 3-4.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

THREE ON A HONEYMOON: Sally Eilers, Zasu Pitts—Quite a funny production. Just about an average comedy. It seemed to please our patrons. Played June 30.—George Lodge, Green Lantern Theatre. Claymont, Del. Small town patronage.

THREE ON A HONEYMOON: Sally Eilers, Zasu Pitts—A good comedy that seemed to please. Zasu in her usual "Oh, dear" way steals the show. Running time, 65 minutes. Played July 11-12.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

THREE ON A HONEYMOON: Sally Eilers, Johnny Mack Brown—A surprisingly good picture; in fact, one of the most satisfactory from every standpoint that we have played in months. Ran it on Family Night and it more than pleased a better than average attendance.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

Monogram

BEGGARS IN ERMINE: Lionel Atwill—Although the theme is a little improbable, that of a working man's Utopia, the action and story are excellent. Should appeal to all working men as the theme is decidedly socialistic. Rather advanced, maybe, but along their prescribed line. Well liked here. Average business. Running time, 70 minutes. Played July 6-7.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

BEGGARS IN ERMINE: Lionel Atwill—Here is a picture that I screened before I advertised it and I still believe that it is a good picture even though I couldn't get them to see it. Business very bad hut those who saw it liked it. Running time, 67 minutes. Played June 1.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

BROADWAY TO CHEYENNE: Rex Bell—This is a good Western picture and brought in the crowds Saturday afternoon and night and it pleased them all. Running time, 65 minutes. Played July 7.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

BROKEN DREAMS: Randolph Scott—This picture is a very fine family attraction. Clean and wholesome. Played on hargain nights and the patrons well pleased with the picture. Running time, 68 minutes. Played May 15-16.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

CITY LIMITS: Sally Blane—Good picture with good entertaining values. Running time, 66 minutes. Played July 11-12.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

CITY LIMITS: Ray Walker—Just another program picture that pleased fairly well. Business slightly helow average. Some good comedy. Running time, 62 minutes. Played June 19-20.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

MYSTERY LINER: Noah Beery, Astrid Allyn, Cornelius Keefe—Just an average program picture. However, the plot is better than in some of the so called hig mystery pictures released by the major distrihutors.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

MYSTERY LINER: Noah Beery, Astrid Allyn, Cornelius Keefe—Played this on a double hill and it gave satisfaction. Interesting story and a good program picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

SIXTEEN FATHOMS DEEP: Sally O'Neil Creighton Chaney—Just a program picture that needs support. The story isn't had hut there were no names to hring them in. Played on hargain nights on a double bill with "Laughing at Life." Sound on hoth pictures very poor. Running time, 57 minutes. Played June 5-6.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

WOMAN'S MAN: Wallace Ford—A very mediocre program picture that certainly didn't please our people. Running time, 65 minutes. Played May 31.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

SIX MORE SHOWMEN JOIN CONTRIBUTORS

From the West and the South this week come six new contributors to "What the Picture Did for Me." Read the reports of these:

Miss Alice Simmons, Lyric Theatre, Jefferson, Texas; Tom Malloy, Fox Theatre, Napa, Cal.; Rubel Hutchings, Allen Theatre, Allen, Neb.; K. C. Preston, Lyric Theatre, Salem, Mo.; O. T. Kirby, Palace Theatre, Roxboro, N. C.; Harry Neuman, Liberty Theatre, Lynden, Wash.

MGM

CAT AND THE FIDDLE, THE: Ramon Novarro, Jeanette MacDonald—A good musical show that was well liked. Has a good cast, some catchy tunes, hut lacks what it takes to make a good picture hecause it did not go over so hig here, and it was the same story in other houses out West. Why, I don't know, because it is good. Running time, 91 minutes. Played July 4-5.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

ESKIMO: Native Cast—Strictly educational and very tiresome to the average audience. However, it is unusual enough to make it amusing to some. Over-advertised, not worth half the money and if there is never another one like it made it will be too soon. Running time, 118 minutes. Played July 3-4.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

ESKIMO: Native Cast—Educational as well as entertaining. Appeals to patrons of all ages. Nothing to offend in it. A great picture to play in warm weather; it suggests coolness. Better than average business. Running time, 110 minutes. Played June 29-30.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

GOING HOLLYWOOD: Marion Davies, Bing Crosby—Owing to the popularity of Bing Croshy and Marion Davies our business was fine. But Miss Davies drags herself through the picture like a sick kitten because she is so in love with Bing, and Bing gets drunk in the last reel hecause he is so in love with Marion, and a drunk always spoils a good show. Played April 28-29.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

QUEEN CHRISTINA: Greta Garbo, John Gilbert—This is without douht the hest picture we have played in the past six months. Played July 7-8.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

HER SWEETHEART: Marie Dressler—Although I had heard that this picture wasn't up to some of the previous Marie Dressler pictures, I am inclined to disagree. I helieve that it is just as good as all of the others. It is just a natural. Business ahove average. Running time, 87 minutes. Played July 12-13.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

HOLLYWOOD PARTY: All Star—The press sheet was the higgest thing ahout this one. Cartoon in color the hest feature of the show. Laurel and Hardy do some of their usual stuff. Eddie Quillan numher OK. Possibly I was expecting too much. It has a catchy tune or two. Played July 12-13.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

HOLLYWOOD PARTY: Jimmy Durante—Our patrons did not care for this musical as they did for other musicals we have had and our hox office receipts were not what we expected. The scene in color and the comedy furnished by Laurel and Hardy were very good. Running time, 70 minutes. Played July 1-2.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

LAUGHING BOY: Ramon Novarro, Lupe Velez—Absolutely the very poorest picture I've shown this season. Novarro miscast in such a picture and Velez in her part made it worse. Just one of those program pictures you'll wish you had not shown. A few more like this and these stars are through. Running time, 76 minutes. Played June 26-27.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

LAZY RIVER: Jean Parker, Robert Young—We played this on a double feature the last day. We were hesitating to play this picture because of the poor reports but it was a nice, well acted picture and liked by everyone. Running time, 77 minutes. Played July 5-6-7.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

MANHATTAN MELODRAMA: Clark Gable—Good picture, many favorable comments. Business above average. Played July 7.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MANHATTAN MELODRAMA: Clarke Gable, Myrna Loy—One of the most pleasing pictures shown in a long time. Gable is in his element in this picture. Also Myrna Loy is very good. However, the ending is a little distasteful, and could have heen made differently and improved the picture. Running time, 76 minutes. Played July 17-18.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

MANHATTAN MELODRAMA: Clark Gable—Nice pleasing picture to average business. Picture not true to life, however. For instance, can you imagine a governor of a state resigning because he had thought of doing something wrong?—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

MEN IN WHITE: Clark Gable, Myrna Loy—This did a fine business for us—great show. Played June 9-10.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

MEN IN WHITE: Clark Gahle, Myrna Loy—This is where the old matinee idol pulled them in for us. A great show to nice crowds. Running time, 72 minutes. Played July 9-10.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

MYSTERY OF MR. X: Robert Montgomery, Elizabeth Allan—A mighty good mystery picture. Interesting story and well acted. Played July 12-13.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

OPERATOR 13: Marion Davies—A good picture that pleased. Fair business in spite of 108 degree weather.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

OPERATOR 13: Gary Cooper—A very good entertainment. A good story. Acting ok. Good music score, with the Mills Brothers singing several songs. Story of the Civil War days and this type of story was welcomed by our patrons. Played July 15-16.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

RIPTIDE: Norma Shearer—We had good patronage on this MGM effort. This picture was not meant for small towns. Our patrons didn't enjoy it. Running time, 90 minutes. Played July 15-16.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

RIPTIDE: Norma Shearer, Robert Montgomery—Photography, settings, gowns, etc., lovely, but not generally suited for small town entertainment. Too much English accent together with some bad spots in recording, left our patrons guessing what it was all ahout. We advertised the fact "Riptide" was on the blacklist of the Federal Decency League and Council of Churches and receipts were above average. However, many were disappointed, but for different reasons. Played July 15-16-17.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

RIPTIDE: Norma Shearer—A fine picture in which they drank booze nearly every time they turned around and thought it was good. Played July 14-15.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

SHOW-OFF, THE: Madge Evans, Spencer Tracy—A fair picture that all our patrons seemed to go for. Running time, 80 minutes. Played July 12-13.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

STRANGER'S RETURN: Lionel Barrymore, Miriam Hopkins—This picture is too old for me to do any good on reporting on it hut I'm going to anyway. It certainly drew and pleased almost everyone. I received a very nice print from New Orleans exchange. Running time, nine reels. Played July 20-21.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

TARZAN AND HIS MATE: Johnny Weissmuller—This picture has everything, the best action scenes ever to hit the screen. Step on the advertising. It is worth it.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

TARZAN AND HIS MATE: Johnny Weissmuller, Maureen O'Sullivan—A wonderful picture to excellent patronage. Played June 24-25.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

THIN MAN, THE: Myrna Loy, William Powell—A very clever entertainment. Both Powell and Loy show that they can handle comedy roles and I be-

lieve their playing roles of this type would be welcomed by the customers. The whole cast is good. The picture follows the story, will please all classes. Quite a bit of drinking and a shady crack or two, but they are done in a manner that isn't offensive. Played July 8-9.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

THIS SIDE OF HEAVEN: Lionel Barrymore, Fay Bainter—Played this Wednesday-Thursday but deserves a Sunday booking in any theatre.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

THIS SIDE OF HEAVEN: Lionel Barrymore—Played this June 22-23 with a double feature. Didn't give much satisfaction, although Lionel Barrymore pleases everyone. Played June 21-22-23.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

VIVA VILLA!: Wallace Beery—This was another surprise. My public don't like such plays and as a percentage picture it was a flop. Running time, 112 minutes. Played July 13-14-15.—Harry Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

VIVA VILLA!: Wallace Beery, Fay Wray—A great picture, one of the biggest we ever played, but a terrible box-office flop. I can't understand it, as this star has always been a good drawing card here in any picture, but this one did not hit. Business is very poor on all of them now but we did expect better results on this one. It's a grand entertainment. Played July 15-16.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

VIVA VILLA!: Wallace Beery, Leo Carrillo—Hats off to Metro for another great picture and one of the greatest thrillers ever produced by any producer. It is entirely different from anything before and will hold audience interest from beginning to finish. It is a drama portraying the career of Pancho Villa's entire life and should prove one of the year's best pictures. Wallace Beery turns in the greatest role of his career and the swell supporting cast handle their roles superbly. It will not appeal to the women due to the fact that it is rather cruel in some scenes. However, if you want thrilling entertainment, here it is. Except for the few sexy scenes in this, it is excellent entertainment for the whole family and the kids are not likely to understand that. Would do better on any other day of the week. Business fair. Running time, 115 minutes. Played July 7.—J. J. Medford, Orpheum Theatre, Oxford, N. C. Rural patronage.

YOU CAN'T BUY EVERYTHING: May Robson, Jean Parker—They don't make any better entertainment than this picture. It gave 100 per cent satisfaction to all we got to see it. I call it better than most of the socalled specials and it is clean entertainment. Played July 17-18.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

YOU CAN'T BUY EVERYTHING: May Robson—Here is one clean show—no booze, no bad talk—just good entertainment. Running time, 85 minutes. Played July 18-19.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

Paramount

ALL OF ME: Fredric March—This is an exceptionally good picture but didn't draw any extra business.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

BOLERO: George Raft, Carole Lombard—This one flopped completely at the box-office and gave our few patrons very little satisfaction. This town doesn't go for this kind of picture. Running time, 80 minutes. Played July 1-2.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

BOLERO: George Raft—A very good dancing picture, gave satisfaction all the way through. Business was a little better than average. Running time, 81 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

COME ON MARINES: Richard Arlen—A good picture. Running time, 68 minutes. Played June 28-29.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

COME ON, MARINES: Richard Arlen, Ida Lupino, Roscoe Karns—A fair program picture. Up to this time Roscoe Karns has been put in very minor parts. He showed lots of ability and should draw reasonably well in the future. Did a good business on this picture. Of course, the date helped (July Fourth). Played July 4-5.—Max B. Horn, Star Theatre, Hay Springs, Neb. Small town patronage.

DEATH TAKES A HOLIDAY: Fredric March—This picture held my audience, although some of them did not care for it. Played July 5-6-7.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

DESIGN FOR LIVING: Fredric March, Gary Cooper, Miriam Hopkins—"Design for killing business" is much more correct. This is the reason why there is war on unclean pictures. No picture can be good entertainment built upon such an immoral foundation no matter how well the players may do their parts. Most unsatisfactory from every angle. Business low. Sorry I ran this "special." Running time, 88 minutes. Played July 11-12.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

DOUBLE DOOR: Mary Morris—A very well done horror picture that pleased fairly well. Business about average. Running time, 75 minutes. Played July 10-11.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

DOUBLE DOOR: Mary Morris, Evelyn Venable, Guy Standing, Kent Taylor—Advertised as the play that shocked Broadway, it was that all right. Marvelous acting by Mary Morris but it was a shock at the box office. There was not a single comedy relief in the picture. A crafty characterization of a vindictive old woman, scheming, plotting all the way through the picture. Not very good entertainment. Just one actress in character role. Taylor and Venable supply the romance that must go with all pictures.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DOUBLE DOOR: Evelyn Venable, Kent Taylor—Fairly good program picture that has no pull at all. With all the good stories and material why waste time and effort making a thing like this to kill your playing time with? If you can take in film rental you'll do very well on this one. Running time, 72 minutes. Played July 5-6.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

GOOD DAME: Sylvia Sidney, Fredric March—A fair picture to poor crowd. Running time, 72 minutes. Played July 10-11.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

HERE COMES THE GROOM: Jack Haley—A good hot weather show. Silly comedy but it will get the laughs. With this hot weather the folks can stand a few laughs. Played July 17-18.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

HERE COMES THE GROOM: Jack Haley—Another picture without any box-office appeal and if you can get them in on it, there are but a few who will like it. During the summer months they'll wish they had stayed at home. Don't know why we're expected to do business on such film fare. Running time, 62 minutes. Played July 11-12.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

LAST ROUND-UP, THE: Randolph Scott—The biggest draw in two years. Played July 12-13-14.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

LITTLE MISS MARKER: Shirley Temple—A dandy. The kid is marvelous. Lots of entertainment. Pleased nearly everyone. Running time, 80 minutes. Played July 15-18.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

LITTLE MISS MARKER: Adolphe Menjou, Shirley Temple—Shirley Temple is the whole show and what a show! It will make you want to meet them as they come out, for it is as near 100 per cent pleasing as any this season. What the theatres need now is more such pictures that might solve the problem that they are confronted with. Running time, 62 minutes. Played June 28-29.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

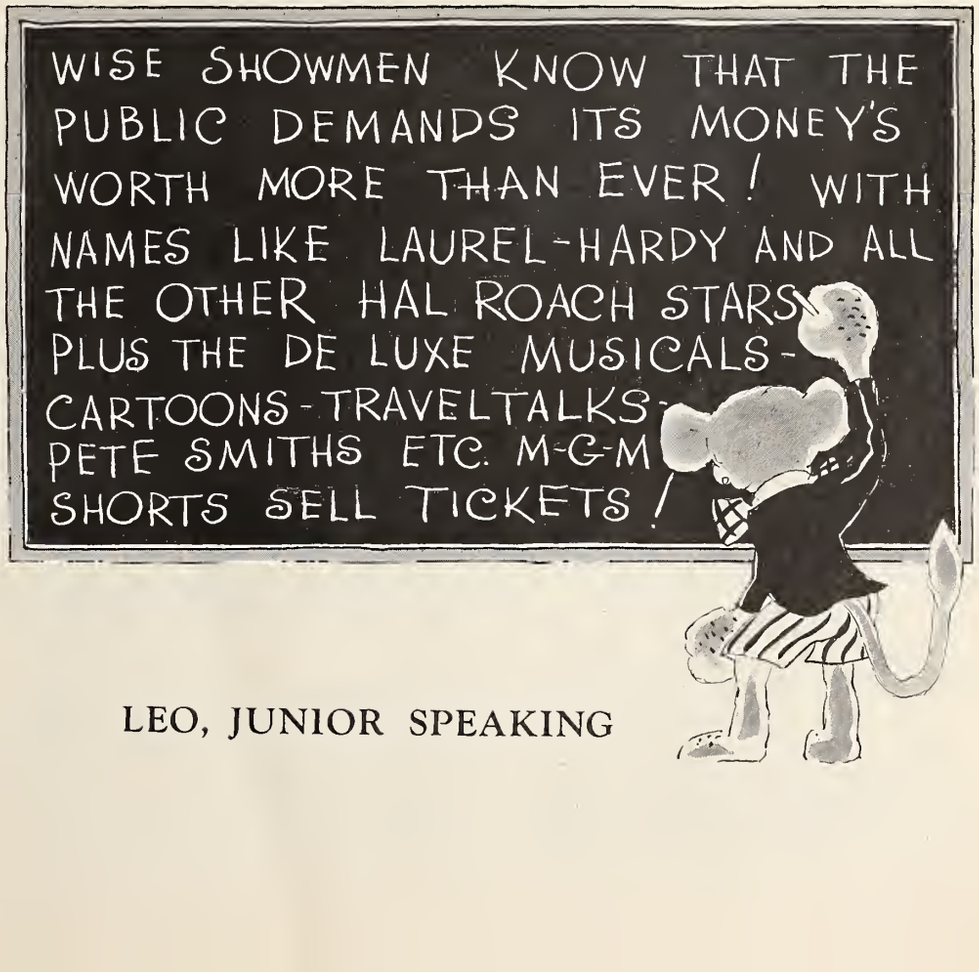
LITTLE MISS MARKER: Shirley Temple—They are still talking about this picture around this town. Business above average and pleased 100 per cent. Excellent for Sunday. Running time, 80 minutes. Played June 17-18.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

MANY HAPPY RETURNS: Burns and Allen—Although I exploited this picture and really tried to put it over it just didn't click for some reason. Personally I liked the picture but there were a large number of our patrons who didn't like it and said so. General consensus of opinion among the dissenters was that it was too silly and inane. Running time, 65 minutes. Played July 15-16.—H.M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

MANY HAPPY RETURNS: Guy Lombardo, Burns and Allen—When they have one of the best known orchestras on the air, why should there have been so much of Gracie and so little of Lombardo. Burns and Allen have a certain following, some that think they are great and some that they are an acute pain, too, but there is no doubt about the popularity of Lombardo's orchestra, and I say that they missed a bet in having only three members of the orchestra in the picture. I don't think that Burns and Allen can repeat and be a draw in any later picture, if they decide to make it. They run too much to type as did Ed Wynn, of whom just one dose was enough for Metro in the "Chief." And I think that that picture finished his broadcast contract.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MANY HAPPY RETURNS: Burns and Allen, Guy Lombardo—Made to order for Burns and Allen fans. Will please anyone looking for light comedy or nutty entertainment. Music by Lombardo is exceptional. Business above average. Running time, 64 minutes. Played July 4-5.—Tom Malloy, Fox Theatre, Napa, Cal. General patronage.

MANY HAPPY RETURNS: Guy Lombardo, Burns and Allen—Too much Burns and Allen and not enough of Lombardo and band. They expect Gracie Allen to be foolish but this pleased them too



well. She's just downright silly all the way through this one. Lombardo could have saved it if he had appeared a little more. Running time, 62 minutes. Played June 24-25.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

MELODY IN SPRING: Lanny Ross, Charles Ruggles—A very nice musical from Paramount. Ross can sing beautifully but needs more poise before the camera. Ruggles saved the picture. Business average. Running time, 76 minutes. Played May 13-14. H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

MELODY IN SPRING: Lanny Ross, Charlie Ruggles—A very good little picture which we put on our better nights and which did very well at the box office considering the hot weather. The "Milking Chorus" at the last was exceptionally good. Running time, 76 minutes. Played July 5-6.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

MELODY IN SPRING: Lanny Ross.—One of the worst pictures we have played from Paramount group. No one who saw the show cared for it. Mary Boland and Charlie Ruggles were not liked in it at all. No extra business. Running time, 76 minutes Played July 3-4.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

MELODY IN SPRING: Lanny Ross, Charles Ruggles—This is fine entertainment. Clean as can be, some very pretty scenes, good comedy, excellent music. Lanny Ross is all to the good. Paramount gave him a clean start and if it will do right by this young man he will become a favorite. Many told me how much they liked Lanny Ross and his singing and how much they enjoyed the show. Business good. Running time, 76 minutes. Played July 4-5.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

MURDER AT THE VANITIES: Jack Oakie, Kitty Carlisle—A very good picture that pleased 100 per cent. Patrons liked it and said so. Women especially interested in Carl Brisson. Running time, 89 minutes. Played July 1-2.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

MYSTERIOUS RIDER, THE: Kent Taylor—Fairly good entertainment, about like the usual Zane Grey. But we all know that they are a little bit better than the average Western. But did not draw any extra business. Running time, 57 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

PRIVATE SCANDAL: Mary Brian, Phillips Holmes—Not so hot; will get by as a program picture. But your opposition will no doubt hit you a lick while you're trying to play it. Just another filler on your program. Running time, 66 minutes. Played July 19-20.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

PRIVATE SCANDAL: Ned Sparks, Zasu Pitts—Fair mystery comedy with Sparks furnishing what entertainment the picture offers. Some of the comedy not on a very high plane. Too bad when comedy like this has to be resorted to to get laughs. Played July 10-11.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

SHE MADE HER BED: Sally Eilers, Richard Arlen—Not a very strong picture, but give it credit for some thrills. Animals and babies usually get a rise out of the audience. Played July 18-19.—Horn and Morgan, Inc., Star Theatre, Hot Springs, Neb. Small town patronage.

SHOOT THE WORKS: Jack Oakie, Ben Bernie—Jack Oakie in the role of a sidewalk barker trying to get by as a big shot showman when off duty. It presents Oakie in a characterization that seems best suited for him. Music by Ben Bernie is worked into the story very nicely. Supporting cast good. Business average. Running time, 81 minutes. Played July 15-16.—Tom Malloy, Fox Theatre, Napa, Cal. General patronage.

SHOOT THE WORKS: Jack Oakie, Ben Bernie, Roscoe Karns, Dorothy Dell—A very entertaining little show. Bernie's orchestra adds a few novelty numbers and the old maestro isn't a bad actor. Has plenty of comedy with Karns almost stealing the show. The entire cast is good. Pleased the customers. Played July 21.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

TAKE A CHANCE: James Dunn, June Knight—Just fair entertainment and business not as good as expected. A fair program picture, that's all. Cliff Edwards should have sung more; his songs are always a draw. Running time, 81 minutes. Played May 7-8.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Country and town patronage.

THIRTY DAY PRINCESS: Sylvia Sidney, Cary Grant—Both of these stars well liked here and this picture is nicely done and will please the average audience. Running time, 60 minutes. Played July 8-9.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

THIRTY DAY PRINCESS: Sylvia Sidney—This is certainly a honey of a picture. When I saw the trailer on this one I was afraid of it because of the costumes. However, don't let that worry you for they will come to see it, and what is more that they will like it and tell you so. Excellent Sunday picture. Business average. Running time, 73 minutes. Played May 27-28.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

FINDS REPORTS ARE DEFINITE BENEFIT

Benefits to exhibitors from exhibitors' reports on "What the Picture Did for Me" are attested by K. C. Preston of the Lyric theatre at Salem, Mo., a new contributor. Writes Mr. Preston:

"Enclosed you will find several reports on the different pictures we have played recently which you may use in your column if you see fit.

"We thoroughly enjoy your department in MOTION PICTURE HERALD *and benefit by the reports the exhibitors send in.*

"It is one of the best departments in the magazine.

"Hoping we will again have an opportunity to send in reports on the various pictures, and wishing you much success."

THREE CORNERED MOON: Richard Arlen, Claudette Colbert—Disappointing. Too much of a stage play. These types of entertainment may suit "Broadway," but they do not please "Main Street," and producers should remember that "Main Street," not "Broadway," made the motion picture business one of the biggest there is. Business low. Running time, 77 minutes. Played May 2-3.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Country and town patronage.

UNDER THE TONTO RIM: Stuart Erwin—A good comedy Western that pleased the patrons and seemed to draw extra good. We liked Stuart Erwin as the comic western hero. Running time, 57 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

WE'RE NOT DRESSING: Bing Crosby—A picture that pleased 100 per cent and did a very satisfactory business. It seems as though Bing Crosby is the one crooner who can please both men and women, young and old. Business above average. Running time, 74 minutes. Played June 3-4.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

WE'RE NOT DRESSING: Bing Crosby, Carole Lombard—This is an excellent picture that should please all types of patrons. It is a romantic comedy with music and presents the one and only Bing Crosby singing several popular song hits. This is the outstanding drawing card and the success of this will depend largely on Crosby's popularity. In addition to the music, Burns and Allen furnish the comedy along with Leon Errol and the newcomer, Ethel Merman. This type of entertainment is suitable for the whole family and is very good entertainment. Business was poor on this, but above average for the summer run of pictures. Too bad that we could not have this in the fall months when business is good. If Crosby goes over well in your community this is sure to be a great business getter and will please everyone.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WE'RE NOT DRESSING: Bing Crosby, Carole Lombard—Good entertainment. Bing Crosby always pleases our patrons, also Burns and Allen. Some very good songs by Bing Crosby. Play it. Running time, 74 minutes. Played July 1-2.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

WE'RE NOT DRESSING: Bing Crosby, Carole Lombard—Just fair, not the big special they would have you believe. My patrons were expecting more than they got on account of extra advertising on this picture. Running time, 72 minutes. Played June 21-22.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

WHARF ANGEL: Victor McLaglen—Fair program picture. Played on bargain nights to average business and seemed to please. Running time, 63 minutes. Played June 12-13.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

WHITE WOMAN: Charles Laughton—Well acted picture with a good story. The only fault I have to find with this picture is that Laughton does not speak American and it is very hard at times to follow him. Running time, 73 minutes. Played July 3-4.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

WITCHING HOUR, THE: Judith Allen, Tom Brown—Just a fair program picture that pleased fairly well. Business fair. Played on bargain nights. Played June 26-27.—H. M. Johnson, Avon Theatre, Avon Park Fla. General small town patronage.

WITCHING HOUR, THE: Tom Brown—Good picture. Good suspense and entertainment. Running time 64 minutes. Played July 14.—M. W. Mattecheck, Lark Theatre, McMinville, Ore. Local patronage.

YOU'RE TELLING ME: W. C. Fields, Buster Crabbe—Fine. W. C. Fields excellent. Bad print from Paramount. Running time, 70 minutes. Played June 20.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

YOU'RE TELLING ME: W. C. Fields—This picture was to me one of the best this popular star has made. Picture pleased. Good Sunday and Monday attraction. Business average. Running time, 65 minutes. Played May 20-21.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

RKO

ANN VICKERS: Irene Dunne—This is another women's picture. It did not draw so good but it seemed to please those that did come. Running time, 74 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

COME ON DANGER: Tom Keene—An excellent western that pleased the western fans and kids. Played June 16.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

DELUGE, THE: Peggy Shannon, Sidney Blackmer—The first part of this picture was unusual because of the earthquake showing the destruction of New York City. The rest of the picture was very poor. Unpleasant, cheap melodrama. And it would have been just as easy to have made something much better. No walkouts. Business off. Running time, 67 minutes. Played July 2-3.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

GHOST VALLEY: Tom Keene—Like the usual Tom Keene Western. Good entertainment for Western fans. Running time, 48 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

GOODBYE LOVE: Charles Ruggles—Good comedy entertainment that should please those looking for light and pleasant pastime. Charles Ruggles is well liked; when a trailer shows that he has a part in a picture, there is always a titter through the house. Did a satisfactory business. Running time, 65 minutes. Played April 27-28.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

IF I WERE FREE: Irene Dunne, Clive Brook—This was much better entertainment than we had expected it would be. There are some beautiful scenes and music running through it and it holds interest well. This pleased our patrons and did an average business. Running time, 66 minutes. Played April 25-26.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

IF I WERE FREE: Irene Dunne, Clive Brok, Nils Asther—A very good entertaining picture but these good pictures of all the companies fail to draw film rentals, whereas the poorer pictures (that would do no business in the city) will at least draw the amount at the box-office they cost us. Figure it out if you can; I can't. Played July 12-13.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

LIFE OF VERGIE WINTERS: Ann Harding, John Boles—A dandy picture which we played Sunday-Monday and which did better than other pictures which we have played those days in some time. On the order of "Back Street," which came out a year or so ago. Sad in places. Running time, 82 minutes. Played July 8-9.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

LITTLE WOMEN: Katharine Hepburn—A wonderful picture. The men and women both came to see it, but women mostly drew good. And all thought it was wonderful. Running time, 112 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

LITTLE WOMEN: Katharine Hepburn—This was a good play but due to some kind of a jinx it did not hit the bullseye. Running time, 112 minutes. Played July 6-7-8.—Barry Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

MEANEST GAL IN TOWN, THE: Zasu Pitts, El Brendel—Good comedy, a little spicy in spots but they like it that way. Very well received here. Average business. Running time, 68 minutes. Played July 4-5.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

MEANEST GAL IN TOWN: Zasu Pitts, Pert Kelton, El Brendel, James Gleason, Skeets Gallagher—Nothing to it but pleased the hayshakers. Played June 6-7.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

MEANEST GAL IN TOWN: Zasu Pitts—Zasu Pitts and El Brendel should be starred in more pictures. Drew the best box-office returns in three months, a good picture with lots of laughs. Running time, 67 minutes. Played July 10-11.—Harry New-

man, Liberty Theatre, Lynden, Wash. Small town patronage.

RENEGADES OF THE WEST: Tom Keene—An excellent western that pleased a Saturday audience. Played July 21.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

SING AND LIKE IT: Zasu Pitts, Pert Kelton—A very weak picture and all our patrons told us so. Zasu always draws in our town but she will have to be in better pictures or she will lose out. Running time, 72 minutes. Played July 10-11.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

SING AND LIKE IT: Zasu Pitts—We have run several bad pictures but this is the worst yet. Even the kids did not like it. Seven reels of wasted film. We have had only two lemons from RKO this year. This was both of them. Running time, 67 minutes.—J. E. Ross, Jr., Strand Theatre, St. George S. C. Small town patronage.

SON OF THE BORDER: Tom Keene—More pictures of this type will kill Western pictures. The sound and everyone in the picture was bad. Made money on it but hurt my business. Running time, 52 minutes. Played July 3-4.—Harry Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

SPITFIRE: Katharine Hepburn—This picture pleased very well but recording on it was very poor. There are times when it is impossible to hear what is being said. Business average. Played June 28-29. H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

SPITFIRE: Katharine Hepburn—In these days of depression, drought and crop failure it is certainly refreshing to see a show that depends on story and acting instead of mansions, yachts, drinking and smoking. Katharine Hepburn as Trigger, the little mountain girl in her faded gingham dress, overcoming the handicap of poverty, ignorance and superstition, is superb. I consider this the best picture I have exhibited this year. Ralph Bellamy gives a fine performance and the mountaineers are all good. Beautiful scenery, this picture is absolutely clean and ought to please everyone. Running time, 88 minutes. Played July 18-19.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SPITFIRE: Katharine Hepburn—In spite of very hot weather and a carnival going on, this picture drew a fairly good attendance and was well liked. Some of the mountain dialect used by this star was a little hard to understand. Played July 7.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

STRICTLY DYNAMITE: Jimmy Durante—Poor. Idea got tangled up and the plot never came to a head. Durante no good for a full picture. Too much of him is too much. Running time, 64 minutes. Played July 13-14.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

STRICTLY DYNAMITE: Lupe Velez, Jimmy Durante—Was a bit disappointed in this one. My people said they did not care for it. It was also very weak at box office. Picture in my estimation is pretty good program fare.—Sammie Jackson, Jackson Theatre, Flomation, Ala. Small town patronage.

WILD CARGO: Frank Buck—Good show of its kind and by far the best animal show we have had recently. Drew a good Saturday crowd. Running time, 96 minutes. Played July 14.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

United Artists

BLOOD MONEY: George Bancroft—This role suits Bancroft and the patrons welcomed him back after a long absence. A very strong gangster type of story but not offensive. It was well liked here, no objection raised by anyone. Played this with the Baer-Carnera fight pictures so both drew well. Running time, 65 minutes. Played July 11-12.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

BOWERY, THE: Wallace Berry, Jackie Cooper—Wallace Beery always goes over good here. A rough and ready picture that pleased. Played July 10-11.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

EMPEROR JONES: Paul Robeson—A complete waste of film, time and money. One of those pictures where you hide in your office and lock the door when the customers come out. Failed to hear a single favorable comment from the patrons but plenty of razzing, and I don't blame them. Running time, 70 minutes. Played July 11.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

LOOKING FOR TROUBLE: Spencer Tracy, Jack Oakie—A splendid action story with plenty of comedy and exciting finish. Well liked here. Good business resulted. Running time, 76 minutes. Played July 6-7.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

LOOKING FOR TROUBLE: Spencer Tracy—Good picture that satisfied the customers. Lots of comments on how good the picture was. Business average. Running time, 73 minutes. Played July 14.—B. Hollenbeck, Rose Theatre, Sumar. Wash. Small town patronage.

MOULIN ROUGE: Constance Bennett—Excellent entertainment, well liked. No drawing power and just average business.—B. R. Johnson, Orpheum Theatre, Kerrobert, Canada. Small town patronage.

MOULIN ROUGE: Constance Bennett—Entertaining musical comedy that everyone enjoyed. Slightly better than average business. Running time, 73 minutes. Played July 12.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

ROMAN SCANDALS: Eddie Cantor—Good Cantor show. Plenty of comedy, gorgeous settings, nice music, some suggestive cracks, but all in all it's a good piece of entertainment. Played July 19-20.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

WHOOPEE: Eddie Cantor—Old but good. We got a print that had excellent sound. The color showed up good also.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

Universal

BLACK CAT, THE: Boris Karloff, Bela Lugosi—Caused a lot of talk in town booking this subject on Friday the 13th, but I see now where I was wrong and I'll never do it again. Everything would have been all right if they had had the characters speak English and if they had explained the mystery. My patrons are still asking just what it was all about and I can't tell them as I don't know myself. It looked to me like the producers got it into such a mess they couldn't solve it themselves. It is not up to Universal's standard of mysteries, though I did take a nice little profit on it. But it wouldn't have held up two days. Running time, 73 minutes. Played July 13.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

BOMBAY MAIL: Edmund Lowe—A murder mystery; it is only fair entertainment and did not please the audience entirely. Business not above the average. Running time, 66 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

COUNTESS OF MONTE CRISTO: Fay Wray, Paul Lukas—A good clean picture that held the interest and gave good satisfaction. Running time, 77 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

CROSBY CASE, THE: Wynne Gibson—Pass this up and they'll never miss it and your theatre will be better off. Played July 12-13.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

CROSS COUNTRY CRUISE: Lew Ayres—This one drew good and seemed to please the customers 100 per cent. Running time, 75 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

CROSS COUNTRY CRUISE: Lew Ayres—Just fair, but took a nice loss at the box office, with no opposition. So, after all, in dollars and cents, it is no good. Running time, 75 minutes. Played June 17-18.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

HER FIRST MATE: Zasu Pitts, Slim Summerville—Satisfactory comedy entertainment. Not as laughable as some of the other Pitts and Summervilles, but it's all right. And did Friday and Saturday coverage business. Running time, 64 minutes. Played April 20-21.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

I LIKE THAT WAY: Roger Pryor, Gloria Stuart—Good program picture with a couple of good songs in it. Ran it on bargain night and everyone was pleased.—J. E. Ross. Jr., Strand Theatre, St. George, S. C. Small town patronage.

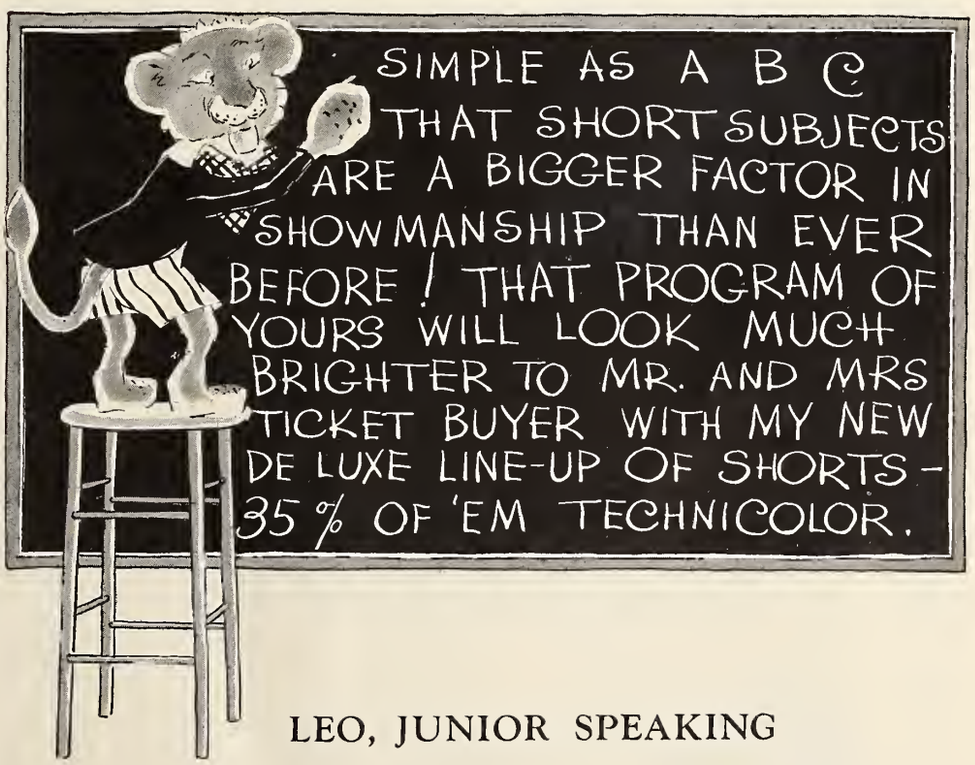
I LIKE IT THAT WAY: Gloria Stuart—This was a good picture. It is not anything to rave about, but it will please an ordinary crowd very well. Running time, 68 minutes. Played July 3-4.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

I'LL TELL THE WORLD: Lee Tracy—Personally, I thought this was one of the best pictures in some time. Played June 28.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

I'LL TELL THE WORLD: Lee Tracy—Full of action. Smart dialogue with comedy, this picture is good for any place. Lee Tracy was the whole show, but he was satisfactory. Played July 21.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

I'LL TELL THE WORLD: Lee Tracy—Regardless of Mexico, that boy Tracy is still a big box-office attraction. They came and how they came, but they were disappointed to see their hero in such a dime novel as this one. Weak story or no story at all. Tracy handled his part well, and I believe they were satisfied to see Tracy again. Running time, 80 minutes. Played July 6-7.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

LET'S BE RITZY: Lew Ayres—Much ado about nothing. Just barely nosed out a profit but didn't have film rental to pay, as it was a gratis booking caused by a bad print. When they give you the print and you barely make a $5 profit then it is time to quit the business. Running time, 70 minutes. Played June 24-25.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.



LEO, JUNIOR SPEAKING

LET'S TALK IT OVER: Chester Morris—Average program picture to average business.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

LITTLE MAN WHAT NOW?: Margaret Sullavan—A very good picture, not so good at the box-office. Played July 9-10-11.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

LOVE BIRDS: Zasu Pitts, Slim Summerville—I took this one on to help run out my string of pictures with Universal. Same old stuff. These stars are definitely through as a draw at the box office. I knew that they would not pull before I used it but having so many pictures to play out put it in and found it very poor. Not worth running for adult entertainment.—A. E. Hancock, Columbia Theatre, Columbia City, Inc. General patronage.

LOVE BIRDS: Slim Summerville, Zasu Pitts—A very good and really funny comedy with two of the silliest comedy stars on the screen. It seemed to please very well.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

POOR RICH, THE: Edna May Oliver, Edward Everett Horton—Here's another "clucker." Just one flop after another. Running time, 62 minutes. Played July 14.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

STRAWBERRY ROAN: Ken Maynard, Ruth Hall—It seemed to please the Western fans but personally I was disappointed in it. I have seen much better Westerns. However, it will do in a pinch. Excellent horse fighting.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

STRAWBERRY ROAN: Ken Maynard—Extra good Western that pleased 100 per cent. When producers no longer make good Westerns a large number of small town theatres will close. It's good, well made Western with plenty of beautiful out-of-door scenes that always please. Put action, comedy songs in these Westerns and you will always please. It is good to hear the children laugh and applaud. Running time, 60 minutes. Played May 4-5.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Pa. County and town patronage.

State Rights

FIGHTING COWBOY: Buffalo Bill, Jr.—About the poorest Western that we have ever shown in our theatre. The story isn't any good and the action is worse. It would not take many of these to ruin any one's business. The patrons must have realized this for most of them stayed away the Saturday we played it. Running time, 49 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

Warner

COLLEGE COACH: Pat O'Brien, Dick Powell—Good entertainment from start to finish, has plenty of action but the usual football picture has. You can't go wrong on this one. The patrons were well pleased. Running time, 74 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

DR. MONICA: Kay Francis—Personally I didn't like this picture and neither did the men. But it certainly pleased the women. Played this picture just as all this talk started about cleaning up the movies. It is pictures like this one that start all that kind of truble. Running time, 65 minutes. Played July 8-9.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

HAROLD TEEN: Hal LeRoy—Very nice picture that pleased most of the patrons. Business above average. Running time, 66 minutes. Played June 21-22.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

HI, NELLIE!: Paul Muni—Splendid. Muni a real actor. Clean all the way through. Many favorable comments. Running time, 75 minutes. Played July 18-19.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

I'VE GOT YOUR NUMBER: Joan Blondell, Pat O'Brien—A very clever picture that pleased. Business average. Running time, 68 minutes. Played June 7-8.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

I'VE GOT YOUR NUMBER: Joan Blondell, Pat O'Brien—Just average entertainment and average business. Played July 12-13.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

JIMMIE THE GENT: James Cagney—This picture was not up to the usual Cagney standard. However it pleased most of the Cagney fans, although some were disappointed. Business below average. Running time, 67 minutes. Played May 17-18.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

SMARTY: Joan Blondell—Very well produced picture that should please anywhere. Clever lines and fast moving comedy makes it acceptable. Running time, 64 minutes. Played July 19-20.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

UPPER WORLD: Warren William—Just a fair program picture that won't hurt nor help any. Business below normal. Played July 5-6.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

UPPER WORLD: Ginger Rogers, Warren William—We played this one on Sunday. Expected too much. The second night was heartrending. Played July 15-16.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

World Wide

LONE AVENGER, THE: Ken Maynard—The average shoot 'em-up western and seemed to please the patrons, but business was only normal. Running time, 57 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

Short Features

Celebrity

JACK AND THE BEANSTALK: Comicolor cartoon—An excellent cartoon in color that pleased all the kiddies and was enjoyed by the older patrons as well.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Columbia

ANTIQUE ANTICS: Krazy Kat Kartoon—Average cartoon like most of them, just about the same.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

MICKEY'S COVERED WAGON: Mickey McGuire Comedy—An excellent comedy. This type of comedy always pleases, and they are always very good.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

MICKEY'S MINSTRELS: Mickey McGuire comedy—A good kid comedy.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

SCRAPPY'S DOG SHOW: Scrappy cartoons—Good. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TEN BABY FINGERS: George Sidney, Charlie Murray—A very good comedy. Columbia certainly is improving in both their features and shorts.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

WORLD'S AFFAIR, THE: Scrappy cartoon—A very entertaining cartoon.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

CORRECTING A WRONG IMPRESSION!!

The—

"SCORE CHARGE"

ASCAP is informed that many exhibitors are under the impression that payments made by them to film exchanges or producers under the above heading are for the account or credit of ASCAP.

Any such impression is entirely erroneous.

ASCAP has never received, does not now receive, and will not in the future receive, one single cent of the monies collected from exhibitors under that heading.

ASCAP has no connection whatever, directly or indirectly, and never has had, nor any dealings with, any film producer or exchange, except as it may have licensed the performance in producer-owned theatres of the music copyrighted by its members.

ASCAP will be grateful to any exhibitor who will promptly inform it of any instance in which the statement is made that "score charges" are collected for its benefit—and it will immediately require a retraction of such misinformation or falsehood.

ASCAP hopes that the producers of sound-pictures who have billed exhibitors for so-called "score charges" will promptly now make a clear public statement to exhibitors of just what this item covers. We think this should be done:

First: Because we are sure the producers do not officially desire that their object in making this charge shall be camouflaged under false colors, and

Second: Because we understand the exhibitors generally believe that under this heading they have been the victims of excessive profiteering, and

Third: All concerned should know the actual truth of the reasons for collecting this charge and where the money goes after it is collected.

Finally—ASCAP collects but one fee—and will never collect but one—for a given use of the product of its members—the public performance for profit of their copyrighted musical works.

July 25, 1934.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

1501 Broadway

New York

Educational

BIG MEOW, THE: Tom Howard—Just two reels of film. One or two laughs. All in all, it's not so hot.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

GOING SPANISH: Musical Comedy—The best two-reeler we have had from Fox. The song and dance number is very good.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

GOLD GHOST, THE: Buster Keaton—This is a real good comedy. We get so very few two-reelers that are worth their running that when a good one comes along it's a real treat. Let us have more from Buster Keaton, both feature length and two-reel. Running time, 20 minutes.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

GOLD GHOST, THE: Buster Keaton—O. K. Keaton comedy. Received some laughs.—J. Glenn Caldwell, Aurora Theatre, Mo. Small town patronage.

HOTEL ANCHOVY: Coronet comedy—One of the worst shorts we have played. Have failed to get any shorts from Fox that had any laughs. Running time, 18 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

LAST DOGIE, THE: Song Hit Stories series. This was fine. Why don't they make more song one-reelers like this one? There are so many beautiful songs and ballads, old and new, that could be made into such real entertainment. Running time, 11 minutes.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Small town and country patronage.

MANAGED MONEY: Shirley Temple—A fair comedy with little Shirley Temple which drew on that alone as she is so very popular now. Running time, 20 minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

NO SLEEP ON THE DEEP: Harry Langdon—Lay off this one; it is terrible. Nothing to it at all. Running time, 21 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

PARDON MY PUPS: Shirley Temple—This seemed to please and get some laughs. It was Shirley Temple who put it over. Running time, 19 minutes.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

SUNNY SOUTH, THE: Terry-Toon—A good Terry-Toon with Southern music all the way through and darkies and cotton fields and Simon Legree. Running time, six minutes.—K. C. Preston, Salem, Mo. Small town patronage.

TRIMMED IN FURS: Mermaid comedy—A slapstick that made every one laugh. If producers would cut out so much talk and put in more action, no matter how absurd, comedies would be a little more than time killers. Running time, 18 minutes.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

MGM

AIR FRIGHT: Todd-Kelly—Good comedy. Everyone seemed to enjoy it.—J. E. Rose, Jr., Strand Theatre, St. George, S. C. Small town patronage.

AIR FRIGHT: Thelma Todd, Patsy Kelly—This is only a fair comedy featuring that likable team of Todd-Kelly as air hostesses. They appear much better in this than in previous shorts and pleased very well. Here's hoping there are many more good ones from them. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

ANOTHER WILD IDEA: Charley Chase—Good comedy. Running time, 19 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

APPLES TO YOU: Musical Comedy—I have my first good subject to get out of this series and this one is a little poorer than any of the others. Running time, 19 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

APPLES TO YOU: Musical comedy—Terrible. Absolutely no good. There is no sense to it. All our folks told us about it, too. Running time, 20 minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

CROOK'S TOUR—All-star series—This is the first of the MGM all-star series we have played and it was punk. Why this was made I don't know. Running time, 19 minutes.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

DAY IN VENICE: FitzPatrick Travel Talk—These single reelers would be fine for high schools, but as a part of a program when admissions are charged they are very poor. Running time, nine minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

DIRTY WORK: Laurel and Hardy—Excellent. All Laurel and Hardy comedies seem to be fine. Some of my patrons said this was one of the funniest comedies they had ever seen. Running time, 20 minutes.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

DUKE FOR A DAY, A: Musical comedy—Another flop for Metro. Their shorts are certainly losing ground this season. Any two one-reelers would be better than this comedy. Poorly made musical comedy shorts are terrible. Running time, 20 minutes.—C. A. Pratt, Texas Theatre, Smithville. Small town patronage.

FINE FEATHERS: Oddities—This short would be trite except for Pete Smith's explanatory remarks which make it excellent. Running time, one reel. Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

FIRST ROUNDUP, THE: Our Gang—The most amusing Gang comedy in some time.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

FIRST ROUNDUP, THE: Our Gang—A very good short in which the Our Gang kids all go on an overnight camping trip and tbe scares and excitement they have. Very thrilling at the last. Running time, 19 minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

GLIMPSES OF ERIN: FitzPatrick Travel Talk—All of this series have been good, but this one not quite up to the standard of some, but it's an okay travelogue.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

GOING BYE-BYE: Laurel and Hardy—A swell Laurel-Hardy comedy and we think one of the best they have made. Do not miss this one. Running time, 20 minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

GOOFY MOVIES, NO. 3:—There are a few wisecracks in these features that are amusing, but as for the film, they are just a lot of hokum that are of little value to any program. Running time, 10 minutes. C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

GOOFY MOVIES, NO. 4: Pete Smith—O. K. short.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

HANDLEBARS: Oddities—An Oddity showing bicycling from the early days down to the present day craze of girls bicycling in shorts in California. Running time, 10 minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

HANDLEBARS: Oddities—Good comedy. Your patrons will enjoy this as mine did. Running time, one reel.—Barton R. McLendon, State Theatre, Idabel. Okla. General patronage.

HI, NEIGHBOR: Our Gang comedy—Very good.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

INSULTIN' THE SULTAN: Willie Whopper cartoon—This series only fair so far.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

MENU: Una Merkel—A good short. This would be common except for Pete Smith's explanatory remarks which are great. Running time, two reels.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

MIDSUMMER MUSH: Charley Chase—A very good comedy. Running time, 20 minutes.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

NIPUPS: Oddity—A good single reel. Running time, nine minutes.—M. W. Mattechcek, Lark Theatre, McMinnville, Ore. Local patronage.

ROAMIN' VANDALS: Musical comedies—A very funny musical comedy, better than the average.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

ROAST BEEF AND MOVIES: Musical revues—Poor. Not much to it. Running time, 17 minutes.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

SHERMAN SAID IT: Charley Chase—Good comedy and lots of action. Running time, 17 minutes.—Barton R. McLendon. State Theatre, Idabel, Okla. General patronage.

SOUP AND FISH: Thelma Todd, Patsy Kelly—Just a fair comedy in which Miss Kelly plays pranks and jokes all the way through a dinner party. Not so hot. Running time, 20 minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

STRATOS-FEAR: Willie Whopper — This is the third Willie Whopper show I have ever played and it is excellent. It was appreciated by all. Running time, eight minutes.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

VITAL VICTUALS: Oddities—These Oddities are very amusing and so different that they are good with any program. Running time, 10 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

WILD POSES: Our Gang—The Gang is falling down. In fact, there is no more Gang. In this Spanky was featured almost entirely. The Gang (3) came in twice. Running time, 19 minutes.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

Paramount

JUST AN ECHO: Bing Crosby—A very fine short. Bing Crosby sings some good numbers and there are plenty of laughs also. Running time, 20 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

LITTLE JACK LITTLE REVUE: Little Jack Little—A dandy one-reeler and one that will please. Running time, 10 minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

MR. W.'S LITTLE GAME: Alexander Woollcott—Terrible. Nothing to it. Nobody liked it. Running time, 10 minutes.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

OIL'S WELL: Chic Sale—A good comedy. Plenty of laughs in this one. Our patrons thought it good. Running time, 22 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

OLD BUGLER, THE: Chic Sale—Excellent. Let's have more from Chic. Running time, 20 minutes.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

PARAMOUNT PICTORIAL, NO. 5: This is a very interesting one-reeler and will go well with any program. Running time, 11 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

PICTORIAL, NO. 8: Paramount Pictorial—This series has been consistently good.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

RADIO ROUNDUP, A: Headliners—You can't miss on this one.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

SEASIN'S GREETINKS: Popeye, the Sailor—These are the most popular short subjects I am using this season. Running time, 8 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

SEASIN'S GREETINKS: Popeye—Another excellent comedy of that famous cartoon character, Popeye. These one-reelers are all good entertainment and please all my patrons. These always draw extra business and bring many comments. This one sbould draw them in for you. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WHEN YUBA PLAYS THE RUMBA ON THE TUBA: Mills Bros—Just another screen song. The cartoon is better than the singing. Running time, 10 minutes.—Barton R. McLendon, State Theatre, Idabel, Okla. General patronage.

WHERE'S THAT TIGER: Headliners—Very good.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

WHERE'S THAT TIGER: Harmonica Rascals — These short subjects are very popular in my town and equal to the average two-reeler and better than most of them. Running time, 9 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

RKO

HOOK AND LADDER HOKUM: Tom and Jerry Series—Very good one-reeler.—Sammie Jackson, Jackson Theatre, Flomoton, Ala. Small town patronage.

PREFERRED LIST: Dorothy Lee, Chuck Chandler, Bud Jameson, John Sheehan—Terrible. Supposed to be a musical and all the lines were sung by individuals and by a chorus. We thought it very poor. Running time, 20 minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

RASSLIN' MATCH, THE: Amos and Andy—Either too much was expected of this series, or there is something wrong with them. They miss fire somehow.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

LOVE ON A LADDER: Edgar Kennedy—Good, although some double meaning wisecracks. Running time, 18 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

United Artists

MICKEY'S MECHANICAL MAN: Mickey Mouse—A dandy Mickey Mouse. Will please every one. Running time, seven minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

Universal

BROADWAY BREVITIES: Mentone No. 7—One of the best of the series.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

ED. SULLIVAN'S HEADLINERS: Ed. Sullivan—A good novelty dance saves it from being just average.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

FULL COVERAGE: Henry Armetta—A very good comedy. Running time, two reels.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

MOUNTAIN MUSIC: Louise Fazenda—A very good comedy as are all of Fazenda's. Very funny.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

(Continued on following page, column 2)

You will want these air conditioning charts to aid you this summer!

AIR CONDITIONING CHARTS

that represent standard practice in air conditioning engineering, adapted for the first time to motion picture theatre use. Originally published in Better Theatres, these charts and their explanations are now made available to theatre managers and technicians in a durable form suited to ready reference. Each chart is readily accessible by itself, while each is accompanied by an explanation that also gives practical advice on how to attain the best atmospheric conditions for any season. These chart sheets therefore apply to operating routine for any time of year, winter or summer. They are contained in a single sheet of card-weight paper measuring 22 inches wide and 17 inches high, so folded according to chart divisions that each readily fits the pocket. Unfolded, the sheet may be tacked on the wall. The folders may be had until the supply is exhausted at 25 cents each. Send payment with order. Use the coupon below.

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NAME .....

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If theatre state name .....

PALSIE WALSIE: Henry Armetta—The comedy was O. K., but this Italian is very hard to understand.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

PALSIE WALSIE: Henry Armetta—I don't know about the "Walsie," but anyone would have to have the "palsie" to sit through this thing. Running time, two reels.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PALSIE WALSIE: Henry Armetta—A very good comedy. Running time, two reels.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

Warner Vitaphone

BEAUTY AND THE BEAST: Merrie Melody—Entirely in color and one of the best of the Merrie Melody series. Be sure and play this one. Running time, 7 minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

BUDDY OF THE APES: Looney Tunes—Only fair entertainment, not up to Vitaphone standard.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

EASY ACES: Pepper Pot—Very good one-reeler which seemed to please very well as with all Warner product.—J. C. Darst, Dant Theatre, Dante, Va. General patronage.

GOBS OF FUN: Big V Comedies—Not funny, not good, not anything. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HONEYMOON HOTEL: Merrie Melodies—The best cartoon to date. Color, music, and loads of fun. Running time, seven minutes.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

HONEYMOON HOTEL: Merrie Melodies—This is the best one-reel short I have shown for a long time. Pleased the grownups almst as much as the kiddies. Beautiful color effects and good music.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

ISHAM JONES AND ORCHESTRA: Isham Jones and Orchestra—One of the best band acts made. Good music and some good novelty acts. Give us more like this. Running time, nine minutes.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

KISSING TIME: Broadway Brevities—Good. Running time, two reels.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

LET'S PLAY POSTOFFICE: Jean Sargent—Not so hot. Just a lot of drills and dancing dolls playing around that tires the customers who were expecting a snappy short subject. Surely there is something else besides legs that short subjects could be built around. Running time, 19 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

LOOK FOR THE SILVER LINING: Dorothy Stone—They called this a special and charged double for it and it was terrible! Nothing to it. Long drawn out lot of nothingness. Poorest Vitaphone short I have used this season. Running time, 28 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

MILD WEST, THE: Broadway Brevities—Brevity two-reel subject and a good one.—Bert Silver, Silver Family Theatre, Gerenville, Mich. City and country patronage.

MILLS BLUE RHYTHM: Melody Masters—This should only be shown in a Negro show as there is nothing to it but that kind of hokum and it is an insult to white patrons in the South and they resent having it forced on them. Running time, 10 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

MILLS BLUE RHYTHM: Melody Masters—A dandy one-reeler with the singing and dancing done by colored entertainers. Play on your best nights. Running time, 10 minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

MUSHROOMS: Big V Comedy—Good. Running time, two reels.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

OPERATOR'S OPERA: Broadway Brevities—An excellent musical—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

PAUL REVERE, JR.: Gus Shy—A very good two-reel musical.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PUGS AND KISSES: Big V comedy—Good. Running time, two reels.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

RUBINOFF AND ORCHESTRA: Melody Masters—An unusually good Melody Master short, starring Rubinoff. Lots of compliments for this one.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

TIN HAT HARMONY: Abe Lyman and Band—Very good band act. Running time, 10 minutes.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

'TIS SPRING: Hugh Herbert, Allen Jenkins—This is one of the very best musical shorts I ever exhibited. Beautiful color, good acting, peppy dancing. Cupid is a wow. Advertise this like a feature.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

TUNE DETECTIVE, THE: Pepper Pot—Good musical with some mighty good dancing.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

20,000 CHEERS FOR THE CHAIN GANG: Broadway Brevities—Only fair. Not near as good as many previous Broadway Brevities. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

VERY CLOSE VEINS: Ben Blue—A very good two-reel comedy. It is silly, of course, but what else should a comedy be? Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WHO IS THAT GIRL?: Bernice Claire—If Warner don't fire their grand opera singing teacher and hire a gag man for their Brevities, they'll soon be the bunk. This one would be o. k. if shown at the Metropolitan Opera House. Running time, 20 minutes.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

YEAST IS YEAST: Broadway Brevities—Not up to the standard of Warner comedies, but it was very good, however.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

Serials
Universal

GORDON OF GHOST CITY: Buck Jones—This is a good serial and was a drawing card to our Friday and Saturday program. Buck Jones is popular with our Western lovers. If you want a Western serial this should please. Running time, 20 minutes.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Small town and country patronage.

GORDON OF GHOST CITY: Buck Jones—A very good serial that pleased the kiddies. Did not hold the interest as well as "Clancy of the Mounted."—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PERILS OF PAULINE: Evalyn Knapp—Not so good. Did not draw extra business. Running time, 20 minutes.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

PIRATE TREASURE: Richard Talmadge—This serial is going good in the fourth episode; it has the youngsters all afire. It is going to prove an extra business getter if it holds up to the fast pace of the first three chapters. Running time, 20 minutes.—Mrs. E. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

PIRATE TREASURE: Richard Taldmadge—A lot of impossible stuff that will not even appeal to the kids. When they witness fight after fight and one man coming out with his freshly pressed clothing not even soiled after whipping a dozen at a time the little five-year-olds will razz it. These are the elements of this serial. Running time, 19 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

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WABASH AVENUE

CHICAGO

Balaban & Katz opened the Apollo theatre this week and almost simultaneously it was learned that Jones, Linick & Schaefer had acquired the La Salle theatre, 110 W. Madison street, which has been operated by R. Christensen. J. L. & S. acquired the house from the Marshall Field estate and announced that it would be opened along the middle of October following extensive remodeling throughout to cost $40,000.

▽

"Our Daily Bread," the King Vidor production to be released through United Artists, was given an impressive preview at the Lagoon theatre at the World's Fair Monday night. The affair was given international scope by invitations to consuls and dignitaries from foreign nations and representation from various states.

▽

Barney Balaban journeyed to New York with Adolph Zukor when Mr. Zukor passed through town last week.

▽

Jack Goldhar, assistant to Al Lichtman of United Artists, was in town last week conferring with Sam Horowitz.

▽

William Weinshenker has been placed in charge of sales of World Wide product, rejoining the B. N. Judell organization which is distributing it.

▽

Friends of Lou Reinheimer along the Row were grieved to learn of the death of his mother last week.

▽

L. F. Gran has been made district manager for Warner theatres, handling the Capitol, Cosmo, Avalon, Grove, Hamilton, Highland, Jeffry and Shore theatres in Chicago as well as two houses in Indiana. He is succeeded in his former post by I. H. Barron.

▽

William Steiniger, who operates the Park Manor theatre, will shortly reopen the Lawn on 63rd street.

▽

Paramount's first 1934-35 release, "She Loves Me Not," starring Bing Crosby and Miriam Hopkins, was screened to a large audience at the United Artists theatre Monday night.

▽

"Of Human Bondage" was held over for a second week at the Palace, and that is not often done at the Palace. The picture is said to have shattered attendance records for the year in its first week, despite the extremely hot weather.

▽

Harry Goldberg has been placed in charge of sales for Mundus Distributing Corporation, whose features will be distributed through United Artists exchange where Goldberg is making his headquarters.

HOLQUIST

Charles Garrett Married

Charles B. Garrett, RKO's representative in the Cuban-American Film Company, Havana, married Miss Mercedes Ruiz recently. Mr. Garrett was formerly with the RKO home office in New York and was with Pathe many years.

Leases Columbus House

R. O. Miller, Columbus, Ohio, has leased the local, 300-seat Fifth Avenue theatre, and plans to open the house about September 1, after complete renovation.

Plans Filed to Combine Astor and Bijou Theatres

Plans to combine the Astor and Bijou theatres in New York into one house at a cost of approximately $150,000 were filed with the department of buildings last week. The planned theatre will have a seating capacity of 1,120, with 759 in the orchestra and 361 in the balcony. The Astor Theatre Realty Company, of which Walter Reade is president, owns the property. Loew has it under lease.

SHORT PRODUCT PLAYING BROADWAY

Week of July 28

CAPITOL
- It Happened One Day.....MGM

MAYFAIR
- Fiddlin' Fun .....RKO Radio
- Mediterranean Blues .....Educational
- Mickey's Rescue .....Columbia

PARAMOUNT
- Springboard Champions .....Paramount
- Screen Souvenirs—No. 13.....Paramount
- Shiver Me Timbers.....Paramount

RIALTO
- Shiver Me Timbers.....Paramount
- Springboard Champions .....Paramount
- Society Notes .....Paramount

RIVOLI
- Playful Pluto .....United Artists
- Rock of Gibraltar.....Fox

RKO MUSIC HALL
- Trailing Along .....RKO Radio
- Screen Snapshots—No. 9.....Columbia
- In Ethiopia .....Columbia

ROXY
- Big Bad Wolf.....United Artists
- Radio Dough .....Columbia

STRAND
- Service With a Smile.....Vitaphone
- Penny a Peep .....Vitaphone

Chicago University Has Educational Feature Film

The University of Chicago, for some time a producer and user of educational motion pictures, has completed an eight-reel talking picture, "The Human Adventure," handled by the Oriental Institute of the university. Subtitled, in effect, "a sketch of man's rise from savagery to civilization," the film will be "roadshown" to leading colleges throughout the country in much the same manner that a theatrical film is shown in key cities. Erpi Pictures Consultants, New York, is releasing and distributing the picture.

The film, requiring more than three years to complete, was produced under the scientific supervision of Dr. James H. Breasted, well known historian and director of Oriental Institute. Direction and narration of the film was by Charles Breasted.

Ban Hitler Film

Police Commissioner H. E. Pickert and Superintendent John P. Smith of Detroit have banned "Hitler's Reign of Terror," describing it as "an obvious fake." Samuel Cummins, of Jewel Productions, distributor of the film, has communicated with the police officials, indicating he intends to defy them in their decision.

TRAVELERS

W. Ray Johnston, president of Monogram Pictures, arrived in Hollywood from New York.

Ned Depinet, vice-president of RKO, arrived on the Coast for studio conference.

Lester Thompson of the Motion Picture Producers and Distributors of America, is due in New York from Hollywood.

Valerie Hobson and Frank L. Sullivan, British players, arrived in New York from London en route to California to join Universal.

Adrienne Ames arrived in New York from Hollywood to work at Biograph studio.

Ambrose Dowling, Radio's European sales manager, returned to London headquarters from New York.

Charles David, Pathe-Natan's studio manager, returned to Paris after one month in New York and Hollywood on distribution deals and inspection of studios.

William Gaxton arrived in New York from Hollywood.

Joe Morrison, radio performer, arrived in New York from Paramount's coast studio.

Hal Roach, MGM shorts' producer, is due in New York from coast.

Alan Dinehart arrived at the Alamac Hotel in New York from Hollywood.

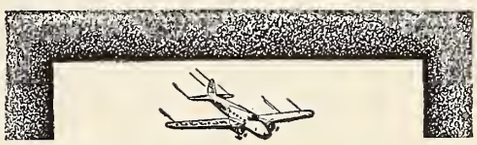
Frank C. Walker, of the Comerford interests and leader in Roosevelt Administration, left for vacation at Glacier Park, Montana.

R. C. Sherriff, writer, left New York for Universal's coast studio.

King Vidor, United Artists director, arrived in New York from Hollywood.

Walter Pitkin, writer, will leave New York shortly for Fox coast studio.

Vincent Lopez returned to New York from road tour for Capitol Theatre appearances.



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J. C. Jenkins--His Colyum

Neligh, Nebraska

Dear HERALD:

Just now we don't know whether to start for New York or Hollywood. We have just received a letter from New York and she closed it by saying, "Come up and see me some time," but we think that the climate in Hollywood is excellent at this season of the year.

▽

If you want to see a good comedy you should see "The Merry Wives of Reno." It has the basis for an excellent story and it has a good cast, including Guy Kibbee, Glenda Farrell, Frank McHugh, Roscoe Ates and several other good ones, including Hugh Herbert and a sheep from a sheep-ranch near Reno. We believe it was Ruth Donnelly who played the part of Kibbee's wife, and if we are not mistaken, she has played that part on several former occasions and played it so well that it has caused us to wonder if she and Kibbee had not visited Reno before and gone from there to the church. Like a lot of other fellows we know, Guy has usually been strong for corn licker and Ruth was not always satisfied with smelling of the cork herself. Outside of a few unnecessary rough spots that you might object to, we would class this as an excellent comedy.

▽

Should you become restless and uneasy when you think of the picture code, you might let your mind dwell for a time on the pleasure you will get when you pay your part of the interest on billions of dollars of bonds held by the bankers and millionaires, a debt which you had no part in contracting. Taxation Without Representation was a serious matter in 1776, but it is a joke in 1934.

▽

Like Sherman's March

Harry M. Warner, one of Hollywood's prominent producers, is reported as saying that "the present objection to pictures comes from 5 per cent of the public, and this is a small but militant minority."

In traveling back and forth from New York to Hollywood by airplane or Pullman sleeper, 95 per cent of Harry's vision must have been obscured by fog or dust. Had he traveled 150,000 miles by automobile, as we have done, that "militant minority" might have looked to him like Sherman's March to the Sea. It is funny what a rumpus "5 per cent of the public" can kick up out in Hollywood.

▽

A-Mike Vogel, an excellent gentleman of ability and the Skipper of the "Round Table Department" of the HERALD, had this to say editorially recently: "In many instances 15 hours a day are still usual. Managers must toil from early morn to midnight, seven days a week, in defiance of the spirit of the code that has been created to alleviate this impossible condition."

Every once-in-a-while we run across a bit of comedy that makes us smile. Had our friend Mike sat in a car until 11 or 12 o'clock noon waiting for some manager to get out of bed, as we have so often done, he would have gotten an altogether different slant on these slavish managers. These boys have to work hard enough for what little they get, there is no doubt about that, but it isn't *work* that is making them thin, it is *worry,* trying to get pictures that will draw expenses.

We knew a NewYorker once who strayed away from Broadway far enough to get out in the edge of the country and he stopped a farmer and inquired, "Say, what are those things over there?" The farmer looked in the direction he was pointing and said, "Why, one is a cow and the other is a haystack." Then the New Yorker, wanting to show his knowledge of agriculture, pointed to a cornfield that was about ready to tassle and said, "Say, mister, when are you going to dig that celery?" After he had got back to his home his folks asked where he had been all day and he replied, "I've been out west among the Indians." We'll betcha that guy never saw a MOTION PICTURE HERALD in his life.

▽

Page the Doc!

Someone recently said that a prominent man connected with the industry was about to resign from a $150,000 job because the churches were criticizing some of the boys up at the top. Will somebody please page a doctor. We feel the need of a stimulant. The guy who would resign from a $150,000 job hasn't been born yet.

▽

Anyone who likes to see Mexican bandits will enjoy seeing Wallace Beery in "Viva Villa." We doubt very much if they could have picked a better type for Panco Villa than Wallace. He looks like a Mexican, he dresses like one and he acts like one. We wouldn't want to say that he is half Mexican because that might make both him and Mexico mad. How about that, Wallace? Better see it if you like that type of entertainment.

▽

The other night we saw "Hi Nellie," a newspaper story with a graveyard for a side issue. The people who did the most of the chores were Paul Muni, Glenda Farrell and Ned Sparks. If there is any sense or reason for Paul playing any better than he did in this picture, we are unable to see it, and every time we see Glenda play she does it so nicely that we want to buy her an ice cream soda and an all-day sucker. If they don't star Ned pretty soon in some picture we are going to conclude that there is no need for a post office in Hollywood, because they can't read.

▽

On Human Nature

We have always patted ourself on the back in an egotistical belief that we had the ability to diagnose human nature without the aid or consent of anybody on earth, and we are offering to wager the last nickel we've got that there isn't a woman in Hollywood who has a bigger heart and a more lovable disposition than Zasu Pitts.

Should her husband read this and take exceptions to it, he can have the choice of weapons, provided he will keep this quiet from our very good friends, Louise Fazenda and husband.

▽

If it weren't that we consider you a special friend of ours, and one who will keep it strictly under your hat, we wouldn't mention the matter at all, but did you know that the public has always wanted to be and will continue to want to be entertained? And did you know also that the moving picture is the least expensive and best entertainment that has yet been devised? Well, it is, and can you see any good reason why Hollywood should work up a sweat and tear her shirt just because the Legion Of Decency is demanding that they cut the dirt and sex out of some of their entertainment? You wouldn't expect the public to buy a rotten apple just because it wanted apples, would you? Maybe the man who put that rotten apple in the box had been raised on rotten apples. You might give this thought the once-over and see what you think about it, that the producer who doesn't sort out the apples *right now* will be marching in the dust of the procession next year. Then, too, the Legion might give this a little consideration, that if they want clean entertainment they should *support clean entertainment* and not stop at boycotting *dirty* entertainment. *Reason* is the foundation rock upon which all our activities should be based.

▽

We never have known until today just what it was that stunted the growth of Muskogee, Oklahoma. We have it upon the authority of A-Mike Vogel himself that he was born and raised there, and the record discloses that he made so much noise at feeding time that the Indians got hostile because he drowned out their war dances and they moved to Claremore, Oklahoma, the town made famous by Will Rogers.

The public has wondered for a long time why a colyum writer was never hung or shot at sunrise, the reason being that they could cut their column short any time it appeared to be becoming dangerous.

It kinda appears to us that there are war clouds gathering around the HERALD wigwam, with Ernie looking for a cleaver.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

J. R. Stewart Dead

J. R. Stewart, veteran owner of the Lyric and Royal theatres, Hamilton, Ontario, Canada, died at Hamilton last week after a short illness. He had been identified with local theatres for 27 years.

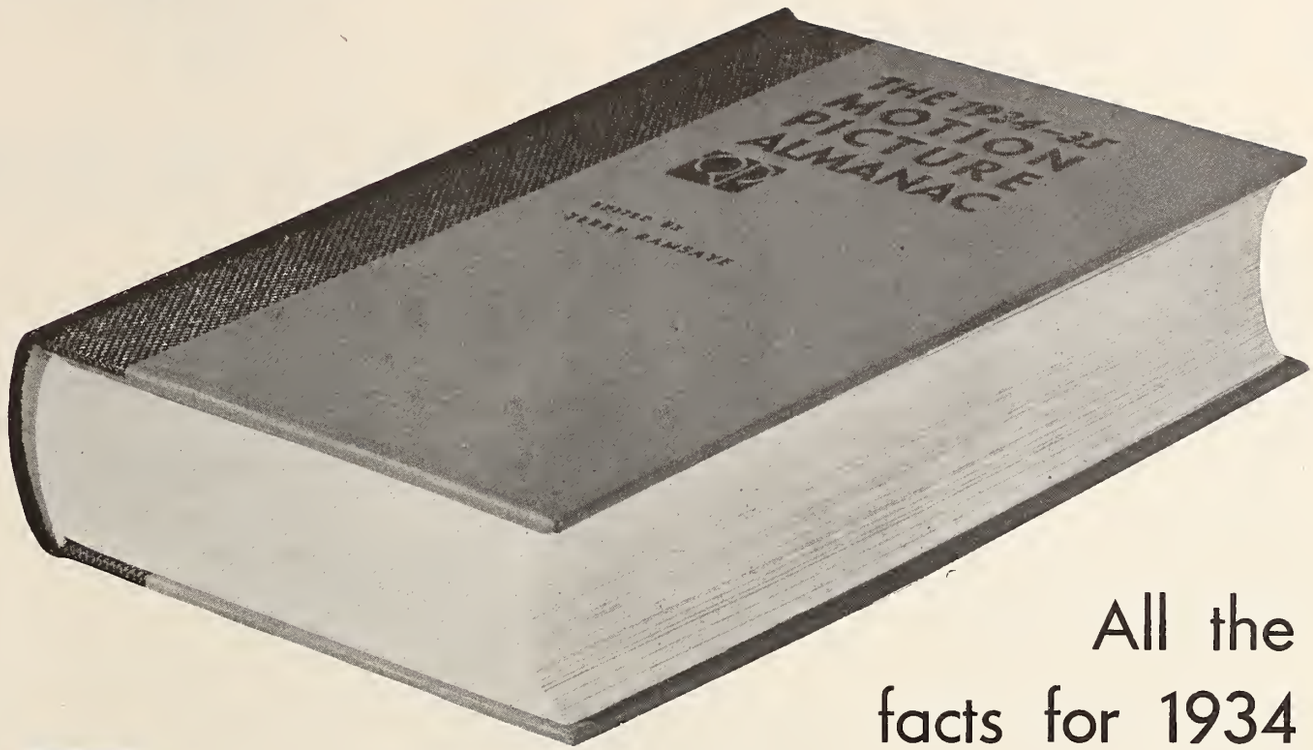
Mrs. M. E. Ryan Dead

Mrs. M. E. Ryan, 70, author of many books, a number of which were screened as silents, died last week in Hollywood after a long illness.

Willis Beale Dead

Willis M. Beale, Warner booker in Omaha, died there last week of a throat ailment. He is survived by his wife.

HERE IT IS



All the facts for 1934 All the signs for 1935

EVERY phase of production, distribution and exhibition is fully covered in the more than 1,000 pages of this vital book.

FOR the production and distribution executive there are hundreds of pages filled with trade information of extraordinary value: theatres, seating capacities, management personnel, box office figures, trends in production here and abroad, financial summaries for the year—everything with which to check the past and chart the future.

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HOLLYWOOD SCENE

ROSENBLATT ADVISES COMMITTEES
10 PICTURES START, 8 COMPLETED
NEW PRODUCT COVERS WIDE FIELD

By GUS McCARTHY
Hollywood Bureau of Motion Picture Herald

SOL A. ROSENBLATT, NRA division administrator, arrived in town Thursday and devoted the weekend to visiting the studios. His real work started this week with a general meeting Monday night in the Gold Room of the Beverly-Wilshire hotel with all members of the various five-five committees, to advise them how they may exercise their duties in keeping with the requirements of the code. Major Joseph O. Donovan, Coast secretary of the Code Authority, assisted in arrangements.

The deputy administrator is also here to hear complaints and recommend changes in the code wherever found justified. Among the many waiting to lay their troubles before him was Herbert Aller, business manager for the local Cameramen's Union. He charged that producers were forcing cameramen to join the American Society of Cinematographers in order to get jobs. Dick L. Strange, former member of the original studio labor board, said assistant cutters were being worked overtime and that studio reclassification of "grips" made them standbys with 75 cents an hour pay instead of $1 as prescribed in the code.

Mr. Rosenblatt expressed great interest in Joseph I. Breen's machinery for producer self-regulation under the Production Code Administration. However, Mr. Rosenblatt said: "The government will not enter into the matter. I am merely going to observe the censorship plan of the Hays office, and naturally I am interested in the work of censors."

The administrator limited his visit here to 10 days.

▽

Just a Coincidence

This coincidence is related by Read Kendall, Los Angeles *Times*' ever-cheerful reporter.

Shortly before Wallace Reid's death, Kendall covered the story for the court. Reid had just made pictures titled "Officer 666" and "Speed." While Kendall worked on the story he carried badge number 666, and his nickname was, and still is, "Speed."

And there is the incident that occurred on the "Have a Heart" set at MGM, relayed by Una Merkel.

The studios always save old contracts, canceled checks, and so on, for the prop room. Filming a scene for "Have a Heart," the director handed a bit man a file of such papers and told him to run through them at random, selecting one offhand to give to King Baggot, playing another bit. When the scene was taken, Baggot happened to glance at the slip of paper. It was a canceled check for three thousand dollars, made out by the studio several years ago, to King Baggot.

▽

Leo Bulgakov, director and producer recently signed by Columbia, is planning to produce James M. Cain's novel, "The Postman Always Rings Twice," on the stage in New York. Bulgakov is having a script prepared and has approached Wynne Gibson and Charles Bickford for the leading roles.

MGM recently purchased the screen rights to the novel, but just as recently postponed the vehicle because of sequences in the story which they feared would not conform with the Production Code.

▽

News Flashes

The Sol Lesser-Major John Zanft combination producing the George O'Brien features has adopted the name Atherton Productions, Inc. O'Brien's second feature of the six will be made in England. Lesser, O'Brien and Eddie Cline, the director, will leave Hollywood the middle of August for London.

* * *

Anna Sten's next for Sam Goldwyn will be a story reflecting modern Russia. Vicki Baum is collaborating with Eugene Lyon on an original story. Lyon represented *United Press* in Russia for many years.

* * *

Behind closed doors with less than 50 per cent representation of the membership of the ITOA Southern California, a resolution proposed by Ben Berinstein to affiliate with MPTOA was defeated by the necessary two-thirds vote.

* * *

Claims amounting to $1,365 have been paid out to extras since the Code Authority Standing Committee for extras began to function last May.

* * *

The Local Clearance and Zoning Board held open house at the Wil-Tern Theatre last week. More than 250 exhibitors, distributors and producers listened in on protests on double featuring, city breaks, clearances and price fixing. Protest against the clause to penalize double-billing exhibitors by setting back product 182 days was the main issue. Witnesses favoring the clause were in the majority.

* * *

Ten Start, Eight Completed

As production maintained its normal pace with 36 feature productions in work, 10 new pictures were added to the active shooting list and eight were completed. Of the new pictures, major studios account for seven and three independents each contribute one. On the finished side of the ledger all but one, a Mascot, are major company features. Fox and Universal each started two pictures, the other new activity being split equally among Paramount, Warner Brothers, Metro-Goldwyn-Mayer, Invincible, Mascot and Monogram. At MGM and Warner two pictures each were completed, while one each from Paramount, Radio, Universal and Mascot was transferred to the cutting rooms.

Diversity marks the tenor of the new pictures, but it is worthy of note that of the 10 new pictures, three are westerns.

The Fox starting pair hint the current trend. "The State vs. Elinor Norton," a drama, teams Claire Trevor and Hugh Williams, who made his screen debut in "All Men Are Enemies." Norman Foster and Henrietta Crosman head the supporting cast. In "Music in the Air," Gloria Swanson, John Boles and Douglass Montgomery head an extensive cast, among them Al Shean, Reginald Owen, Hobart Bosworth and Joseph Cawthorne.

Western and Romantic Drama

At Universal a western and a romantic drama got under way. The first, "Rocky Rhodes," features Buck Jones, Sheila Terry and Stanley Fields in the principal roles. "Escapade" is the second picture for Binnie Barnes in which the new star is supported by Neil Hamilton, Grant Mitchell, Doris Lloyd and Eugene Pallette.

Paramount's new activity, "Wagon Wheels," is a western with Randolph Scott and Gail Patrick in the featured roles, supported by Billy Lee, Leila Bennett and Raymond Hatton. Similarly the newly starting Mascot feature, "Crimson Romances," is an outdoor feature in which Ben Lyon is teamed with Sari Maritza in the leading roles and Erick von Stroheim and Hardie Albright are featured.

At Warner, the new starting feature is "Just Out of College," a modern light comedy romance in which Franchot Tone, Jean Muir, Ann Dvorak, Margaret Lindsay and Nick Foran will be seen. "A Girl Must Live," likewise a comedy romance in which Dorothy Wilson, Charles Starrett and Guinn Williams are the principal players, was put before the cameras.

Monogram's "A Successful Failure," romantic comedy, features William Collier, Sr., and Lucille Gleason, with Gloria Shea, Russell Hopton and William Janney heading the supporting cast. Metro-Goldwyn-Mayer, with Helen Hayes and Brian Aherne starred, picks up the dramatic trend with "What Every Woman Knows."

"Merry Widow" Completed

Of the currently completed productions, MGM's "The Merry Widow," Franz Lehar's operetta, appears to be the most important. With Jeanette McDonald and Maurice Chevalier in the leading singing roles, the cast includes a host of known names such as Minna Gombel, Edward Everett Horton, Una Merkel, Sterling Holloway, George Barbier, Dorothy Grainger, Dorothy Wilson, Fifi D'Orsay and Dewey Robinson. Its other completed picture, "Have a Heart," is the first starring vehicle for Jean Parker.

At Warner, a mystery, "The Case of the Howling Dog," was completed with Warren William, Mary Astor, Helen Trenholme, Dorothy Tree and Gordon Wescott as the principal players. "Big Hearted Herbert," an adaptation of a current successful stage play, in which Guy Kibbee, Aline MacMahon, Patricia Ellis and Phillip Reed will be seen, was transferred to the cutting room.

Paramount's completed feature, a theatre life tinged romance drama, "You Belong to Me," featured Lee Tracy, Helen Mack and Helen Morgan in a cast which includes David Jack Holt, Arthur Pierson, Lynne Overman and many of the studio's younger players. Radio's finished picture, "Age of Innocence," again teams John Boles and Irene Dunne, and has Julie Hayden, Laura Hope Crews and Lionel Atwell in the cast.

"The Human Side," new Universal feature, has Adolphe Menjou, Doris Kenyon, Dickie Moore and Reginald Owen. At Mascot, William Haines comes back to the screen in "Young and Beautiful," heading a cast which includes Judith Allen, John Miljan, Franklin Pangborn, Vince Barnett, Warren Hymer and Ted Fio Rito.

Shellman Leaves Post

Jacques Shellman has resigned as publicity and advertising representative for the New theatre, Baltimore, of which Morris A. Mechanic is president.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

FURTHER RECOGNITION

Nothing that we may say in favor of the Quigley Awards can be as convincing as the following from the statement released by Mr. J. J. Fitzgibbons, General Manager, Famous Players Canadian Corporation, referring to the recently announced promotion of Gene Curtis, formerly manager, Palace Theatre, Montreal, and recipient of the May plaque.

" . . . the Quigley Award was unquestionably a great factor in helping us decide whom we were going to appoint and trust with the responsibility of being our General Manager of Ticket Sales."

Thus, in the most concrete of terms, is confirmed the absolute dollars and cents value of participation by managers in the Quigley competitions.

True, Gene Curtis' reputation as an able showman has been long established, but what may be said to be the most important advancement of his career was made possible by the recognition he has gained and earned as a Quigley winner, and as a consistent finisher in the First and Honorable Mention groups since the very start.

To those who regard the Awards with indifference and to the competing theatremen yet to land one of the Big Prizes, we point with pride to the undisputed evidence. Every manager is offered through the Quigley project the very same opportunity for promotion so wisely and eagerly seized by the new—and we salute you—General Manager of Ticket Sales, of the far flung Famous Players Canadian Corporation.

▽ ▽ ▽

AGAIN THE BONUS

The bonus plan for managers more than once suggested in these pages as the most practical means of stimulating the efforts of theatremen receives a bit of encouragement with the announcement by RKO theatres that the idea is being tried out this month. Quotas have been set for August and to all managers and publicity men achieving these figures during that period will be given an additional week's salary.

The circuit executives, according to the report, have adopted this plan of stepping up the midsummer grosses rather than resort to the "so-called Summer Entertainment Festivals and other stunts of that nature."

Although this initial step may be construed as experimental, the RKO executives are to be commended for attempting a stride in the right direction. We have always contended that showmen who deliver should be paid as are good salesmen in any other line—by a percentage rather than a flat salary.

Deputy Administrator Rosenblatt's NRA salary report shows that the bonus form of compensation has long been in vogue in the production, distribution and exhibition branches.

The able theatreman whose efforts are largely responsible for the earnings that make possible these bonuses has every right to expect the same method of remuneration.

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ANIMATED DISPLAYS

They have proven definite in drawing power. They are unexcelled as attention-attractors. These are a few of the cogent reasons Louie Orlove devotes so much time and energy to the creation of animated lobby displays.

Some weeks ago in these pages we had the pleasure of publishing the working plans of two of this member's animations which were received with so much interest that Louie was requested to send on a few more. On a following page will be found the first of the new series.

There are other members no doubt utilizing this form of display with great success. We invite them to forward their ideas for publication in the hope that, by so doing, the value of movement in theatre advertising will receive serious consideration from managers not yet sold on its possibilities.

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WELCOME ASSISTANCE

Millions in good will advertising are reported to be spent by major companies for the purpose of selling, or reselling motion pictures to the buying public.

When an opposition house was about to open its doors, Manager T. S. Wilson, of the Beyer Theatre, in Excelsior Springs, Missouri, graciously ran an ad welcoming the newcomers and complimenting the virtues of the competing theatre.

There are more than a few "Wilsons" among theatremen who realize the importance of building the industry's good will, and the above instance is one of the many gaining additional prestige for showbusiness.

The campaign to be inaugurated by the producers should do much to advance the efforts of individual showmen.

A. Mike Rogel

SHOWMEN'S LOBBY LAFFS!



Drachman Localizes Exploits of Villa

To the southern border states and those adjacent, Pancho Villa remains something more than a legendary figure, and this was taken into consideration by Manager Roy P. Drachman, Fox Theatre, Tucson, Ariz., on his "Viva Villa" campaign. As nearly as possible, Roy endeavored to localize his sales angle, at the same time building up Villa as a romantic and important person in the history of the continent.

This was accomplished to a great extent by the splendid participation of the local newspapers which conducted a search through the files of the 1916 editions to find actual stories regarding Villa's exploits. From these Drachman used excerpts to fashion a long and interesting feature story published by the paper and illustrated with a two-column cut from the picture.

Use Actual Villa Stories

The same paper cooperated further by making a window display of some of the full page spreads given over to the bandit's raids. Roy had these blown up and with actual photos of Villa and other shots taken from the newspaper files created a flash that was talked about all over town.

Also featured was a four-column full combination ad, institutional copy stressing the efficiency of the newspaper in covering Villa in 1916 as well as today's news and also advertising the attraction, scene cuts being used generously to make the flash more colorful. Two well executed co-op pages were also sold by Drachman, one in the local Mexican paper and the other in the evening daily, the latter reported to be the first page of its kind put over locally in four years.

Enlargements of actual Villa war pictures were obtained and used as the basis for a display (see photo) in one of the best windows in town. Local residents who had campaigned with the bandit were also interviewed by the paper and were present at a special "Republic of Mexico" night, to which were invited the Mexican consul and other leading Mexican residents.

And to round out his very excellent campaign, Drachman obtained from a Mexican music store old time records of songs popular in the southern republic at the height of Villa's reign and these were used on a Villa broadcast and were played over the house P. A. system.

Work For a Quigley Award!



Drachman Shows Villa Photos

Rodney Toups Ties In Merchants for "Party"

Several merchant tieups netted Rodney Toups, Loew's State, New Orleans, La., some good publicity for "Hollywood Party," one being a department store plug that featured styles worn by Lupe Velez in ads and in windows.

Chase and Sandborn representatives planted strips in grocery stores, also bannering trucks. Strips featured Durante headlining the Sunday coffee broadcast. Royal Gelatin also placed cards in grocers' windows on "The Baron," tying in with the feature, and drug stores and newsstands were covered in a citywide fan magazine tieup.

In the papers that featured the star system, Toups ran ads headed "Again We Have All the Stars." Music stores plugged tunes and special ballyhoo record was used over theatre p. a. system.

Work For a Quigley Award!

Clark Lands Co-op Ad

Sam Clark, Warner Exploiteer, gets credit for a full-page display placed in the Chicago Sunday *Tribune* in cooperation with Mandel Bros. Dept. Store stocking ad. Ad carried a big plug for "20 Million Sweethearts" and playdate at the Chicago Theatre.

Nautical Gags Aid Strand "Navy" Date

New York went quite nautical last week on "Here Comes the Navy" at the Strand Theatre, where Charlie Einfeld's Warner ad crew touched off a 21-gun exploitation campaign that effectively blanketed the metropolitan area.

The theatre front of course was decorated in true navy fashion with animated cutouts of Cagney and O'Brien wigwagging from either end of the lobby, while mechanical planes and ships passed in review on an endless chain, accompanied by a sound effect record of ships' guns firing. Other decorations included a crow's nest atop the marquee, port and lee lanterns, ship's clock, dummy turret with guns and battery of searchlights that swept the sky.

Regulation recruiting "A" boards were used with the "Join the World and See the Navy" picture poster on one side, and the navy slogan "Join the Navy and See the World" on the other. Well executed also was a bannered battleship float (see photo) with loud speaker and girls in middie outfits who distributed heralds.

Tieups included distribution of bottle hangers by Borden's, navy windows in department stores, Gloria Stuart coiffure in beauty shops and Postal Telegraph hookin. For laugh purposes, theatre announced free admission to any sailor in uniform who had tattooed on his chest, back or arms any song or poem, the stunt suggested by an actual scene in the picture.

Work For a Quigley Award!

Engages Thin Man for Bally on "Thin Man"

A conservatively dressed and unusually tall young man was the street bally used by R. W. Waterson, Tivoli, Michigan City, Ind., for "The Thin Man." Chap carried a lettered book measuring three by four feet along streets and beach two days prior. Circus type heralds were stuffed in papers in exchange for which the newsboys were permitted to see the picture gratis.

A tie-up with a style shop netted window display of Myrna Loy stills which were mounted on cardboard covered with same material displayed in dresses in window.

Waterson also tied in with dairy for a window by showing stills of O'Sullivan drinking milk on the set. Blowups of the star with picture title, cast and playdates were used in window next to theatre and other strategic spots. For trailer mention, the dairy company distributed hangers.

Work For a Quigley Award!



New York Strand "Navy" Float

KNIGHT TO RECEIVE JUNE AWARD; PROMOTION GIVEN GENE CURTIS

Winner of Quigley Plaque for June To Be Honored at Pittsburgh Variety Club Luncheon; Elaborate Ceremony Planned

Recovered from his recent illness with which he was stricken suddenly in Chicago on his way to Hollywood where it had been planned to present the Award for June, Manager R. E. "Fuzzy" Knight, of the Fairmont Theatre, Fairmont, W. Va., will receive his plaque next Monday, August 6, in Pittsburgh.

The presentation is to be made at a meeting of the Pittsburgh Variety Club, and, according to Joe Feldman, Pittsburgh Warner Theatres zone ad chief, plans are all set to put over the ceremonies in keeping with the importance of the honors gained by Knight for his campaign on "20 Million Sweethearts."

At this writing, the arrangement committee is completing the schedule for the presentation ceremony, and it is expected that leading Pennsylvanians in civic and other circles will be on hand to greet the winner. Representatives of all branches of showbusiness and allied industries will be present, including a full turnout of Warnerites from the Pittsburgh division, headed by Harry Kalmine, Pittsburgh zone director. Invitations have also been issued to Warner home office executives. Full details and photo of the Award will be carried in the next issue.

Tomorrow (Sunday) midnight marks the deadline for July Award consideration. All campaigns to receive consideration must be at headquarters by that time.

The judges are as follows: Neil Agnew, general sales manager, Paramount Pictures; J. R. Vogel, Loew Theatres, and Mort Blumenstock, advertising and publicity director, Warner Bros. Theatres.

Their decisions will be announced in issue of August 11.

Work For a Quigley Award!



WALSH'S STILT WALKERS. Dick Walsh, New Lafayette, Buffalo, N. Y., pulled this eye-arrester for his showing on "Little Man What Now." Novelty was injected into bally by having girl in the act.

QUIGLEY AWARD IS PROMOTION FACTOR

"Although Gene Curtis has been generally known as a capable merchandiser and showman, the Quigley Award was unquestionably a great factor in helping us decide whom we were going to appoint and trust with the responsibility of being our General Manager of Ticket Sales, which is to supplement the regular Publicity Department. . . ." J. J. FITZGIBBONS, General Manager, Famous Players Canadian Corporation.

Merchants Pay Tab Cost

Local merchants paid for ads in 20,000 eight-page tabloids on "Sweethearts" and coming attractions for Manager Harry Myerberg, Lincoln, Union City, N. J., the revenue aiding Harry in getting off the nut for the cost of this advertising. He also tied in with a chain of markets to distribute imprinted market bags on the date.

Work For a Quigley Award!

Sedge Coppock Now Stationed in Bermuda

After deliberating on a number of propositions offered since his resignation as manager of the Paramount, Staten Island, New York, Sedge Coppock, well known Round Tabler whose contributions have appeared frequently in these pages, has accepted the post of General Manager of the Bermuda Moving Picture Company, and is now settled in his new assignment, overseeing the operation of ten theatres and a film exchange.

The local papers gave him a splendid welcome, with a flock of page one stories on the change in management and long accounts of Coppock's career in and out of showbusiness. Sedge followed that up with some fast action, immediately running large display ads to announce price and policy changes, and inviting the public to make suggestions and criticisms.

His first picture campaign was directed to the opening of "Scarlet Princess," and in addition to a vigorous newspaper and exploitation drive, letters were sent to a select mailing list calling attention to the fact that the picture was an especial prerelease.

We join with the membership in extending to this able showman every good wish for an unqualified success in his new assignment. Sedge sure will tell 'em how. Here's how, boy.

Quigley Winner for May Made Ticket Sales General Manager for Famous Players Canadian; Fitzgibbons Credits Awards

Indicating definitely that the awarding of the Quigley plaque for May to Gene Curtis had much to do with the promotion of the former manager of the Palace Theatre, Montreal, to an important publicity post, Mr. J. J. Fitzgibbons, general manager, Famous Players Canadian Corp., in a letter to this department supplements his announcement released last week of Curtis' assignment to the newly created position of General Manager of Ticket Sales.

"Although Gene Curtis has been generally known as a capable merchandiser and showman," says Mr. Fitzgibbons, "the Quigley Award was unquestionably a great factor in helping us decide whom we were going to appoint and trust with the responsibility of being our General Manager of Ticket Sales which is to supplement the regular Publicity Department.

"Mr. Curtis will publish our own magazine that will be distributed direct through our theatres—not in the sense of a giveaway, but on direct mailing lists and other methods which will bring the publication directly into the homes of potential patrons. This will be similar to the fan magazines, but, in our opinion, will have greater reader interest plus the fact that here in Canada there is considerable interest in the British studios and we can secure information that does not come through the usual fan magazines. . . ."

The news of the promotion has been received with gratification by Curtis' friends in and out of the industry, congratulatory wires having reached him from all parts of the United States and Canada. Gene's career in showbusiness covers important assignments on both sides of the border. He will headquarter in Toronto.

Work For a Quigley Award!



HART'S "COOL" BALLY. To sell the summer comfort of his theatres, City Manager, Ed Hart, Reade Theatres, Plainfield, N. J., rigged up this Eskimo sled bally with all the Arctic trimmings. Neat plugging, what?

No Cost Motor Car Tie Up Effected by Lamm

Being confronted with a "small" budget, Julius Lamm, Uptown Theatre, Cleveland, Ohio, contacted an automobile agency for his "Harold Teen" engagement and for the privilege of displaying a new model in the lobby with credit card, agency paid entire cost of photos for campaign, novelties, tabloids, etc.

Cards with copy lined up in garage (see photo) and started on a street parade every day for a week prior to opening. Permission was obtained from chief of police. This same dealer printed up ten thousand grooved tracing cards of "Harold Teen" with theatre plug, which were distributed to all school children.

Work For a Quigley Award!

Gurley's "Heart" Bally

Clarke Gurley, at the Ritz Theatre, in Bainbridge, Ga., recently put out a float for "Change of Heart," that measured eighteen feet long by seven wide. The frame was covered with sign cloth, name of theatre in silver metallics and a ten-foot heart with name of picture formed the center of the display. The heart was painted bright red, silver tinselled, border sprinkled with white crepe paper roses and the float scattered with red ones.

Work For a Quigley Award!

Taylor Engineers Style Show on "Born to Be Bad"

A sock tie-up with one of the leading department stores of Houston, Texas, netted Bill Taylor, manager of Loew's State plenty of publicity on a featured Loretta Young gown for "Born to be Bad." Store also staged a style show on local roof garden of one of the hotels, before and during showing. Ace model from store wore the Young gown and special announcements were made by orchestra leader using copy supplied by Taylor. Store also gave entire window over to display and ran an ad in the newspaper.

Good locations were promoted for Max Factor tie-ups consisting of counter and window displays. A shoe store gave over window for a life-size cut of Loretta Young plus theatre copy and playdates.

Work For a Quigley Award!

Davis Also Goes Jungle On "Tarzan" Street Bally

Walter F. Davis, RKO Capitol, Winnipeg, Can., built a five-foot high shadow box, three deep and three wide with floor in the middle and large glass opening for his showing of "Tarzan." With the aid of his staff he took some old fur and part of a coat sleeve and designed a small animal (?) about four inches in diameter and 12 inches long. It was placed crouchingly in the corner as though hiding, with its back to the street.

An electric motor was rigged up to give breathing effect and a few pieces of licorice and saucer of water was placed before the "animule." Card reading "The only live watchermacallit in captivity" and stills of Weissmuller and O'Sullivan drew crowds. Walt says the illusion was baffling and brought constant comment. Humane Society was tipped off that gag was only dummy.

Davis also promoted truck with regular circus wheels (see photo) and built a circus float in which lion was placed. Team of horses guided by two uniformed drivers paraded bally around town. In front of house Davis planted an animated Leo, which worked mechanically, moving head from side to side, opening mouth and uttering growls.



Lamm's Motor Tieup



Nicholas' Shadow Boxes



Bailey's Six Sheet Bally



Davis' Circus Street Truck

Nichols Promotes Smoke Tie-up on "Sweethearts"

Don Nichols, Broadway Theatre, Charlotte, N. C., tied in with Old Gold on "20 Million Sweethearts" with window strips in all smoke shops and soda stores. The smoke firm also distributed heralds with picture of Powell, carrying theatre name and playdate.

One sheet was placed in the outer lobby one week ahead with shadow box (see photo), and radio display in foyer during run of picture, offered free machine for best answer to why Philco leads field. Winners announced from stage.

Tie-up with music stores and 10-cent stores netted windows and plugs for the hit tunes. Music columnist also gave picture a break. House-to-house distribution of heralds was made and Western Union used the jumbo telegrams in windows.

Work For a Quigley Award!

Bailey Utilizes Six Sheets for Bally

Using his six sheets for bally purposes, J. A. Bailey, Strand, Greensburg, Ind., recently played "The Meanest Gal in Town" and mounted a six sheet with frame on both sides, installed it on his truck (see photo) and toured main streets and neighboring towns playing music and distributing heralds.

Amplifier in car with loudspeaker enabled him to make announcements as car cruised streets.

Work For a Quigley Award!

Leonard Goldberg Puts On June Stage Wedding

June is the month for brides, so Leonard Goldberg, State Theatre, Quincy, Mass., engineered a stage wedding at his house and got a group of merchants to contribute gifts to the couple. After the wedding a supper party was held at a well-known rathskeller with the proprietor playing host.

Lenny says the stunt went off beautifully, having stressed the whole affair with dignity, running an ad congratulating the happy couple on day of wedding together with participating merchants' ads.

Goldberg is now working on a free trip to the World's Fair and a four-week Carioca contest which shall be detailed in the pages as soon as the report comes through.

Work For a Quigley Award!

Imaginary Gift Contest Staged by Forester

A gag that created a furore for Eddie Forester, Rivoli, Hastings, Neb., was a full-page cooperative ad on "20 Million Sweethearts" done in two colors, to tie in a contest he put over. In order to win prizes, consisting of passes, readers had to submit to the theatre a list of the gifts they would select for Rogers and Powell from merchandise advertised. At least one article from each merchant had to be mentioned together with the name of store. Readers were invited to inspect any of these articles at the various stores.

Another smart gag was a dummy hooked up to the public address system with announcer hid from sight. Eddie had the dummy hold conversations with passersby plugging the attraction, a stunt which he reports created tremendous curiosity.

Neat Display Built by Reynolds and Eichenbaum

Endeavoring to get away from the usual flesh of trees, grass, etc., Albert H. Reynolds, manager, and Harold Eichenbaum, artist at the Queen Theatre, Austin, Texas, turned out an attractive front for "Wild Cargo" (see photo).

Display which was highly colored was constructed of beaverboard and produced the jungle atmosphere without the usual trimmings.

Work For a Quigley Award!

Superstitions Exploited By Kelly on "Black Cat"

A huge black cat cutout made realistic with illuminated green eyes was an important part of Manager George Kelly's advance lobby piece on "The Black Cat" at the Oritani, Hackensack, N. J. On either side were planted figures of Karloff and Lugosi in red, with the title set in front of the figures to give an effect of depth. Entire display was placed atop marquee during the runs.

George made his trailer more interesting with two boys in cat uniforms under green spots on both sides of screen. Boys were also used for street and lobby bally. "Hard luck" windows were also planted with "Friday the 13th" copy, broken mirrors, black cats, etc., making up these displays.

Work For a Quigley Award!

Curran Ties "Palooka" Strip to Campaign

Charlie Curran, United Artists Theatre, Detroit, Mich., tied in with the *Free Press* on the Palooka strip run in that paper for his showing of the same titled picture. For the special Saturday morning showing a parade was arranged for the newsboys, who formed at the paper's office and accompanied by two bands marched through the streets to the theatre carrying special banners. In front of house, bands gave a concert with cameraman covering event, clip being included in house newsreel.

Work For a Quigley Award!

Conley Borrows Pony For "Circus" Bally

Larry Conley, Bay Theatre, Green Bay, Wis., dug up a large tarpaulin for his showing of "Circus Clown," doubled it to protect carpet, spread it down length of mezzanine and promoted a small white decorative picket fence from a lumber company to close in the track. Sawdust was sprinkled profusely on tarpaulin and a small sign reading "The Saw-Dust Trail" was placed at entrance. Gentle pony was borrowed from one of the kids who was dressed in costume and made Equestrian Director (see photo), all children given free rides.

Larry tied in new drug store opening for free imprinted balloons, filled with gas and also built circus clown wagon piloted around town by three small boys who made all playgrounds and other places where children congregated.

Special circus front was built, using valances of cheap white cloth, painted in waterproof paint with large dots of various colors for background and lettered in red with black stripes through the letters. Varicolored balloons were tied to all lamps under marquee and a "Main Entrance to the Big Show" sign was used across entire marquee. Red circus box-office was built and barker announced the death-defying feats to be seen on the screen.

An additional highlight was an act put on by two highschool boys who were exceptional tumblers, these lads doing their stuff in costume in front of the theatre.



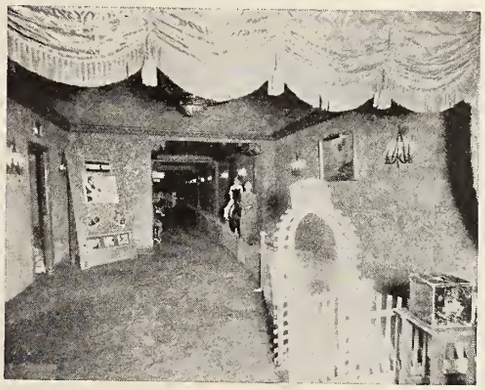
A Reynolds-Eichenbaum Front



Bob Rosen Takes Bow for This



Davidson's Civil War Bally



Conley's Mezzanine Bridle Path

Jungle "Tarzan" Front Created by Rosen

Working on the premise that "to please the eye is a job half done," Bob Rosen, Loew's Orpheum, New York City neighborhood house, constructed a lobby display for his "Tarzan" date consisting of a jungle hut (see photo) surrounded by plants, palms, cocoanut trees, banana trees and a giraffe reaching for the fruit. Behind the hut, hidden from view, was a radio victrola with repeater attached to a record giving Tarzan's jungle cry and plug copy about the picture.

Bob also got out a green colored Jungle News distributed house to house, and grooved tracing pictures were given to school children. A float toured the streets, and the MGM caravan headed by "Mary, the Tarzan Rhino" was parked in front of theatre, while an old couple dressed in rube outfits provided comedy for the onlookers.

Work For a Quigley Award!

Personal Endorsement Used by Andy Anderson

Our good friend Andy Anderson is back in harness at the Empress in Owensboro, Ky., from where he sends us samples of his ads on recent pictures. For "Little Miss Marker" Andy used the personal endorsement gag in his ad, stating that the picture was "so good, we'll guarantee it."

On "20 Million Sweethearts" Andy's newspaper ads all read "Thank you, Owensboro, for your attendance and hearty approval of this swell picture."

Work For a Quigley Award!

Stein Makes Profitable Tieups for Kid Shows

Reported to be a definite box office draw for his kid matinees at the Ritz, Newark, N. J., was Manager Louis Stein's jigsaw giveaways secured from a local jeweler who had had these in stock for some time and was glad to cooperate. Louis obtained the puzzles at a fraction of their cost by placing jeweler's ad on the cover of each box, distributed at each Saturday matinee.

With the same merchant, Stein also promoted a children's popularity contest, prizes amounting to over $100 in cash, photographer also being hooked in to take photos of contestants free of charge.

Work For a Quigley Award!

"13" Stage Setting Gets Feature Story

Tying in with the local Hearst paper for their campaign on "Operator 13," Shake Davidson, manager Paramount Theatre, Omaha, Neb., and Claud Morris, M-G-M exploiteer, secured a special feature writeup on the largest studio stage set ever built for a picture. Daily also carried art layout of Davies and Cooper six days in advance of opening, ran serialization, used car cards, car bumper strips and a large float (see picture) as further bally.

A special front was created with airbrush portraits of the stars in 40x60 display frames, and overhead hanging piece over box office. Code cards were distributed to all downtown business offices in the city and also given out to patrons.

Radio stations gave the picture three announcements daily with fifteen minute special broadcast in evening. Leading drug stores gave window displays for Max Factor products and tieup stills.

ANOTHER ORLOVE ANIMATION

To right is illustration of the finished animated lobby display created by Manager Louie Orlove, for "Moulin Rouge," at the Uptown, Milwaukee. Below are shown the bird's-eye, back and side views of the working plan, which is self-explanatory.



Showmen Score High On "Little Man" Dates

A flock of fine exploitation is reported from various sections of the country on "Little Man, What Now," Manager Bob Rosenthal, Strand, Albany, N. Y., with the help of district chief Charlie Smakowitz promoting a full page ad on children's clothing by the town's biggest store, the full page streamer being title of picture. Store also went for full window on Margaret Sullavan Cinema Shop styles. News distributors tied in by stuffing magazines and bannering delivery trucks. Book store hookups also clicked. Universal-ite Al Nathan cooperated.

In Des Moines, Iowa—

Manager Don Allen, Des Moines Theatre, featured his drive with a newspaper tiein on a "Honeymoon Week." Paper announced in advance and during run that all couples married during date would be guests of theatre and paper. Presentation of marriage certificate was ticket of admission.

For lobby showing, Don used giant pastel and air brush panel heads of star, and in outer lobby planted five shadow box displays. Against this background, stylishly gowned good-looker distributed heralds. Duke Hickey, Universal exploiteer, assisted.

Then In Milwaukee, Wis.—

Stan Meyer effected elaborate book and magazine tieups by tying in the public library for displays in all branches and on distribution of book marks. Liberty distributors stuffed magazines with color photos of Sullavan.

Three leading stores cooperated on Cinema Shop and celebrity fashions giving flash displays and running display ads on the tieup. Stan also mailed 500 postcards to a selected list, and his front was in keeping with his usually effective displays.

Work For a Quigley Award!

Four Weeks to Go On "Clown" Contest

Hundreds of campaigns on the Joe E. Brown "Circus Clown" $250 exploitation contest are reported to have already been received by the Warner home office. Theatremen all over the country are forwarding entries and the contest promises to turn up a raft of ace exploitation.

Midnight of Saturday, Sept. 1, is the closing date of the competition, at which time entries must be at the Warner office in New York, or in the mails, in order to be considered.

The awards are as follows:

First prize, $100. Second prize, $50, and third, $25. Fourth to seventh prizes, $10 each, and eighth to fourteenth prizes, $5 each.

The contest is wide open, subsequent runs and houses with limited budgets will receive the same break as the big spots. Managers are again advised that campaigns on "Circus Clown" will be also given consideration in the Quigley Award. Entries on this picture mailed to the Quigley Awards Committee will, after being judged, be forwarded to the Warner offices.

Work For a Quigley Award!

Lampe Uses Color Ads First Time Locally

Two color newspaper advertising is still unusual and where it has not as yet been used is that much more effective. This is indicated by Gus Lampe, who went for it in his display ads on "Stand Up and Cheer" at the Eckel, Syracuse, N. Y., reporting this as a first time for such theatre advertising.

Gus got a lot out of a Shirley Temple dress tieup, cooperating store getting behind it with window displays, newspaper advertising and fashion show where small girls modeled the desses. This was also plugged in the regular store broadcast.

Another fashion angle that clicked was a hookin with the same store on the Cinema Shop national gown designing contest. Local Kresge stores came in on a lucky number gag, giving carnations to those holding duplicate numbers displayed in lobby. Same store plugged records and fan magazine tieup including distribution of colored star photos.

ROUND TABLE BIRTHDAY GREETINGS

W. E. Adams
Paul Apple
R. W. Barrett
A. H. Cohn
E. D. Dorrell
Hudson Edwards
Steve M. Farrar
L. Stanley Felch
B. W. Feldman
Marty Finger
Joseph Forster
C. Hays Foster
Harold Friary
Allen E. Gardner
Wilbur B. Grant
Barney Gurnette
J. G. Haney
Sam L. Handler
W. F. Harris
John Heggie
Harry Hirsh
Harry Hofmann
W. A. Johannsen
George L. Jonas
Fred E. Johnson
Ben Jacobson
David Kaplan
Ed. P. Kennelly
Fred K. King
H. R. Kupper
Miss Jean La Rue
L. L. Levy
E. R. Logan
Emerson Long
J. J. McCarthy
Verne E. McIntyre
L. T. MacWatters
John J. Madden
James 3. Mason
George C. Messer
Martin Messinger
Frank S. Mickley
Edward E. O'Donnell
Frank J. Orlando
Mrs. Leonore Pierce
Arthur D. Rabe
Foreman Rogers
Nat Rothstein
Arthur L. Reuter
Francis Schlax
Gustav Schuman
William G. Serras
James Snyder
Bob Sprowl
L. 3. Sternberger
Arthur L. Stock
C. Ervine Stone
George V. Sweeney
Howard Sweet
Ken Taylor
Ralph L. Tully
Frank Vesley
Herman G. Weinberg
Barney Wiselman
Ralph C. Yale
Arthur R. Zinsmeister

WHAT MANAGERS NEGLECT TO DO

Prominent Showman Gives First Hand Observations and Various Ideas on Putting Over Pictures

by LIONEL H. KEENE
Loew's Southern Representative
Atlanta, Georgia

We read in MOTION PICTURE HERALD what the managers did to build their business—every issue contains such stories, with photographs of their exploitation activities, but you do not hear what they did NOT do to put a picture over. In my travels in this business over a period of years, in my capacity with the Loew Theatres, I have made it a point to detect what, not only Loew Theatres, but the opposition houses, did not do, of which you rarely hear. In some instances, it is merely my personal viewpoint, but in a great many others, it indicates the individual manager was not alive to an opportunity, did not give the matter sufficient intelligent thought, or decided because the attraction was not a top-notcher, it did not deserve the effort.

The manager sometimes forgets he has in his charge a very important investment that should regularly show the best possible returns, if not in profit then in minimum loss. It is true the expense of advertising his program to the public should be regulated by his knowledge of the possible box office value of the picture, as inconsistent as this appears in our business, but it does not necessarily apply that good exploitation is not possible without an expenditure.

When a "weak" sister is a manager's lot, naturally a strong program of selected short subjects is booked to build it up, in which case, they should be played up in his screen, lobby and newspaper advertising. If a good selection of short subjects is not available that particular week, or at all, perhaps the manager can arrange locally to build up interest in his show. Most times, in most towns, it is available, such as possibly local radio favorites; a fashion show tieup or a kiddie revue which newspapers and local merchants would go for in a big way.

In one town, a local radio station had a contest for the purpose of forming an accordion band, with which the theatre cooperated, the final selection of some twelve odd accordionists being presented on the stage for a full week without any expense to the theatre. The publicity thru the radio station, and local newspaper carried for several months, the theatre always receiving due mention.

Marquee Copy Important

The copy that is placed in a theatre's marquee is important. It is a sales point, and yet, how many times haven't I read a theatre's announcement that indicated the manager had been reminded it was necessary to have some marquee copy for change-day, and, one, two, three, jotted down so many words, just enough to fill the space, failing to give it the advertising thought it deserves. And, to further prove my statement, I've noticed marquee copy with misspelled words indicating no single employee, let alone the manager, had even given this department of his advertising further attention after the copy was once laid out.

The writer of this article is a well known figure in the field of the theatre, especially in the South where he has filled for many years the important post of Loew's Southern Representative. His experience in showbusiness is vast and varied, encompassing every branch of theatre operation from front to back. He knows whereof he speaks.



The different matters taken up on this page by Mr. Keene are to be followed by additional articles from his pen on other theatre phases. We look forward with anticipation to their receipt. —MIKE

The lobby treatment by the local artist deserves especial attention on the part of the manager. Some of the theatre lobbies would indicate he leaves it entirely to the lobby artist. For instance, I have in mind an outstanding attraction that was given the same lobby treatment as an ordinary picture. True, the picture was of sufficient importance to do good business even under the circumstances, but it brought out the fact the manager had not given this department of his theatre operation the attention it deserved.

The mere completion of a lobby for change-day by the artist should not satisfy a manager. First, as previously mentioned, he should get together with the artist and plan the general layout, create new ideas occasionally, rather than become stereotype in its execution. Sales points should be considered. Which mean more to your box office on a particular picture—stars, title, director, author, etc., etc.—and always the producer should be included in the copy.

The selection of black and white stills, 11 by 14 colored photographs, has often been left to the artist, and he does not always use salesmanship in his displays. Some of the best photographs have been given the newspapers, and stores in window tieups, so what's left, the artist uses in his lobby frames. And, mind you, today, we all know the public "shops" for its entertainment just as it does for everything else, as little as it may be buying. So if your lobbies are not good salesmen, the theatre loses a customer.

It has always been my thought that where a lobby artist is not good on portraits of stars, rather than display a lobby card of a star that the public has to study to determine whom it might be, it would be better to cut out the heads from the very attractive lithographs available to the manager on most pictures, and work them into your lobby poster. This is particularly applicable to a house that has two changes a week, and lots of lobby frames to fill.

The expense of lobby work too plays an important part in a manager's operation. The regular use of special built-up fronts which cost money, lose their value. In a survey of his requirements, a manager may find he is crowding his theatre with advertising. The regular use of cutout letters on lobby posters—the use of many forms of tinsel, tinfoil, velour paper now available—all cost, and when that expense gets beyond a certain figure, it is high time for the manager to use his ingenuity in deciding, together with the artist, in what way

(continued on page 59, column 2)

Yours—for Better Box Office Receipts

★ STAGE EQUIPMENT WITH A REPUTATION ★

Popularity—Earned or Spurned?

People have more money to spend for the theatre—and are spending it. What are YOU doing to earn your share of better business? Next to the picture, equipment is most important. This is a good time to put your house in order.

Peter Clark, Inc. offers a free consulting service to all managers and owners who are interested in the latest improvements in theatre equipment. Our ideas are based on a 29 year experience in originating and developing stage equipment. Our reputation from Coast to Coast speaks for itself.

CORRESPONDENCE INVITED

PETER CLARK, INC.
ESTABLISHED 1905
542 WEST 30th ST., NEW YORK

SOME OVERSEAS EXPLOITATION



King Haakon and Paramount

(Left) ALBERT DEANE forwards this shot of the Paramount display at a recent international film exhibition held in Oslo, Norway. King Haakon, of Norway, is seen before the Paramount trademark. Erling Eriksen, Norway manager, is credited with the appearance of His Majesty.

(Right) LESTER SUSSMAN, United Artists' manager in Puerto Rico, arranged the first "Hollywood Premiere" in the history of that country on the opening of "The Bowery" at the Fox Theatre, San Juan. Local cadets in full dress acted as guard of honor. Event was widely broadcast.

△ △ △



First Puerto Rican "Premiere"



Japanese Store Plugs Fox

(Left) MAURICE AHERN reports this example of picture cooperation between the Fox Tokyo office and the Matsuzakaya department store in that Japanese city. A number of attractions were featured in an elaborate display with "Devil Tiger" and "Hoopla" given special attention.

(Right) A. TACAZIADIS, operator of the Cinema Royal, Cairo, Egypt, literally gave "Flying Down to Rio" a flying send-off with a front featuring cutouts of the Butterfly Ballet and aeroplane displays upon which the title was lettered in English and Arabic. Rest of lobby was in keeping.

△ △ △



Cairo Front on "Rio"



Brazil Reporters Interview Mickey

(Left) ENRIQUE BAEZ, United Artists' manager in Brazil, pulled a smash stunt that netted much publicity by having members of the Rio de Janeiro press in to interview Mickey Mouse on the coming product. Mickey is telling 'em, backed up by Eddie Cantor who seems to be an interested onlooker.

(Right) RENE HUET, managing director of Warner - First National in Spain, arranged a bathing beauty revue in Barcelona, some time ago, which was described in these pages. Photo illustrates the proceedings held at a popular watering spot. Note the giant Warner banner above.

△ △ △



Barcelona Also Does It



First Australian Cinema Shop

(Left) BOB WHITE, Paramount exploiteer, in Sydney, Australia, is credited with planting the first Cinema Shop in that country at Allan and Stark's, leading Brisbane department store. Panel to right of display contains stills of stars in their coming attractions.

(Right) JULIUS FISHER, exploitation director, Fisher Theatres, in Singapore, recently visited headquarters and left this picture of the attractive front of the Capitol Theatre on "Feet First." Ship cutout above marquee evidently in honor of visiting naval delegation from British fleet.



Fishers Greet British Tars

COME ONE, COME ALL—YOU, TOO!

DAVID W. BAYNE
assists our good old friend and member Pete Egan up at the Palace Theatre in Calgary, Alberta, Can. Dave's a pretty hard worker, acting as usher, exploiteer and assistant to Pete. He's no stranger to our pages and under the able tutelage of Pete, we're willing to wager we'll be hearing great things of Bayne. Here's hoping.

▽

HERBERT MUELLER
joins the club in proper style from the Texas Theatre in Seguin, Tex. where he is the assistant manager. He sends for his club pin and promises to submit some "hot" campaigns soon. We'll be waiting for them, Herb, so don't disappoint us.

▽

LLOYD H. BRIDGHAM
manager of the Broadway Theatre in Dover, N. H., joins the Club after reading and taking advantage of our department for the past three years. Lloyd has worked his way up all right, having started as usher, assistant, operator and now is managing the Broadway. So since he has taken advantage of many of the stunts publicized on our pages, we are hopeful he will dig down into his bag of tricks and tell us a few.

▽

MATT SAUNDERS
is up in Bridgeport, Conn., where he manages the Poli Theatre. Matt comes from the same town as our good friend and active member, Morris Rosenthal. Nothing could suit us better than a little lively competition from these two contributors. What say, Matt? Want to start something in the pages? Morris can take and give it.

▽

JOE STEED
is the manager and proprietor of the Pratt City Theatre in Pratt City, Ala. Well, Joe, you are the first member from your city, so a lot of responsibility rests on your shoulders so far as keeping your town represented in our columns. Remember signing on the dotted line doesn't end your obligation to the Club: you've got to pass on a few of your recent stunts for the other boys.

▽

BARNEY WISELMAN
acts as assistant to one of our members, Sam Handler, at the Riviera Theatre in Brooklyn, N. Y. You're working for a great guy, Barney, and can probably learn all there is to learn from him. Glad to know you enjoyed the last get-together we had and are in favor of another. As soon as the Fall comes around, we'll be having one, so as the saying goes, it won't be long now. In the meantime, if you find yourself in our neighborhood, be sure to come in and say hello.

▽

I. GOLDSTEIN
manages the Strand in Perth Amboy, N. J., and we have slews of members over there. Listen, Goldstein, you're not so far from Club headquarters that you can't come over and pay us a visit some time, are you? If you come up to the reputation of our other Jerseyite members, you'll be an active and valuable one, so here's hoping.

WHAT MANAGERS NEGLECT TO DO

(*Continued from page 57*)

they can have just as effective a lobby at a lesser cost.

Some of the theatre's newspaper ads would indicate the manager does not give their makeup enough thought. Sometimes it would appear just because the manager has so many inches he has been in the habit of using certain days, he uses that amount of space, not necessarily to good advantage. Sometimes a smaller ad would be more effective. Sometimes a picture does not merit the space ordinarily used, particularly if it is a good sized ad, and I refer more particularly to that period of the week when the manager has been able to determine the box office value of his current picture. I do not mean by this a manager should let down altogether on advertising a picture, but certainly if your next picture looks like box office, I'd rather conserve my funds and spend the savings the following week. On the other hand, I find some houses, when they get to the last two days of the picture, their newspaper announcements are almost negligible.

Then there is the manager who will make up his ads for a whole week in advance, which I think is a mistake. It prohibits local color that makes the difference between a good and stereotyped ad. The audience reaction, as well as the newspaper critic's reviews, may give you a thought that you would want to incorporate in your ad—or may even suggest a different type of ad than you planned.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

HOWARD BERG
hails from Dayton, Ohio and is the manager of the Ohio Theatre there. Howard comes by his theatrical heritage honestly, because he tells us his father was connected with some of the greatest theatrical enterprises here and abroad. Howard just this past year put "flesh" into his house and reports that things are going very well indeed. Let's hear from you frequently, Berg, we think you'll make a very active member.

▽

R. W. O'DONOHOE
joins the Club from down Fort Worth, Texas, way, where he manages the Majestic Theatre for the Interstate Circuit. If you've been following our pages, and doubtless you have, you are fully aware of the number of boys in your chain who are active contributors. That ought to be some sort of an incentive to you to get aboard the bandwagon and kick in with some campaigns.

▽

DON WILLIAMS
manages the Colonial Theatre in Brooklyn, N. Y., and he's had quite a career. He started as organist at the Palace in Wichita, Kan., later transferred to the same position at the Japanese Gardens in New York City, and then over to Brooklyn as assistant to our good friend Bill Brown at the Marboro Theatre. Promotions came again when he became assistant to Irwin Gold at the Walker and then the managership of the Cross Bay, to be shifted to his present spot.

▽

WILLIAM "LINDY" KASSUL
manages the Valley Theatre in Spring Valley, Ill., and is a youngster who shows his perspicacity by joining the Club and taking advantage of the legion of successfully recorded exploitation stunts duly recorded in our pages. We have no other representation from Spring Valley, Lindy, so it devolves upon you to let your brother members have the news from your city.

▽

HOWARD JAUDON
certainly needs no introduction in our pages, having contributed for some time, but he's got to have his welcome, too. Howard is manager of the Tampa Theatre in Tampa, Fla., Jack Hodges' old spot, and is doing some smart stuff down there, too. We had the pleasure of meeting Howard when he was up in New York a few years ago and hope to see him again. Incidentally, we haven't heard from you in a few weeks. You're not doing right by Nell, are you?

▽

J. M. WIEST
one of the most active of active showmen, has got to take his bow, like Shirley, in our pages. He's well known to all of us, but through these portals pass the best showmen in the business, so welcome, Jimmy. Wiest manages the Regal Theatre in Hartford, Conn., for Warners and, if we recall, was very much in evidence at the get-together staged up his way back a few months. We'll look forward to another, Jimmy, but don't wait till then to give us the low-down on what you're doing.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 234.—(A) What is the area, in fractions of an inch, of one square millimeter? (B) What is meant by the "mil-foot standard of resistance"? (C) How would you calculate the resistance of an electric arc, voltage and amperage being known? (D) Suppose you have 110-volt current, a 60-volt arc, and four 45-ampere, 220-volt fixed resistance available. You want 60 amperes of current. How nearly could you arrange to get it, and how would you hook the resistances up? (The rheostats are regulation 220-volt resistances made for projection work.) (E) Just what inspection do you make of your wires inside the lamphouses, and how often? What condition do they have to be in to receive your O.K.?

Answer to Question No. 228

Bluebook School Question No. 228 was: (A) Just what is a candle meter? (B) Quote the law relating to light intensity at different distances from an open light source and explain its operation. (C) Upon what is the law based? (D) How can we easily prove the law?

The following made good: C. Rau and S. Evans; G. E. Doe; D. Danielson; R. DeTotto; T. Van Vaulkenburg; W. Lemke; R. J. Arntson; A. F. Sprafke; J. Wentworth; D. Ferguson; C. Oldham; J. R. Walker; L. O'Melia; L. Cimikoski; J. Richmond; G. Thompson; D. Habor and D. Breaston; F. H., S. and P. Dalbey; L. R. Doty; B. R. Walker; L. Klar and F. H. Klar; G. R. Squires; G. Mason; M. and J. DeVoy; O. Allbright; L. Thomas and D. D. Davis; C. Umphrey; D. Howard and J. Jurts; P. and L. Felt; B. S. Howard; L. R. O'Leary; T. Turk; K. Y. Spencer and D. L. Lode; D. L. Sinklow; B. H. Thaller and S. Spooner; G. L. Hutchinson; D. U. Granger; A. L. Dodson and F. L. Benton; T. T. Davidson and R. G. Crews; G. Harrison and F. Halor; O. L. Daris and F. Simms; P. Itt; L. B. and D. H. Palmer; L. U. Genesen and B. True; K. L. Knight and M. Henderson; T. T. Golley; R. D. Oberleigh and J. Lansing; R. and K. Wells; L. N. Haynes and A. Richardson; L. M. and C. B. Traxler; J. Gensen; U. L. Danielson; B. Doe; N. L. Tomlinson and G. Lathrope; L. Grant and R. Geddings; I. H. Lifton and B. L. White; L. B. and D. H. Palmer; M. F. Fallon; D. Lally and F. Ferguson; M. L. Spooner; F. I. Lirral; F. L. Savlor and G. N. Guidotti; H. Hughes and T. E. Mantol; G. L. Bancroft and L. T. Jones; E. L. Arnold; D. L. Patterson; P. O. Brent, J. Collins and C. Martin.

Darned good list for the hot weather slack spell. I'm really proud of you! There were more than 400 correct answers to Section A, though some were more complete than others. Our friends Rau and Evans say, "A candle meter is the measure of illumination supplied by a 'standard' candle at a distance of one meter." Definition of a standard candle will be found on page 45, volume 1, of your Bluebook.

Rau and Evans also say, "The law is: 'light intensity decreases inversely as the square of the distance from its source,' which means that if the light received by a given area from an open light source be 10 candle-power at a distance of one foot, then the light received by the same area at a distance of two feet would be only one-quarter as much, or 2.25 candle-power."

Danielson quotes the law correctly and adds, "This means that light two units away from the light source would have only one-quarter the power or brilliancy it would have if only one unit away, and that at three units distance the illumination would be only one-ninth of that at one unit."

Arntson replies thus: "Light varies inversely as the square of the distance from its source. Light leaving an open source will radiate in every direction, continuing so to do until intercepted by some opaque object. [Not quite correct there. There are translucent objects, transparent objects, etc. —F. H. R.] The distribution of light at different distances might be explained or illustrated as follows: If we have a tank one foot in area filled with water to a depth of one foot, and this water be transferred to a well having four square feet area, we would find the water to be very shallow. There would be 1,728 cubic inches in the one-foot well. In the four-foot square one there would be 27,648 cubic inches, therefore it would take sixteen times as much water to fill the larger area well. It is the same with light and surface area."

Quite an ingenious illustration.

(C) T. Van Vaulkenburg says, "The law in question has its base in the fact that from each point of an open light source rays go forward in all directions 'in sight' of it. These rays therefore are all diverging and since light travels in straight lines, it follows that their power of illumination, viewed as a whole, diminishes as distance from the source is increased."

Personally I am unable to imagine a more lucid, explanatory answer than this, though G. E. Doe also puts it very well. He says, "The law is based in the fact that (1) light rays travel in absolutely straight lines when traversing a perfectly transparent medium of equal density throughout, which subject does not of course exist, but is imagined for the purposes of the law. (2) Rays leaving an open source spread out or diverge, which action is always the same regardless of the character of the light source. The divergence is, under the imaginary condition above described, always exactly the same, therefore with each added unit of increased distance from the source the rays have diverged further, hence their power of illumination per unit of area is less."

(D) J. R. Walker says, "To prove the law, place an incandescent bulb in a tin pan in one side of which a hole has been drilled with the smallest drill obtainable—a jeweler's drill by preference. [A hole one-sixteenth of an inch in diameter will serve if no smaller drill be available—F. H. R.] At a distance of nine feet from a white wall project the beam from this hole and interrupt it at a distance of exactly 2.25 feet from the can, using a cardboard for the purpose. Since the point of interruption is exactly one-fourth of the distance from can to wall, it will be discovered that the area of the illuminated area on the wall will be 16 times as great as the illuminated area upon the cardboard. This in the very nature of things proves that there would be 16 times as much light incident upon one square inch of the cardboard illuminated area as upon one quare inch of the wall area located four times as far away from the source as is the cardboard."

By way of explanation, may I once again say that I rewrite almost all answers.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May	1	70
Green Eyes	Charles Starrett-Shirley Grey	June	15	67
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks - Wm. Bakewell	Feb.	5	65 Mar. 24
Stolen Sweets	Sally Blane-Charles Starrett	Mar.	15	75

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond the Law	Tim McCoy-Shirley Grey	July	20	58
Black Moon	Jack Holt-Fay Wray	June	15	69 July 7
Blind Date	Ann Sothern - Paul Kelly - Neil Hamilton	July	20	75
(See "In the Cutting Room," June 16.)				
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr.	20	58
Defense Rests, The	Jack Holt-Jean Arthur	July	15	70
(See "In the Cutting Room," June 16.)				
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar.	17	62 Apr. 12
Hell Bent for Love	Tim McCoy-Lilian Bond	May	20	58
Hell Cat, The	Robt. Armstrong-Ann Sothern	June	16	69 July 14
It Happened One Night	Clark Gable-Claudette Colbert	Feb.	23	105 Mar. 3
Lady Is Willing, The	Leslie Howard-Binnie Barnes	July	30	76 Feb. 10
Line-Up, The	William Gargan-Marian Nixon	Mar.	17	65 May 5
Man Trailer, The	Buck Jones-Cecilia Parker	Mar.	24	58 June 2
Man's Game, A	Tim McCoy-Evalyn Knapp	June	21	58
Most Precious Thing in Life	Jean Arthur - Donald Cook - Richard Cromwell	June	5	70 June 23
Name the Woman	Richard Cromwell-Arline Judge	July	25	63
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston	Apr.	20	78 Mar. 10
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar.	31	64 May 26
Party's Over, The	Stuart Erwin-Ann Sothern	May	15	65 May 19
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr.	15	70 Apr. 14
Social Register	Colleen Moore-Alexander Kirkland	Mar.	10	74
Speed Wings	Tim McCoy-Evalyn Knapp	Feb.	5	60 Apr. 7
Twentieth Century	John Barrymore - C. Lombard - Walter Connolly	May	11	91 Apr. 21
Voice in the Night	Tim McCoy-Billie Seward	Apr.	6	59
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr.	10	74 Apr. 21
Whom the Gods Destroy	Walter Connolly-Robert Young-Doris Kenyon	July	14	71 July 21

Coming Attractions

Among the Missing	Richard Cromwell-Billie Seward	Aug.	15
(See "In the Cutting Room," July 21.)			
Broadway Bill	Warner Baxter-Myrna Loy		
(See "In the Cutting Room," July 14.)			
Captain Hates the Sea, The	Fred Keating - Wynne Gibson - Victor McLaglen-John Gilbert		
(See "In the Cutting Room," July 7.)			
Girl Friend, The	Lupe Velez-Jack Haley		
Girl in Danger	Ralph Bellamy-Shirley Grey	Aug.	15
I'll Fix It	Jack Holt		
I'll Love You Always			
One Night of Love	Grace Moore-Tullio Carminetl		June 30
Orchids and Onions	Carole Lombard		
Song You Gave Me, The	Bebe Daniels-Victor Varconi		84 Oct. 21,'33
Sure Fire	Gene Raymond-Ann Sothern		
That's Gratitude	Frank Craven		
White Lies			
Wolves of Catclaw	Tim McCoy		

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Tima Minutes	Reviewed
Beast of Borneo	John Preston - May Stuart - Borneo Joe	Apr.	14	70
Blue Light	Leni Riefenstahl	Aug.	1	90
Girl in the Case	Jimmy Savo - Eddie Lembert - Dorothy Darling	Mar.	15	60
Hollywood, City of Dreams	Jose Bohr	Mar.	30	68
Romance in Budapest	Franciska Gaal	Apr.	18	93 May 19
Shema of a Nation	Gustaf Diessl	Apr.	10	75 May 5
Tell-Tale Heart	Norman Dryden - John Kelt - Yolanda Terrell	June	5	55 June 30

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Men	War Film	Apr.	1	84 May 27,'33
Road to Ruin	Helen Foster-Paul Page	May	15	58 Feb. 24

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circus Clown, The	Joe E. Brown	June	30	63 May 19
Dark Hazard	Edward G. Robinson	Feb.	3	72 Nov. 25,'33
Fashions of 1934	William Powell-Bette Davis	Feb.	17	78 Jan. 13
Fog Over Frisco	Donald Wood-Bette Davis-Lyle Talbot-Margaret Lindsey	June	2	68 June 16
Journal of a Crime	Ruth Chatterton	Mar.	10	65 May 5
Mandalay	Kay Francis-Ricardo Cortez	Feb.	10	65 Feb. 24
Man With Two Faces, The	Edward G. Robinson - Mary Astor-Ricardo Cortez	Aug.	4	72 June 2
Merry Frinks, The	Aline MacMahon	May	26	67 July 7
Midnight Alibi	Richard Barthelmess - Ann Dvorak - Helen Lowell	July	14	59 May 26
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr.	7	62 July 21
Return of the Terror	Lyle Talbot-Mary Astor	July	7	65 June 2
Side Streets	Aline MacMahon - Paul Kelly-Ann Dvorak	July	14	63
(See "A Woman in Her Thirties," "In the Cutting Room," Mar. 17.)				
Twenty Million Sweethearts	Dick Powell - Ginger Rogers - Pat O'Brien	May	28	89 Mar. 24
(Reviewed under the title "Rhythm in the Air.")				
Very Honorable Guy, A	Joe E. Brown-Alice White	May	5	62 Mar. 24
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar.	31	84 Feb. 17

Coming Attractions

Big-Hearted Herbert	Guy Kibbee-Aline MacMahon-Patricia Ellis-Phillip Reed		
British Agent	Leslie Howard-Kay Francis	Sept.	15
(See "In the Cutting Room," June 23.)			
Dragon Murder Case, The	Warren William-Lyle Talbot-Margaret Lindsay	Aug.	25
(See "In the Cutting Room," June 23.)			
I Sell Anything	Pat O'Brien-Ann Dvorak-Claire Dodd		
Kansas City Princess	Joan Blondell - Glenda Farrell-Robert Armstrong	Aug.	18
(See "In the Cutting Room," June 30.)			
Six Day Bike Rider	Joe E. Brown-Maxine Doyle		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Men Are Enemies	Hugh Williams - Helen Twelvetrees	Apr.	20	79 Apr. 7
Baby Take a Bow	James Dunn - Claire Trevor - Shirley Temple	June	22	73 June 16
Bottoms Up	"Pat" Paterson-Spencer Tracy-John Boles	Mar.	30	84 Mar. 10
Call It Luck	"Pat" Paterson-Charles Starrett	June	1	64 June 2
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb.	2	82 Feb. 3
Cats-Paw, The	Harold Lloyd-Una Merkel	Aug.	7	100
(See "In the Cutting Room," May 12.)				
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May	18	76 May 12
Charlie Chan's Courage	Warner Oland-Drue Leyton	July	6	71
(See "In the Cutting Room," May 26.)				
Coming Out Party	Frances Dee-Gene Raymond	Mar.	9	79 Jan. 27
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar.	23	84 Apr. 14
David Harum	Will Rogers-Evelyn Venable	Mar.	2	83 Mar. 3
Devil Tiger	Kane Richmond-Marion Burns	Feb.	16	60 Feb. 17
Ever Since Eve	George O'Brien-Mary Brian	Feb.	9	72 Apr. 7
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar.	16	78 Mar. 17
Grand Canary	Warner Baxter-Madge Evans	July	27	74 June 23
Handy Andy	Will Rogers-Peggy Wood	July	27	81 May 5
Heart Song	Lilian Harvey-Charles Boyer	Apr.	27	81 Aug. 12,'33
Hold That Girl	James Dunn-Claire Trevor	Feb.	18	65 Mar. 31
I Believed in You	Victor Jory - John Boles - Rosemary Ames	Feb.	23	68 Feb. 17
Murder in Trinidad	Heather Angel - Victor Jory - Nigel Bruce	Apr.	6	74 May 26
Now I'll Tell	Spencer Tracy-Alice Feye-Helen Twelvetrees	May	11	87 Apr. 28
She Was a Lady	Helen Twelvetrees - Donald Woods - Ralph Morgan	July	20	67
(See "In the Cutting Room," June 30.)				
She Learned About Sailors	Lew Ayres-Alice Faye	June	29	76 June 23
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May	25	73 Apr. 28
Stand Up and Cheer	(All Star Musical)	May	4	80 Apr. 28
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May	4	81 June 18
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar.	23	65 July 21
Wild Gold	John Boles - Claire Trevor	June	8	77 May 26

Coming Attractions

Caravan	Charles Boyer - Loretta Young - Jean Parker-Phillips Holmes	Sept.	28
(See "In the Cutting Room," June 30.)			
Charlie Chan in London	Warner Oland - Drue Leyton	Sept.	14
Judge Priest	Will Rogers	Oct.	5
Lottery Lover	"Pat" Paterson - Lew Ayres		
Lovetime	"Pat" Paterson-Lew Ayres	Sept.	21
(See "Serenade," "In the Cutting Room," July 28.)			
Marie Galante	Spencer Tracy-Ketti Gallian	Oct.	26
Music in the Air	Gloria Swanson - John Boles - Douglass Montgomery		
Pursued	Rosemary Ames - Victor Jory - Russell Hardie	Aug.	24
(See "In the Cutting Room," July 21.)			
Servants' Entrance	Janet Gaynor-Lew Ayres	Sept.	7 (T.) 84 July 28
State vs. Elinor Norton	Claire Trevor-Norman Foster-Hugh Williams - Gilbert Roland		
365 Nights in Hollywood	Alice Faye-James Dunn		

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Sally	Cicely Courtneidge		72	Mar. 3
(Reviewed under the title "Aunt Sally.")				
Arson Ring, The	Leslie Banks		68	
Channel Crossing	Constence Cummings - Matheson Lang	June	1	64 Apr. 7
Dick Turpin	Victor McLaglen	June	15	72
Evergreen	Jessie Matthews-Sonnie Hale			June 23
Friday the 13th	Jessie Matthews	May	1	73 May 26
Ghoul, The	Boris Karloff	Feb.	15	75 Oct. 28,'33
Just Smith	Tom Walls		69	May 5
Murder Party, The	Leslie Banks		62	Mar. 10
(Reviewed under the title "The Night of the Party.")				
Orders is Orders	Charlotte Greenwood - James Gleason	Apr.	15	61 Aug. 19,'33
Prince of Wales, The			57	
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8,'33
Strike!	Leslie Banks-Carol Goodner		63	
Waltz Time	Evelyn Laye	Mar.	1	76 Aug. 12,'33
What? A Boy!	Edward Everett Horton - Leslie Hensen		80	Sept. 30,'33
(Reviewed under the title "It's a Boy.")				
Wings Over Everest				June 18
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton	May	28	70 June 9

GOLDSMITH PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Hang	All-Star Cast	June	15	
I Hate Women	Wallace Ford-June Clyde	Apr.	15	72 Apr. 14
Woman Unefraid	Lucille Gleason - Richard "Skeets" Gallagher	Feb.	15	68

(THE RELEASE CHART--CONT'D)

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cross Streets	John Mack Brown Claire Windsor-Anita Louise - Kenneth Thomson	Jan. 22	67	
Fifteen Wives	Conway Tearle-Noel Francis	June 1	68	
(See "House of Strangers," "In the Cutting Room," June 2.)				
Fugitive Road	Eric Von Stroheim - Leslie Fenton - Wera Engels	July 1	66	
In Love With Life	Dnslow Stevens-Lila Lee-Dickie Moore	Apr. 1	68	May 19
Twin Husbands	John Miljan - Shirley Grey - Monroe Dwsley	Feb. 25	62	June 9

Coming Attractions

One in a Million	Dorothy Wilson - Charles Starrett			

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer	June 1	68	May 19
When Strangers Meet	Richard Cromwell-Arline Judge	July 20	74	

Coming Attractions

No Ransom	Lelia Hyams-Phillips Holmes	Oct. 28	70	July 21
Once to Every Bachelor	Marian Nixon-Neil Hamilton	Dec. 14	72	May 19
School for Girls	Sidney Fox-Paul Kelly	Mar. 22,'35		
Take the Stand	Jack LaRue-Thelma Todd	Sept. 7	78	
Two Heads on a Pillow	Neil Hamilton-Miriam Jordan	Feb. 1,'35		
Without Children		May 10,'35		

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Morning After, The	Ben Lyon-Sally Eilers	Jan. 7	63	Oct. 28,'33
(Reviewed under the title, "I Spy.")				
Unknown Blonde	Edward Arnold - John Miljan-Barbara Barondess - Dorothy Revier	Apr. 23	67	May 5
You Made Me Love You	Thelma Todd-Stanley Lupino	May 29	69	Oct. 14,'33

Coming Attractions

Scarlet Letter, The	Colleen Moore-Hardie Albright-Henry B. Walthall		*70	July 14
She Had to Choose	Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey			
(See "In the Cutting Room," July 14.)				

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lost Jungle, The	Clyde Beatty	June 13	68	

Coming Attractions

Crimson Romance	Ben Lyon-Sari Maritza			
Young and Beautiful	William Haines-Judith Allen			

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe-Ruth Hall	Apr. 15	68	
Fighting Rookie, The	Jack LaRue-Ada Ince	May 15	68	
Dil Raider, The	Buster Crabbe-Gloria Shea	July 15	65	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cat and the Fiddle, The	Jeanette MacDonald - Ramon Novarro	Feb. 18	78	Feb. 24
Girl from Missouri, The	Jean Harlow-Franchot Tone	Aug. 3	*70	July 21
Hollywood Party	(All Star Musical)	June 1	70	June 2
Laughing Boy	Ramon Novarro-Lupe Velez	Apr. 13	79	June 30
Lazy River	Jean Parker-Robert Young	Mar. 16	77	Mar. 10
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May 4	95	Apr. 28
Men In White	Clark Gable-Myrna Loy	Apr. 6	75	Feb. 17
Murder In the Private Car	Charles Ruggles-Una Merkel	June 29	65	June 30
Mystery of Mr. X	Robert Montgomery - Elizabeth Allan	Feb. 23	91	Mar. 3
Operator Thirteen	Marion Davies-Gary Cooper	June 15	86	June 16
Paris Interlude	Otto Kruger - Robert Young - Madge Evans - Una Merkel	July 27	73	July 14
Queen Christina	Greta Garbo-John Gilbert	Feb. 9	103	Dec. 30,'33
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 30	90	Mar. 31
Sadie McKee	Joan Crawford-Franchot Tone	May 11	95	May 12
Show-Off, The	Spencer Tracy-Madge Evans	Mar. 9	80	Mar. 3
Stamboul Quest	Myrna Loy-George Brent	July 13	90	July 14
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr. 20	116	Apr. 28
Thin Man, The	William Powell-Myrna Loy	May 25	91	May 19
This Side of Heaven	Lionel Barrymore-Fay Bainter	Feb. 2	78	Jan. 27
Viva Villa!	Wallace Beery-Fay Wray	Apr. 27	115	Apr. 7

Coming Attractions

Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March		*109	
Biography of a Bachelor	Robert Montgomery-Ann Harding			
Chained	Joan Crawford-Clark Gable	Aug. 31		
Death on the Diamond	Robert Young-Madge Evans			
Have a Heart	Jean Parker - James Dunn - Stuart Erwin - Una Merkel			
Hideout	Robert Montgomery - Maureen O'Sullivan	Aug. 24		
(See "In the Cutting Room," July 21.)				
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald			
Painted Veil, The	Greta Garbo-Herbert Marshall-George Brent			
Straight Is the Way	Franchot Tone - Karen Morley - May Robson-Gladys George	Aug. 10	*65	July 28
Student Tour	Charles Butterworth - Jimmy Durante			
(See "In the Cutting Room," June 23.)				
Treasure Island	Wallace Beery - Jackie Cooper-Lionel Barrymore-Otto Kruger	Aug. 17	*95	July 14
Untitled	Constance Bennett - Herbert Marshall - Hugh Williams			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars In Ermine	Lionel Atwill	Apr. 1	70	Feb. 24
Blue Steel	John Wayne	May 10	54	May 12
City Limits	Ray Walker-Sally Blane-Frank Craven	May 1	70	June 23
House of Mystery, The	Verna Hillie-Ed Lewry	June 1	61	
Loudspeaker, The	Ray Walker-Jacqueline Wells	May 30	67	May 12
Man from Utah, The	John Wayne	May 15	55	
Manhattan Love Song	Dixie Lee-Robt. Armstrong	May 1	73	Mar. 31
Money Means Nothing	Wallace Ford-Gloria Shea	June 15	70	May 19
Monte Carlo Nights	Mary Brian-John Darrow	May 20	62	
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keefe	Mar. 15	62	Mar. 31
Randy Rides Alone	John Wayne	June 15	54	June 23
Shock	Ralph Forbes-Gwenllian Gill	Aug. 1	66	July 28
Star Packer, The	John Wayne-Verna Hillie	July 30	54	
West of the Divide	John Wayne-Virginia B. Faire	Mar. 1	54	Jan. 20
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb. 15	68	Jan. 27

Coming Attractions

Girl of the Limberlost	Marian Marsh-Ralph Morgan			
(See "In the Cutting Room," July 14.)				
Happy Landing	Ray Walker-Jacqueline Wells	Sept. 1	63	
Healer, The				
Jane Eyre	Colin Clive - Virginia Bruce	Aug. 15	65	July 14
King Kelly of the U. S. A.	Guy Robertson-Irene Ware			
Moonstone, The	David Manners-Phyllis Barry	Aug. 20		
Reckless Romeos	Robt. Armstrong-Wm. Cagney			
Redhead	Bruce Cabot-Grace Bradley			
Successful Failure, A	Wm. Collier, Sr. - Lucille Gleason			
Tomorrow's Youth	Dickie Moore-Martha Sleeper-John Miljan-Gloria Shea	Sept. 15		
Wolf Hunters, The	John Wayne-Verna Hillie			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bolero	George Raft-Carole Lombard	Feb. 23	80	Feb. 17
Come On, Marines	Richard Arlen-Ida Lupino	Mar. 23	68	Mar. 10
Death Takes a Holiday	Fredric March - Evelyn Venable	Mar. 30	78	Jan. 20
(Reviewed under the title, "Strange Holiday")				
Double Door	Evelyn Venable-Kent Taylor	May 4	75	Apr. 28
Elmer and Elsie	Geo. Bancroft-Frances Fuller	July 27	*75	July 21
Good Dame	Sylvia Sidney-Fredric March	Feb. 18	72	Feb. 10
Great Flirtation, The	Elissa Landi-Adolphe Menjou-David Manners	June 15	71	June 9
Here Comes the Groom	Jack Haley-Patricia Ellis-Neil Hamilton-Isabel Jewell	June 22	64	June 16
Kiss and Make Up	Cary Grant-Genevieve Tobin	July 6	70	June 16
Ladies Should Listen	Cary Grant-Frances Drake	Aug. 3	60	July 14
Little Miss Marker	Adolphe Menjou-Dorothy Dell-Shirley Temple	June 1	80	May 5
Many Happy Returns	Guy Lombardo-Burns and Allen	June 8	60	May 12
Melody In Spring	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern	Apr. 20	76	Mar. 24
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Dakle	May 25	89	May 12
No More Women	Edmund Lowe-Victor McLaglen	Feb. 23	72	Feb. 17
Notorious Sophie Lang	Gertrude Michael - Paul Cavanagh	July 20	64	July 28
Old-Fashioned Way, The	W. C. Fields	July 13	71	July 14
Private Scandal	Mary Brian-Phillips Holmes	May 11	85	May 5
Search for Beauty	Larry ("Buster") Crabbe-Ida Lupino	Feb. 2	75	Jan. 20
She Made Her Bed	Sally Eilers-Richard Arlen	Mar. 9	78	Feb. 24
Shoot the Works	Jack Dakle-Ben Bernie-Dorothy Dell-Arline Judge	June 29	81	June 30
Six of a Kind	C. Ruggles - M. Boland - W. C. Fields - A. Skipworth - Burns and Allen	Feb. 9	65	Jan. 27
Thirty Day Princess	Sylvia Sidney-Cary Grant	May 18	80	May 5
Trumpet Blows, The	George Raft - Adolphe Menjou - Frances Drake	Apr. 13	72	Apr. 7
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr. 27	74	May 5
Wharf Angel	Victor McLaglen-Dorothy Dell-Preston Foster	Mar. 18	62½	Apr. 28
Witching Hour, The	Judith Allen-Tom Brown	Apr. 27	64	Apr. 28
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe	Apr. 8	70	Mar. 31

Coming Attractions

Belle of the Nineties	Mae West			
(See "It Ain't No Sin," "In the Cutting Room," May 12.)				
Cleopatra	Claudette Colbert - Henry Wilcoxon - Warren William		101	
Crime Without Passion	Claude Rains	Aug. 17		
Mrs. Wiggs of the Cabbage Patch	Pauline Lord - W. C. Fields - ZaSu Pitts - Kent Taylor Evelyn Venable			
(See "In the Cutting Room," July 14.)				
Now and Forever	Gary Cooper-Carole Lombard	Aug. 31	*83	
(See "In the Cutting Room," July 21.)				
Pursuit of Happiness, The	Francis Lederer - C. Ruggles - Mary Boland-Joan Bennett			
Scarlet Empress, The	Marlene Dietrich-John Lodge	Aug. 17	100	Apr. 28
She Loves Me Not	Bing Crosby-Miriam Hopkins	Aug. 10	85	July 14
Wagon Wheels	Randolph Scott-Gail Patrick			
You Belong to Me	Lee Tracy-Helen Mack	Aug. 24	65½	
(See "In the Cutting Room," July 28.)				

PINNACLE PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chloe	Olive Borden-Reed Howes	Apr. 1	64	
Hired Wife	Greta Nissen-Weldon Heyburn	Mar. 1	65	Mar. 24
Playthings of Desire	Linda Watkins-James Kirkwood	Mar. 15	58	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ferocious Pal, The	Kazan - Ruth Sullivan - Robert Manning	Feb. 2	55	
Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May 8	54	
Little Damezel	Anna Neagle-James Rennie	June 11	59	

Coming Attractions

Peck's Bad Boy	Jackie Cooper-Thomas Meighan-Dorothy Peterson-O. P. Heggie-Jackie Searl			
(See "In the Cutting Room," July 28.)				
Return of Chandu, The	Bela Lugosi - Maria Alba			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Bait	Pert Kelton-Stuart Erwin	July 27	*75	June 18
Cockeyed Cavaliers	Wheeler and Woolsey	June 29	72	June 18
Crime Doctor	Otto Kruger-Karen Morley	Apr. 27	74	Mar. 17
Down to Their Last Yacht	Sidney Blackmer - Sidney Fox	Aug. 3		
(See "In the Cutting Room," May 19.)				
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May 4	73	Apr. 7

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hips, Hips, Hooray!	Wheeler and Woolsey	Feb. 2	68	Jan. 27
Keep 'Em Rolling	Walter Huston-Frances Dee	Mar. 2	69½	Feb. 10
Let's Try Again	Diana Wynyard-Clive Brook	July 6	67	June 30
Life of Vergie Winters	Ann Harding-John Boles	June 22	82	June 23
Lost Patrol, The	McLaglen-Karloff	Feb. 16	75	Feb. 3
Man of Two Worlds	Francis Lederer-Elissa Landi	Feb. 9	96½	Jan. 20
Murder on the Blackboard	James Gleason-Edna May Oliver	June 15	71½	June 2
Of Human Bondage	Leslie Howard-Bette Davis	July 20	83	July 7
Sing and Like It	ZaSu Pitts - Pert Kelton - Edward Everett Horton	Apr. 20	72	Apr. 21
Spitfire	Katharine Hepburn	Mar. 30	88	Feb. 24
Stingaree	Irene Dunne-Richard Dix	May 25	76½	May 12
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	June 1	74½	May 5
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16	77	May 12
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr. 13	76	Apr. 21
We're Rich Again	Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe - Edna May Oliver	July 13	*75	June 23
Where Sinners Meet	Clive Brook-Diana Wynyard	May 18	72½	Apr. 28
Wild Cargo	Frank Buck	Apr. 6	96	Mar. 31

Coming Attractions

Adventure Girl	Joan Lowell	Aug. 17	76	
Age of Innocence, The (See "In the Cutting Room," June 30.)	Irene Dunne-John Boles			
Fountain, The (See "In the Cutting Room," June 23.)	Ann Harding - Brian Aherne - Paul Lukas			
Gay Divorce, The (See "In the Cutting Room," July 7.)	Fred Astaire-Ginger Rogers			
Green Mansions	Dolores Del Rio-Joel McCrea			
Hat, Coat, and Glove	Ricardo Cortez-Barbara Robbins	Aug. 27	64	July 21
His Greatest Gamble	Richard Dix-Dorothy Wilson	Aug. 10	70½	June 23
Richest Girl in the World, The	Miriam Hopkins-Joel McCrea-Fay Wray-Reginald Denny			
Their Big Moment	ZaSu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot	Aug. 17	70	July 28

SHOWMENS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Bengal	Harry Schenck	May 2	72	Apr. 28
Moth, The	Sally O'Neil-Paul Page	Jan. 15	63	
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15	68	

Coming Attractions

Golden Head				
Souls In Pawn				
Special Duty				
Unlimited				
Within the Rock	Lila Lee-Creighton Chaney			

STATE RIGHTS

Features

Title	Star	Dist-r.	Rel. Date	Running Time Minutes	Reviewed
Are We Civilized?	William Farnum	Raspin		70	June 23
Ariane	Elizabeth Bergner - Percy Marmont	Blue Ribbon Photoplays	Mar. 6	69	Apr. 7
Brides of Sulu	Adelina Moreno	Exploration Picts.		67	July 28
Death Parade, The	(War Film)	Henry Zapp		77	Feb. 3
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Picts	Jan. 15	80	Dec. 30,'33
Film Parade		General Picts.	Jan. 12	55	
Found Alive	Barbara Bedford	Ideal	Feb. 10	56	Feb. 24
Hell on Earth	All Star	Aeolian Picts.	Jan. 27	70	Feb. 10
Hitler's Reign of Terror		Jewel Prods.	Apr. 30	67	May 12
Le Gong (Dance of the Virgins)		Bennett Picts.		55	Jan. 20
No Funny Business	Gertrude Lawrence-Laurence Olivier	Ferrone Preds.	Mar. 7	60	
Sweden, Land of the Vikings		Associated Cinemas	Jan. 3	70	Jan. 13
Unknown Soldier Speaks, The		Lincoln Prods.		67	June 2
War's End		Capital		28	May 26
White Heat	Virginia Cherrill-Mona Maris-Hardie Albright	J. D. Trop...	July 15	62	June 30
Wine, Women and Song	Lilyan Tashman-Lew Cody	I. E. Chadwick		70	Dec. 23,'33
Woman Condemned	Claudia Dell	Marcy Picts.	Apr. 4	66	
World In Revolt, The		Mentone		69	June 16

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Be Bad	Loretta Young-Cary Grant	May 18	61	June 9
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young	July 20	83	May 19
Catherine the Great	Douglas Fairbanks, Jr.-Elizabeth Bergner	Apr. 13	93	Feb. 10
House of Rothschild, The	George Arliss	Apr. 6	86	Mar. 10
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Mar. 9	77	Feb. 3
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Mar. 2	88	Jan. 13
Palooka	Jimmy Durante-Stuart Erwin-Lupe Velez	Feb. 18	86	Jan. 27
Sorrell and Son	H. B. Warner	Apr. 20	85	Jan. 6

Coming Attractions

Affairs of Cellini, The (Reviewed under the title "The Firebrand")	Fredric March-Constance Bennett-Frank Morgan-Fay Wray	Aug. 24	79	Apr. 21	
Conge Raid	Paul Robeson - Nina Mae McKinney				
Count of Monte Cristo, The (See "In the Cutting Room," July 7.)	Robert Donat-Elissa Landi	Sept. 7			
Kid Millions	Eddie Cantor - Ann Sothern-Ethel Merman				
Last Gentleman, The	George Arliss	Oct. 5	72	May	12
Nell Gwyn	Anna Neagle-Cedric Hardwicke	Nov. 9	75	July	14
Our Daily Bread (See "In the Cutting Room," May 19.)	Karen Morley-Tom Keene	Aug. 10			
Private Life of Don Juan, The	Douglas Fairbanks, Sr.	Oct. 19			
Queen's Affair, The	Anna Neagle-Fernand Graavey	Sept. 28			
Scarlet Pimpernel, The (Tent.)	Leslie Howard-Merle Oberon				
Transatlantic Merry-Go-Round	Jack Benny - Gene Raymond - Nancy Carroll-Sydney Howard	Nov. 2			
We Live Again	Anna Sten-Fredric March	Sept. 21			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of a Gentleman	Paul Lukas - Leila Hyams - Patricia Ellis	May 14	66	May 12
All Quiet on the Western Front (Reissue)	Lew Ayres	Apr. 2	84	Apr. 26,'30
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May 7	65	May 26
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19	78	Mar. 3
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5	60	Apr. 7
Embarrassing Moments	Chester Morris-Marian Nixon	July 9	67	
Glamour	Constance Cummings - Paul Lukas	Apr. 9	74	Apr. 7
Half a Sinner	Joel McCrea-Sally Blane	Apr. 30	78½	Apr. 28
Honor of the Range	Key Maynard	Apr. 16	61	May 5
I Give My Love	Wynne Gibson-Paul Lukas	June 25	69	June 2
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12	67	Apr. 28
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr. 16	76	Apr. 14
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 26	68	Mar. 17
Let's Talk It Over	Chester Morris - Mae Clarke	June 11	69	June 23
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	June 4	98	May 26
Love Birds, The	Summerville-Pitts	Mar. 12	62	Apr. 21
Love Captive, The	Nils Asther-Gloria Stuart	May 21	61	June 18
One More River (See "In the Cutting Room," June 9)	Diana Wynyard - Colin Clive - Frank Lawton - Mary Astor - Reginald Denny	Aug. 6		
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb. 26	65	Jan. 6
Smoking Guns (Reviewed under the title "Doomed to Die.")	Ken Maynard-Gloria Shea	June 11	65	Apr. 21
Uncertain Lady	Genevieve Tobin-Edward Everett Horton	Apr. 23	65	June 30
Wheels of Destiny	Ken Maynard	Feb. 19	64	Apr. 14

Coming Attractions

Gift of Gab	Edmund Lowe - Gloria Stuart - Alice White-D. Montgomery	Sept. 3		
Human Side, The (See "In the Cutting Room," July 28.)	Adolphe Menjou-Doris Kenyon	Aug. 27		
Imitation of Life	Claudette Colbert			
Million Dollar Ransom (See "In the Cutting Room," July 28.)	Mary Carlisle - Edward Arnold-Phillips Holmes	Sept. 10		
Rocky Rhodes	Buck Jones-Sheila Terry			
Romance in the Rain	Roger Pryor - Heather Angel - Esther Ralston-Victor Moore	Aug. 13		
There's Always Tomorrow (T.) (See "In the Cutting Room," June 9)	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes	Sept. 17		
Wake Up and Dream	Russ Columbo - June Knight - Roger Pryor	Sept. 24		
What Women Dream	Binnie Barnes-Neil Hamilton-Paul Cavanagh			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As the Earth Turns	Jean Muir-Donald Woods	Apr. 14	73	Feb. 10
Dr. Monica	Kay Francis-Warren William	June 23	65	May 26
Friends of Mr. Sweeney (See "In the Cutting Room," May 5)	Charlie Ruggles-Ann Dvorak	July 28	68	
Gambling Lady	Barbara Stanwyck	Mar. 31	66	Mar. 10
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr. 7	86	Feb. 24
He Was Her Man	James Cagney-Joan Blondell	June 16	70	May 26
Heat Lightning	Aline MacMahon-Preston Foster-Ann Dvorak-Lyle Talbot	Mar. 3	63	Mar. 17
Here Comes the Navy	James Cagney - Pat O'Brien - Gloria Stuart	July 21	*80	July 7
I've Got Your Number	Joan Blondell-Pat O'Brien	Feb. 24	68	Feb. 10
Jimmy the Gent	James Cagney-Bette Davis	Mar. 17	67	Mar. 31
Key, The	Edna Best - William Powell - Colin Clive	June 9	71	May 28
Madame Du Barry	Dolores Del Rio-Victor Jory	July 14	79	
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods	May 12	64	May 19
Modern Hero, A	Richard Barthelmess	Apr. 21	71	Apr. 28
Personality Kid, The	Pat O'Brien-Glenda Farrell	July 7	68	June 9
Smarty	Joan Blondell-Warren William	May 19	64	May 28
Upper World	Warren William - Mary Astor-Ginger Rogers	Apr. 28	72	Apr. 7

Coming Attractions

Case of the Howling Dog, The (See "In the Cutting Room," July 21.)	Warren William-Mary Astor			
Dames (See "In the Cutting Room," July 7.)	Ruby Keeler - Dick Powell - Joan Blondell	Sept. 1		
Desirable	Jean Muir-George Brent			
Flirtation Walk (See "In the Cutting Room," June 30.)	Dick Powell-Ruby Keeler-Pat O'Brien			
Gentlemen Are Born	Franchot Tone-Jean Muir			
Happiness Ahead	Dick Powell-Josephine Hutchinson			
Housewife	George Brent-Bette Davis	Aug. 11	69	July 28
Lost Lady, A	Barbara Stanwyck			
Perfect Week-end, The	James Cagney			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adieu Les Beaux Jours	Brigitte Helm - Jean Gabin	Ufa	Apr. 21	100	May 19
Autumn Crocus	Ivor Novello-Fay Compton	Associated Talking Pictures			Apr. 14
Blossom Time	Richard Tauber	Wardour Films			July 28
Cities of the Desert		L. M. B. Films			May 26
End of the World, The	Victor Francen-Collette Darfeuil	Harold Auten	Apr. 12	54	Apr. 28
Great Defender, The	Matheson Lang	Wardour Films			July 21
How's Chances?	Tamara Dean-Harold French	Fox-British			June 30
Lash, The	Lyn Harding-John Mills	Radio			May 19
Lost in the Legion	Leslie Fuller	Wardour Films.			July 28
Passing Shadows	Edmund Gwenn-Barry Mackay	Fox			May 19
Pledge, The	Line Noro - Jean Galland	Protex	Mar. 13	96	Mar. 24
Princess Charming	Evelyn Laye	Gaumont-British.			July 21
Return of Bulldog Drummond	Ralph Richardson	British Int'l		67	June 16
Saint Anthony of Padua	Carlo Pinzauti	Integrity Film	Feb. 8	90	Feb. 17
Secret of the Loch, The	Seymour Hicks-Frederick Peisley.	Associated British Films.			June 16
Two Orphans, The	Yvette Guilbert - Rosine Derean - Renee Saint-Cyr	Blue Ribbon Photoplays	Feb. 6	92	Feb. 24

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Dec. 23,'33	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 rl.
The Queen of Hearts	June 25	7
Aladdin	Aug. 10	1 rl.
The Headless Horsemen	Sept. 14	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Elmer Steps Out (Walter Catlett)	Feb. 28	20
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby	June 15	2 rls.
Plumbing for Gold (Sidney and Murray)	June 29	2 rls.
Punch Drunks (Sidney and Murray)		2 rls.
Radio-dough	Feb. 5	2 rls.
Stable Mates (Sidney and Murray)	Apr. 6	2 rls.
When Do We Eat? (Sidney and Murray)	Mar. 19	2 rls.
Ten Baby Fingers	Jan. 26	2 rls.
KRAZY KAT KARTOONS		
Autograph Hunter	Jan. 5	1 rl.
Busy Bus	Apr. 20	1 rl.
Bowery Daze	Mar. 30	1 rl.
Cinder Alley	Mar. 9	1 rl.
Masquerade Party	May 11	1 rl.
Southern Exposure	Feb. 5	1 rl.
Tom Thumb	Feb. 16	1 rl.
LAUGHING WITH MEDBURY		
4—Among the Nordics	Feb. 20	1 rl.
5—In India	Apr. 20	1 rl.
6—In Ethiopia	June 15	1 rl.
7—In the Islands of the Pacific		1 rl.
8—Among the Latins		1 rl.
MARCH OF THE YEARS		
No. 5—	Jan. 24	1 rl.
No. 6—	Jan. 24	1 rl.
No. 7—	Feb. 24	1 rl.
No. 8—	Mar. 23	1 rl.
No. 9—	May 15	1 rl.
MICKEY McGUIRE COMEDIES		
4—Mickey's Minstrels	Jan. 11	18
5—Mickey's Rescue	Mar. 23	2 rls.
6—Mickey's Medicine Man	May 18	2 rls.
MINUTE MYSTERIES		
No. 5—The Missing Clue	Jan. 22	1 rl.
No. 6—Hidden Evidence	May 30	1 rl.
No. 7—One Way Out	June 15	1 rl.
No. 8—Simple Solution		1 rl.
No. 9—By Persons Unknown		1 rl.
No. 10—The Professor Gives a Lesson		1 rl.
MUSICALS		
No. 3—School for Romance (Lou Holtz)	Jan. 31	2 rls.
No. 4—Love Detective (Frank Albertson)	Feb. 28	2 rls.
No. 5—Women Haters	May 5	2 rls.
No. 6—Susie's Affair	June 1	2 rls.
No. 7—Tripping Through the Tropics		2 rls.
SCRAPPY CARTOONS		
Aw, Nurse	Mar. 9	7
Scrappy's Art Gallery	Jan. 12	1 rl.
Scrappy's Oog Show	May 18	1 rl.
Scrappy's Relay Race	July 7	1 rl.
Scrappy's Television	Jan. 29	1 rl.
Scrappy's Theme Song	June 15	1 rl.
Scrappy's Toy Shop	Apr. 13	1 rl.
SCREEN SNAPSHOTS		
No. 3	Jan. 18	1 rl.
No. 4	Feb. 7	1 rl.
No. 5	Feb. 18	1 rl.
No. 6	Mar. 16	1 rl.
No. 7	Apr. 24	1 rl.
No. 8	May 18	1 rl.
No. 9	June 8	1 rl.
WORLD OF SPORT		
Cyclomania	May 30	1 rl.
Oumb Champs	Apr. 20	1 rl.
Harnessed Lightning	May 17	1 rl.
Heigh-Ho the Fox	June 20	1 rl.
Winter Thrills	Feb. 4	1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)		
1. Veiled Dancer of Eleued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	28
Frankie and Johnny (Charles Laughton)	Oct. 1	8
Miro Unga	Aug. 15	9
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making (Frank Albertson)	Oct. 1	17
Sword of the Arab (Ouacan Rosalde)	Sept. 15	28
Yokel Oog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANOY CLYOE COMEDIES		
An Old Gypsy Custom	Jan. 12	18
Half Baked Relations	June 1	19
Hello Prosperity	Apr. 20	18
Super Snooper, The	Feb. 9	20
BABY BURLESKS		
Gimme My Quartsrback	Jan. 26	9
BATTLE FOR LIFE		
Born to Ole	Mar. 16	8
City of Wax	Feb. 9	9
Nature's Gangsters	June 15	7
Spotted Wings	June 8	7
BING CROSBY SPECIALS		
1—I Surrender Dear	Aug. 3	2 rls.
2—One Mere Chance	Aug. 24	2 rls.
3—Billboard Girl	Sept. 21	2 rls.
4—Dream House	Oct. 5	2 rls.
CORONET COMEDIES		
Hello, Sailor	Aug. 17	2 rls.
Hotel Anchovy	Apr. 13	18
Inventors, The	Feb. 2	20
North of Zero	Jan. 19	17
FROLICS OF YOUTH		
Managed Money	Feb. 23	20
Pardon My Pups	Jan. 26	19
MERMAID COMEDIES (Harry Langdon)		
No Sleep on the Deep	Apr. 6	21
Trimmed in Furs	Jan. 5	18
MUSICAL COMEDIES		
Bless You	Aug. 24	2 rls.
Elopement	June 29	2 rls.
Going Spanish	Mar. 2	21
ROMANTIC JOURNEYS		
Lost Race, The	Apr. 13	8
Mediterranean Blues	Feb. 23	9
Paradise of the Pacific	June 1	9
SONG HIT STORIES		
Doctor, The	Feb. 23	8
Traveling the Road (Alexander Gray)	Feb. 9	9
STAR COMEDY SPECIALS		
Allez Oop	May 25	21
Dog-Gone Babies	July 6	20
Expectant Father, The	Feb. 16	21
Gold Ghost, The	Mar. 16	21
TERRY-TOONS		
Black Sheep, The	Oct. 5	1 rl.
Busted Blossoms	Aug. 10	1 rl.
Holland Days	Jan. 12	8
Irish Sweepstakes	July 27	6
Jail Birds	Sept. 21	1 rl.
Joe's Lunchwagon	Apr. 8	8
Just a Clown	Apr. 20	8
King's Daughter, The	May 4	8
Last Straw, The	Feb. 23	8
Lion's Friend, The	May 18	8
Mad House, A	Mar. 23	6
Mice in Council	Aug. 24	1 rl.
My Lady's Garden	July 13	6
Owl and the Pussycat, The	Mar. 9	6
Pandora	June 1	6
Rip Van Winkle	Feb. 9	8
See the World	June 29	6
Slow But Sure	June 15	8
Three Bears, The	Jan. 26	8
Why Mules Leave Home	Sept. 7	1 rl.
TOM HOWARD COMEDIES		
Big Msow, The	Mar. 9	19
Good Scout, A	Apr. 27	18
Wrong Bottle, The	July 13	18
TREASURE CHEST		
Bosom Friends	Mar. 30	8
Hula Honeymoon	Mar. 2	7
Pagliacci	Apr. 6	11
Then Came the Yawn	Aug. 10	1 rl.

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Outdoing the Daredevils	Mar. 2	9
With the Navies of the World	Mar. 23	9
On Western Trails	Apr. 13	9
Chasing the Champions	May 18	9
MAGIC CARPET SERIES		
Flemish Folk	Jan. 5	9
Tunisian Travels	Jan. 19	9
Sentinels of the Sea	Jan. 26	9
Roaming the Netherlands	Feb. 9	9
Under Moroccan Skies	Feb. 16	9
A Journey in Flanders	Feb. 23	9
Fortunate Isles	Apr. 13	9
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
MOVIE TINTYPE SERIES		
The Extravagant Wife	Jan. 5	10
The Girl from the Country	Jan. 19	10
Emma's Dilemma	Feb. 2	10
Love's Old Sweet Song	Feb. 16	10
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)	(Variable)	
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Sammy Fain		7
Cliff Friend		9
Benny Davis		8
Gus Edwards		9
Stephen Foster		10
Fields and McHugh		9
Carrie Jacobs Bond		9
ORGANLOGUES		
Songs of the Hills		6
Sally		7
Night of Romance		7
Tongue Twisters		7
Ship of Dreams		7
Melody on Parade		7
Home Again		8
Tintypes		6
Oriental Phantasy		8
Organ Festival		9
Melody Tour		8
Organlogue-ing the Hits		8
Melodies of Love		8
Songs of the Range		6
Rhapsody in Black		1 rl.
Wine, Woman and Song		1 rl.
Elli Elli		1 rl.
PET SUPERSTITIONS		
Spilled Salt (Phyllis Barry-Geo. Lewis-J. Carrol Naish)		10
SPECIAL		
She Whoops to Conquer (ZaSu Pitts-Billy Bevan-Daphne Pollard)		2 rls.

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Mixed Nuts	Feb. 17	19
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
Next Week-End	Feb. 24	16
CHARLEY CHASE		
Another Wild Idea	June 18	19
Cracked Iceman	Jan. 27	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
IRVIN S. COBB		
Speaking of Relations		19
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Egypt, Kingdom of the Nile	May 19	10
Glimpses of Erin		1 rl.
Italy, Land of Inspiration	Feb. 24	9
Temple of Love, The		10
Tibet, Land of Isolation	Mar. 17	9
GOOFY MOVIES		
No. 2	Feb. 24	10
No. 3	Mar. 24	10
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
LAUREL & HARDY		
Going Bye-Bye		21
Oliver the Eighth	Jan. 13	28
Them Thar Hills		2 rls.
MGM CARTOONS (TECHNICOLOR)		
Discontented Canary		9
Happy Harmonies		1 rl.
MUSICAL COMEDIES		
Apples to You	Apr. 7	20
Benny from Panama	May 26	19
Duke for a Day, A	May 12	20
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19
MUSICAL REVUES		
Big Idea, The	May 12	20
Jail Birds of Paradise (Color)	Mar. 10	18
Gentlemen of Polish		2 rls.
What Price Jazz?		18
OODITIES		
Attention, Suckers!	June 9	10
Dartmouth Days		11
Flying Hunters	May 12	7
Little Feller	May 26	8
Nipups	Apr. 28	9
Old Shep	June 23	9
Pichianni Troupe		1 rl.
Pro Football		1 rl.
Roping Wild Bears	Feb. 10	9
Taking Care of Baby		9
Trick Golf	Mar. 24	8
Vital Victuals (Color)	Mar. 3	10
OUR GANG		
First Roundup, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	18
Honky-Donkey	June 2	17
Mike Fright		18
TOOD-KELLY		
Babes in the Goods	Feb. 10	19
I'll Be Suing You	June 23	19
Maid in Hollywood	May 19	20
Soup and Fish	Mar. 31	18
Three Chumps Ahead		2 rls.
WILLIE WHOPPER		
Cave Man		7
Davy Jones' Locker	Jan. 13	7
Hell's Fire (Color)	Feb. 17	7
Insultin' the Sultan	Apr. 14	8
Jungle Jitters		1 rl.
Rasslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
2. City of the Sun	Jan. 1	10
3. Love's Memorial	Feb. 1	10
4. Children of the Nile	Mar. 1	10
5. The Peacock Throne	Apr. 1	10
6. Jungle Bound	May 1	10
7. The Last Resort	June 1	10
8. Mother Ganges	July 1	10
9. The First Paradise	Aug. 1	10
10. Dravidian Glamor	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Life Guard	July 13	1 rl.
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Betty in Blunderland	Mar. 2	7
Dancing on the Moon	July 13	1 rl.
Hal Hal Hal	Mar. 2	7
Red Hot Mamma	Feb. 2	8
She Wronged Him Right	Jan. 5	7
There's Something About a Soldier	Aug. 17	1 rl.
COLOR CLASSICS		
Poor Cinderella	Aug. 3	
HEADLINERS		
All on Deck	Mar. 30	9
Broadway Knights (Yacht Club Boys)	Feb. 23	10
Cab Calloway's Hi-De-Ho	Aug. 3	1 rl.
Little Jack Little Revue (Little Jack Little and Orchestra - Gypsy Nina - Do Re Mi Trio	May 11	10
Mr. W's Little Game (Alexander Woollcott)	June 8	10
New Deal Rhythm (Buddy" Rogers	Apr. 13	8
Society Notes (Tent.)	Aug. 24	1 rl.
Station T.O.T.	Jan. 19	10
Underneath the Broadway Moon (Isham Jones and Orchestra-Eton Boys-Vera Van	June 29	11
HOLLYWOOD ON PARADE		
No. 6	Jan. 5	11
No. 7	Feb. 2	11
No. 8	Mar. 2	11
No. 9	Mar. 30	11
No. 10	Apr. 27	11
No. 11	May 25	11
No. 12	June 22	10
No. 13	July 20	11
PARAMOUNT PICTORIAL		
No. 7—Queer Fish—Liquid Air—Laany Ross	Jan. 26	10
No. 8—Sponging on Old Nassau — What Next, Ladies?—Seag Makers of the Nation, Gordon and Revel	Feb. 23	19
No. 9—Song Makers of the Nation, Lewis and Sherman — Winter—Meshie, Child of a Chimpanzee	Mar. 23	19
No. 10 — Here's How — A House for a Song—Song Makers of the Nation, Con Conrad	Apr. 20	18
No. 11—More or Less—The Eyes of Science — Song Makers of the Nation, Ralph Rainger	May 18	10
No. 12—Let's Make Up—Fairy of the Flowers—Song Makers of the Nation, Harold Arlen	June 15	18
No. 13—Songs of the Organ —The River and Me— Wings Over the North— Roy Smeck	July 13	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 1—	Aug. 17	1 rl.
PARAMOUNT VARIETIES		
Madhouse Movie, No. 1	Aug. 10	1 rl.
Superstition of the Black Cat	Aug. 24	1 rl.
POPEYE THE SAILOR		
Axe Me Another	Aug. 24	1 rl.
Can You Take It	Apr. 27	7
Let's You and Him Fight	Feb. 16	7
Man on the Flying Trapeze, The	Mar. 30	7
Shiver Me Timbers	July 27	1 rl.
Shoein' Hosses	June 1	7
Soek-a-Bye Baby	Jan. 19	7
Strong to the Finich	June 29	1 rl.
SCREEN SONGS		
Keeps Rainin' All the Time (Gertrude Nielsen	Jan. 12	10
Lazybones	Apr. 13	7
Let's All Sing Like the Birdies Sing (Borrah Minnevitch	Feb. 9	8
Love Thy Neighbor (Mary Small	July 20	1 rl.
She Reminds Me of You (Eton Boys	June 22	1 rl.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
This Little Pig Went to Market	May 25	7
Singin' Sam		
Tune Up and Sing	Mar. 9	7
Lanny Ross		
SCREEN SOUVENIRS		
No. 6	Jan. 12	10
No. 7	Feb. 9	10
No. 8	Mar. 9	10
No. 9	Apr. 6	10
No. 10	May 4	10
No. 11	June 1	10
No. 12	June 29	10
No. 13	July 27	10
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 7—Jumping Giants	Jan. 26	11
No. 8—Horsepower	Feb. 18	11
No. 9—Flying Bodies	Mar. 23	10
No. 10—Animal Antics	Apr. 13	10
No. 11—Marine Marvels	May 11	11
No. 12—Lucky Anglers	June 8	11
No. 13—Good Shape	July 8	11
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 1—Miles Per Hour	Aug. 3	1 rl.
No. 2—Springboard Champions	Aug. 31	1 rl.
TWO-REEL COMEDIES		
Circus Hoodoo	Feb. 16	21
Harry Langdon		
Gold Nuggets	Feb. 2	18
Walter Catlett		
Just an Echo	Jan. 19	20
Bing Crosby		
Making the Rounds	July 6	21
Pallette-Catlett		
New Dealers, The	Apr. 6	20
Pallette-Catlett		
News Hounds	June 1	20
Pallette-Catlett		
No More Bridge	Mar. 16	21
Leon Errol		
Oil's Well	May 4	22
Chic Sale		
Old Bugler, Tha	Jaa. 5	20
Chic Sale		
Petting Preferred	Apr. 27	19
Up and Dowa	Mar. 2	21
Franklyn Pangborn		

PRINCIPAL

Title	Rel. Date	Min.
Death Day		17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wenders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of tha Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty, the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 8,'33	7

RKO RADIO PICTURES

Title	Rel. Data	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2	9
Rassiin' Match, The	Jan. 5	11
BLONDE and RED HEAD SERIES		
Bridal Ball	Feb. 9	21
Rough Neeking	Apr. 27	20
Undia World, The	Juna 15	21
CHICK CHANDLER COMEDIES		
Unlucky Strike	Aug. 31	20½
CHARLIE CHAPLIN SERIES (Re-issues)		
The Immigrant	Jan. 19	21
One A.M.	Mar. 23	18
Behind the Screen	May 25	2 rls.
The Adventure	July 5	2 rls.
CLARK & McCULLOUGH SERIES		
Bedlam of Beards	Apr. 13	18
Hey Nanny, Nanny	Jan. 12	21
In the Devil Dog Heuse	Feb. 2	21
Love and Hisses	June 8	17½
Odor in the Court	Aug. 2	21½
CUBBY THE BEAR CARTOONS		
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	1 rl.
Good Knight	Feb. 23	7½
How's Crops	Mar. 23	7½
Mild Cargo	May 18	7½
Sinister Stuff	Jan. 28	6½
DUMBBELL LETTERS		
No. 1	June 22	4½
FDUR STAR COMEDIES		
Fuller Gush Man	Aug. 24	18
GRIBON-KENNEDY-STANTDN COMEDIES		
Cracked Shots	May 4	19½
Strictly Fresh Yeggs	Apr. 6	21½
Trailing Along	June 1	21
HEADLINER SERIES		
No. 3—On Approval	Jan. 5	17
No. 4—Autobuyography	Mar. 18	20
Na. 5—The Old Maid's Mistake	May 11	20
No. 6—Well Cured Ham	June 22	19
HEADLINER SERIES (1934-35)		
No. 1—Ferry-Go-Round	Dct. 5	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
In-Laws Are Out	June 29	19
Love on a Ladder	Mar. 2	18
Wrong Direction	May 18	21
MUSICALS		
Bubbling Over	Jan. 5	20
Ethel Waters		
Everybody Likes Music	Mar. 9	19½
Henry the Ape	Jan. 26	2 rls.
Bert Lahr		
Knife of the Party	Feb. 16	20
Lillian Miles		
No More West	Mar. 30	19
Bert Lahr		
Sea Sore	Apr. 20	2 rls.
MUSICOMEDIES SERIES (Ruth Etting)		
Derby Decade	July 12	22
Torch Tango	Feb. 23	21
PATHE NEWS Released twice a week		
PATHE REVIEW Released once a month		
SDGLDW'S "THE KING" CARTODNS		
Art for Art's Sake	May 11	8
Cactus King	June 8	1 rl.
Jest of Honor	Jan. 19	7
Jolly Good Felons	Feb. 18	7
Royal Good Time, A	Apr. 13	7
Sultan Pepper	Mar. 18	7
SPECIALS		
Century of Progress	June 15	22
Grand National Irish Sweepstake Rece, 1934	Apr. 2	10
La Cucaracha (Technicolor)		20½
Steffi Duna-Don Alvarado		
So This Is Harris	Jan. 19	29
TODDLE TALE CARTODNS		
Grandfather's Clock	June 29	9½
VAGABOND ADVENTURE SERIES		
Damascus	June 8	1 rl.
Gibraltar, Guardian of the Mediterranean	May 4	8
Holy Land	Feb. 16	10
Madeira, Land of Wine	Mar. 30	9
Moorish Spain	Jan. 12	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
1. Giant Land	Nov. 15,'33	7
2. Mickey Shanghaied	Jan. 15	7
3. Camping Out	Feb. 16	7
4. Playful Pluto	Mar. 18	7
5. Gulliver Mickey	May 19	9
6. Mickey's Steamroller	June 15	7
7. Orphans' Benefit		1 rl.
SILLY SYMPHONIES		
1. The Night Before Christmas	Dec. 15,'33	8
2. The China Shep	Jan. 15	8
3. Grasshopper and the Ant, The	Feb. 23	8
4. Funny Little Bunnies	Mar. 30	8
5. The Big Bad Wolf	Apr. 20	9
8. The Wise Little Hen	June 7	1 rl.
7. The Flying Mouse	July 12	1 rl.

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 4	Jan. 29	9
No. 5	Mar. 5	8
No. 6	Mar. 19	9
No. 7	Apr. 30	9
OSWALD CARTOONS		
Annie Moved Away	May 28	7
Candy House, The	Jan. 15	9
Chicken Reel	Jan. 1	8½
Chris Columbe, Jr.	July 23	1 rl.
County Fair	Feb. 5	7
Dizzie Dwarf	Aug. 6	1 rl.
Gingerbread Boy	Apr. 16	8
Goldilocks and the Three Bears	May 14	8
Happy Pilgrims	Aug. 20	1 rl.
Kings Up	Mar. 12	7
Toy Shoppe, The	Feb. 19	7
Wax Works, The	June 25	9
William Tell	July 9	6
Wolf, Wolf	Apr. 2	8
STRANGE AS IT SEEMS SERIES		
No. 36—Novelty	Jan. 22	11
No. 37—Novelty	Feb. 26	10
No. 38—Novelty	Apr. 23	9
No. 39—Novelty	May 21	10
STRANGER THAN FICTIDN SERIES		
No. 1—Novelty	Aug. 27	1 rl.
UNIVERSAL COMEDIES		
Beau Bashful	June 6	21
Herbert Corthell		
Born April First	Mar. 14	21
Sterling Holloway		
Broadway Varieties	Feb. 14	20
(Mentone No. 7)		
Ceiling Whacks	Mar. 28	20
Henry Armetta		
Ed Sullivan's Headliners	May 2	20
(Mentone No. 10)		
Fads and Fancies (Mentone No. 13)	Aug. 22	2 rls.
Financial Jitters	July 3	2 rls.
Eddie Nugent-Grady Sutton		
Full Coverage	Feb. 28	21
Henry Armetta		
Good Time Henry	May 3	20
Henry Armetta		
Heartburn	Apr. 11	20
Sterling Holloway		
Just We Two	Aug. 8	2 rls.
Hits of Today (Mentone No. 12)	Aug. 15	2 rls.
Mountain Music	Jan. 3	18
Louise Fazenda		
Paisie Waisie	Jan. 31	20
Henry Armetta		
Pest, The (Mentone No. 9)	Apr. 18	19
Picnic Perils	July 18	2 rls.
Sterling Holloway		
Pleasing Grandpa	June 20	20
Sterling Holloway		
Soup for Nuts (Mentone No. 11)	June 27	2 rls.
There Ain't No Justice	May 23	19
Corthell and Hurst		
Trifle Backward, A	Jan. 17	19½
Vince Barnett		
Vaudeville Days (Mentone No. 8)	Mar. 21	21
Vaudeville on Parade (Mentone No. 6)	Jan. 24	20
Where's Elmer?	Feb. 7	20
Vince Barnett		

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 8—How D'Ya Like That?	Jan. 13	18
George Givot-Chas. Judels		
No. 9—Nervous Hands	Feb. 3	21
Ben Blue		
No. 10—Pugs and Kisses	Mar. 10	21
Charles Judels		
No. 11—Mushrooms	Feb. 17	20
Harry Gribbon		
No. 12—Foiled Again	Mar. 24	20
Ben Blue		
No. 13—Very Close Veins	Apr. 14	20
Ben Blue		
No. 14—Corn on the Cop	Apr. 28	20
Harry Gribbon		
No. 15—I Scream	May 19	20
Gus Shy		
No. 16—Salted Seanuts	June 2	20
Chas. Judels-George Givot		
No. 17—The Prize Sap	June 23	20
Ben Blue		
No. 18—Art Trouble	June 23	20
Harry Gribbon		
No. 19—My Mummy's Arms	July 28	19
Harry Gribbon		
No. 20—Daredevil O'Dare	Aug. 11	19
Bon Blue		
BRDADWAY BREVITIES		
No. 13—A Little Girl with Big Ideas	Jan. 20	20
Molly Picon		
No. 14—Not Tonight, Josephine	Jan. 27	21
Frank McHugh-Kitty Kelly (Technicolor)		
No. 15—Picture Palace	Feb. 10	21
Hal LeRoy		
No. 16—Come to Dinner	Feb. 24	21
No. 17—Business is a Pleasure (Technicolor)	Mar. 3	17
No. 18—Look for the Silver Lining	Mar. 17	30
Dorothy Stone		
No. 19—Let's Play Post Office	Mar. 31	21
Jean Sargent		
No. 20—Story Conference	Apr. 7	20
Lillian Roth		
No. 21—Morocco Nights	Apr. 21	18
(Technicolor)		
No. 22—Private Lessons	May 5	22
Hal LeRoy		
No. 23—Masks and Memories	May 12	30
Lillian Roth		
No. 24—Murder in Your Eyes	May 26	20
No. 25—Service with a Smile	July 28	21
Leon Errol (Technicolor)		
No. 26—Darling Enemy	June 9	19
Gertrude Niesen		
No. 27—Who Is That Girl?	June 16	20
Bernice Claire-J. Harold Murray		
No. 28—King for a Day	June 30	19
Bill Robinson		
No. 29—The Song of Fame	July 7	19
Ruth Etting		
No. 30—The Winnah	July 21	20
Arthur and Florence Lake		
No. 31—The Mysterious Kiss	Aug. 4	19
Jeanne Aubert		
No. 32—The Policy Girl	Aug. 11	20
Mitzi Mayfair-Roscoe Ails		
LOONEY TUNES		
No. 4—Buddy the Gob	Jan. 13	7
No. 5—Buddy and Towser	Feb. 24	7
No. 6—Buddy's Garage	Apr. 14	7
No. 7—Buddy's Trolley Troubles	May 5	7
No. 8—Buddy of the Apes	May 26	7
No. 9—Buddy's Bareats	June 23	7
No. 10—Buddy the Woodsman		1 rl.
No. 11—Buddy's Circus		1 rl.
No. 12—Buddy the Detective		1 rl.
No. 13—Viva Buddy		1 rl.
MELODY MASTERS		
Jack Denny and Band	Jan. 20	10
Mills Blue Rhythm Band	Feb. 17	10
Vincent Lopez	Mar. 17	10
A Big City Fantasy	Apr. 14	9
Phil Spitalny		
Isham Jones	May 12	10
Tin Hat Harmony	June 6	10
Abe Lyman		
A Jolly Good Fellow	July 9	10
B. A. Rolfe		
Ben Pollock and Band	Aug. 4	10
MERRIE MELODIES		
Pettin' in the Park	Jan. 27	7
Honeymoon Hotel (Cinecolor)	Feb. 17	7
Beauty and the Beast (Cinecolor)	Apr. 14	7
Those Were Wonderful Days	Apr. 28	7
Goin' to Heaven on a Mule	May 19	7
How Do I Know It's Sunday?	June 9	7
Why Do I Dream Those Dreams?	June 30	7
The Girl at the Ironing Board		1 rl.
The Miller's Daughter		1 rl.
Shake Your Powder Puff		1 rl.
Rhythm in the Bow		1 rl.
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
Cannibal Islands	Jan. 6	10
Spanish Amoria	Feb. 3	10
Jerusalem, the Holy City	Mar. 3	10
Picturesque Siam	Mar. 31	10
Slackers of the Jungle	Apr. 28	10
East Indies	May 26	10
Central America	June 23	10
Dark Africa	Aug. 11	10
A Visit to the South Sea Islands	July 21	10
JDE PENNER COMEDIES (Reissues)		
Gangway	Apr. 14	2 rls.
Making Good	Apr. 21	1 rl.
You Nasty Man (formerly "Here Prince")	Apr. 28	2 rls.
Service Stripes	May 5	1 rl.
Where Mea are Men	May 12	2 rls.
A Stuttering Romance	May 19	1 rl.
Toreador	May 26	2 rls.
PEPPER POT		
No. 10—The Tune Detective	Jan. 13	9
Sigmund Spaeth		
No. 11—Mississippi Suite	Jan. 27	9
No. 12—The Wreng Wrong Trail	Feb. 10	10
Block and Sully		
No. 13—Song Hits, with Roy Turk	Feb. 24	11
Na. 14—Easy Aces, No. 2	Mar. 10	19
No. 15—Pure Fsud	Apr. 21	19
Edgar Bergen		
No. 16—A Cabinet Meeting	Apr. 7	10
Radio Rambiers		
No. 17—Just Canceatrats	June 2	10
Lulu McConnell		
No. 18—Those Were the Days	May 5	10
No. 19—Radio Reel No. 1	May 19	10
Jessel-Van		
No. 20—Penny a Peep	June 30	9
No. 21—Hollywood Newsreel	Mar. 24	9
No. 22—Radio Reel No. 2	June 16	10
No. 23—Dad Minds the Baby	July 14	9
No. 24—At the Races	July 21	10
Edgar Bergen		
No. 25—The Stolen Melody	July 28	10
No. 26—Camera Speaks	Aug. 11	9

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles	July 1	2 rls. (each)
Boy Scouts		
MASCOT		
Burn 'Em Up Barnes	June 16	2 rls. (each)
Jack Mulhall-Lola Lane-Frankie Darro		
Lost Jungle, The	Apr. 1	20 (each)
Clyde Beatty		
Mystery Squadron, The	Dec. 23,'33	20 (each)
Bob Steele		
Wolf Dog, The	Sept. 30,'33	2 rls. (each)
Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory		
PRINCIPAL		
Return of Chandu, The	Sept.	2 rls.
Bela Lugosi-Maria Alba		
(8 episodes)		
UNIVERSAL		
Perils of Pauline	Nov. 6,'33	20 (each)
Evalyn Knapp-Rebt. Allca		
Pirate Treasure	Jan. 29	20 (each)
Richard Talmadge-Lucille Lund		
Red Rider, The	July 18	20 (each)
Buck Jones		
(15 episodes)		
Vanishing Shadow, The	Apr. 23	20 (each)
Dnslow Stevens-Ada Ince		

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SCOPE: Nation-wide.

NUMBER SHOWINGS: 8,000.

NUMBER TOWNS: 1,000.

POPULATION OF TOWNS: 45,119,000.

ESTIMATED READERS: 112,788,000 daily. According to scientific compilation by National Outdoor Advertising Bureau.

TYPE OF DISPLAY: Standard 24-sheet poster panels, set with borders of lattice work and moulding which are painted green; illuminated at night traffic points.

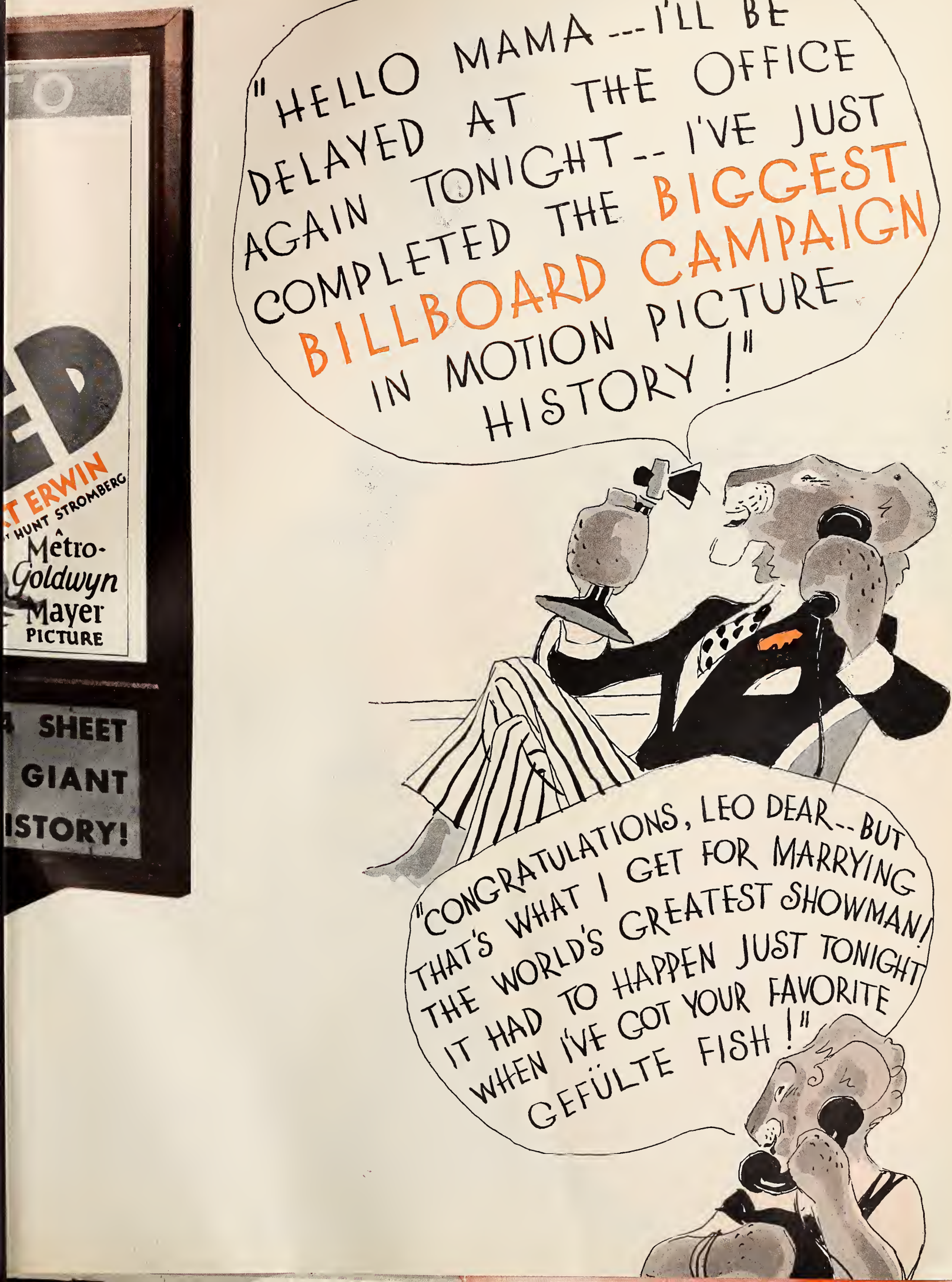
SIZE OF PANEL: 12 feet high; 25 feet long.

LOCATIONS: Strategic city points; highways entering cities; along railroads; interurban trolley and bus line terminals, etc.

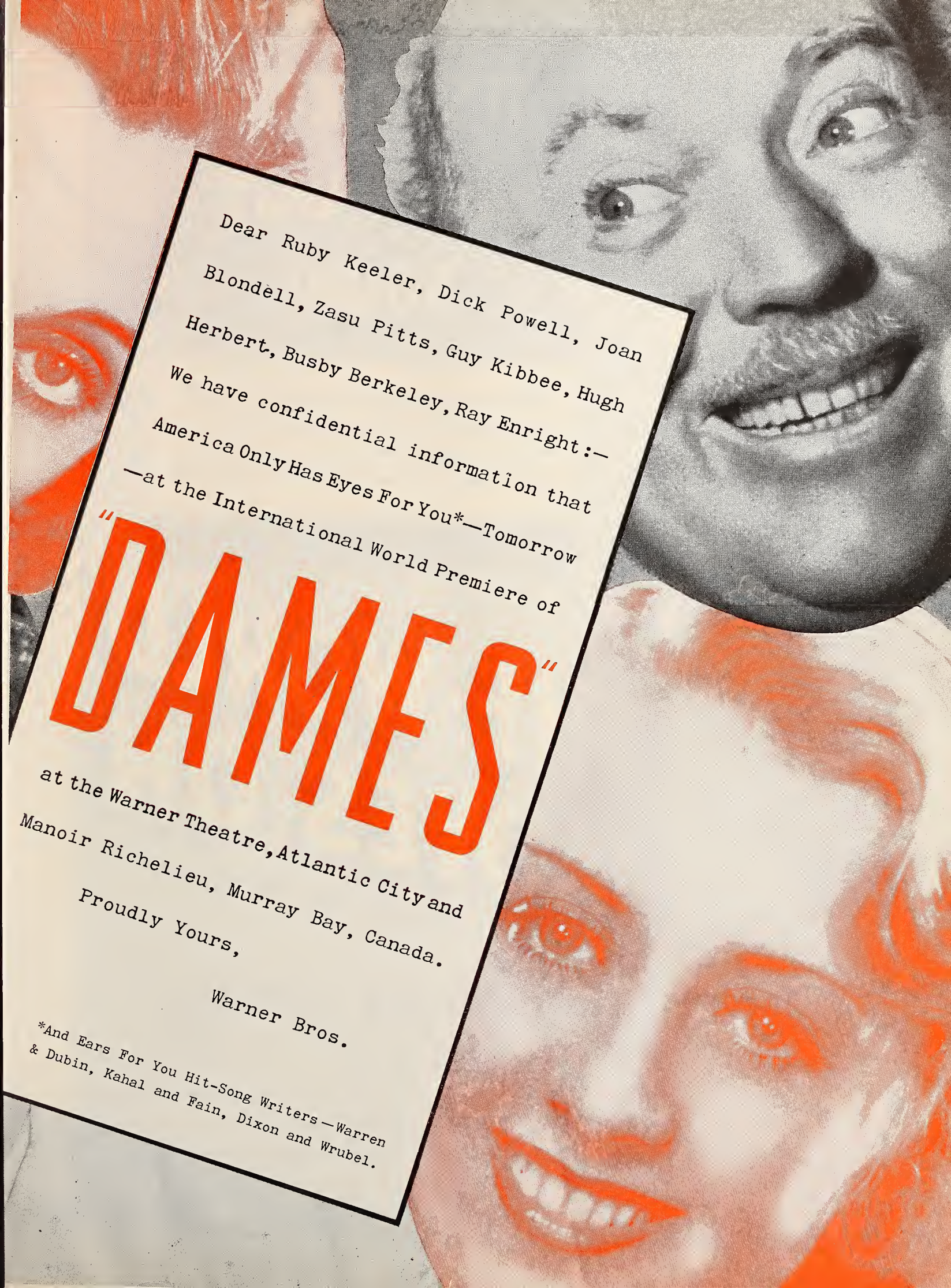
FIRST POSTING: Joan Crawford and Clark Gable in "Chained."

POSTING TO START: August 15th.

MAGAZINES! BILLBOARDS! MARCHES


"HELLO MAMA --- I'LL BE DELAYED AT THE OFFICE AGAIN TONIGHT -- I'VE JUST COMPLETED THE BIGGEST BILLBOARD CAMPAIGN IN MOTION PICTURE HISTORY!"
"CONGRATULATIONS, LEO DEAR -- BUT THAT'S WHAT I GET FOR MARRYING THE WORLD'S GREATEST SHOWMAN! IT HAD TO HAPPEN JUST TONIGHT WHEN I'VE GOT YOUR FAVORITE GEFÜLTE FISH!"
ERWIN
HUNT STROMBERG
A Metro-Goldwyn-Mayer PICTURE
SHEET
GIANT
ISTORY!





Dear Ruby Keeler, Dick Powell, Joan Blondell, Zasu Pitts, Guy Kibbee, Hugh Herbert, Busby Berkeley, Ray Enright:—

We have confidential information that America Only Has Eyes For You*—Tomorrow —at the International World Premiere of

"DAMES"

at the Warner Theatre, Atlantic City and Manoir Richelieu, Murray Bay, Canada.

Proudly Yours,

Warner Bros.

*And Ears For You Hit-Song Writers—Warren & Dubin, Kahal and Fain, Dixon and Wrubel.



IT'S COMING *your* WAY SOON!

Direct from Radio City Music Hall, mammoth showplace of the nation, where eager audiences crowded to stamp their popular approval on the first popular-priced run of "The World Moves On"

THE WORLD MOVES ON

THE LOVE STORY OF A CENTURY

with

MADELEINE CARROLL
FRANCHOT TONE

Produced by Winfield Sheehan

Directed by John Ford

Story and screen play by Reginald Berkeley

FOX

AUG 10 1934 ©CI

MOTION PICTURE HERALD

Vol. 116, No. 7 August 11, 1934

DR. DE MILLE ON SEX

SEX, that everblooming hardy perennial of motion picture controversy, was charmingly discussed before a group of newspaper men by Mr. Cecil Blount DeMille, the other day, according to a Hollywood dispatch to *Film Daily*.

Perhaps it is audacious of us, but we disagree with the master. One may not question what Mr. DeMille knows about sex, but one may question what he says about sex and the screen.

"For some unknown reason those critics who are striking at Hollywood seem to blame the screen for creating sex," said Mr. DeMille.

No one, not even the most fanatic of the reformers, has appeared with a charge that anyone created sex, or that it was per se blameworthy.

"Motion Pictures can not be made without sex. Take it away from films and you take their very life," continues Mr. DeMille.

No one has ever suggested that sex as a factor in life should be taken away from the screen. Mr. DeMille might consult the Production Code under which he has been presumed to be working these several years on that point. The Code appears in full in this issue of The Herald.

"They (motion pictures) must have normal sex," declaims Mr. DeMille.

With that neither we, the Production Code, the Legion of Decency, the exhibitors nor the box office customers could reasonably disagree. However, pardon us for mentioning the matter, but the word *normal* seems to have been brought up and for the moment our mind's eye is all a-whirl with memories of that celebrated bit of demillinery known now to tradition of the screen as "that Lesbian dance."

"As I remember," continued Mr. DeMille, "this sex business all started in the Garden of Eden with the act of Jehovah when he provided the apple. To blame all that on motion pictures is unfair."

Personally we do not remember that far back, but our reading of history has indicated that it was not Jehovah but in fact his predecessor, Yaveh, who was in charge in the apple era. Yaveh, all the accounts indicate, was rather more stern and lusty, like his people of the period. But even if Mr. DeMille was historically correct, we would share his feeling that the motion picture should not be dividing responsibility for anything with Jehovah.

"To blame the beauty of a woman's body, which neither Lubitsch nor I would ever have the brains to create, is sheer nonsense."

In his own and Mr. Lubitsch's behalf Mr. DeMille is in this passage pleasingly conservative. But he is confused again because brains are not involved in the process. Furthermore he might well have included several other good directors.

"Motion pictures didn't start immodesty. From the time they started to put clothes on a woman's body immodesty began."

Possibly in this Mr. DeMille is correct. We were not present at the time. Also he surely can be credited with an effort to set things back to the original primal norm by reversal of the process.

"Screen critics will have to look further back in the records than motion pictures to locate the cause of sex. As far back as Troy sex played quite a part."

The antiquity of the function of sex is not importantly questioned and has, so far as we are aware, no bearing on any of the issues of the day. But even as far back as Troy there were those that held that some of the functions of sex, however lawful, were not to be performed upon a dais before the populace—or in the Trojan equivalent of Macy's window.

"Irregularities in sex likewise did not originate in Hollywood," said Mr. DeMille. "I seem to remember in the Bible a story about Sodom and Gomorrah and a lot of sex there."

It is true that irregularities in sex did not originate in Hollywood, but the idea of what is called "nance comedy" for the screen did. And as for Sodom and Gomorrah, we seem to remember from that same Bible that they got hell and lots of it. They survive today only as two somewhat disagreeable words. We do not want Hollywood to become the name for something like that.

Mr. DeMille, as all who know him for his acute intelligence and considerable cultural and educational background will appreciate, does not of course appear for himself in the interview quoted here. He steps forth rather as an apologist for a Hollywood school of thought, or what passes for thought.

There is a disposition, which we discussed on this page last week, to purposely misunderstand and distort the meaning of the Production Code which this industry adopted, more or less, more in New York and less in Hollywood, March 31, 1930. That disposition is manifest both within and outside the industry. Inside the industry the Code has been disputed, evaded and finnagled by those who preferred to adhere to the courses of conduct which got them and their industry into trouble.

The Production Code acknowledges sex as a dramatic element and defines somewhat clearly the limits of its treatment for the benefit of those who have to be told what is either good taste or common decency.

MOTION PICTURE HERALD MARTIN QUIGLEY, Editor-in-Chief and Publisher

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This Week - - -

NO PLAGIARISM

Dismissing the plagiarism suit of Edward Sheldon and Margaret Ayer Barnes against MGM, federal judge John M. Woolsey in New York held that the Sheldon-Barnes stage play "Dishonored Lady" and the MGM film "Letty Lynton" were inspired by a similar actual happening. . . .

DEFEND FILM LENGTH

Cleveland's Exhibitors Association, through business manager G. W. Erdmann, has advised all local distributors that it will be deemed unfair trade practice to reduce the footage of any feature from its original length as received from the producers, with the exception of such cuts as are ordered by the Ohio Board of Censors. . . .

TRENDLE TAKES OVER

Detroit's George W. Trendle has taken over control of the Paramount in the auto capital from the Kettering Land Company and plans to reopen September 1, probably with stage shows besides pictures. The State, another Trendle deluxe holding, is to reopen at that time. . . .

GREEK IMPROVEMENT

Of comparative interest is the U. S. Department of Commerce report that the 1933-34 film season, just ended in Greece, was considerably better than the previous season, with attendance up 25 per cent, releases 25 per cent greater, taxes sharply dropped, and most exchanges and theatres closing the year with substantial profits. A total of 250 sound films were released during the past season in the country. . . .

PLANS STAGE UNITS

Into a new venture has gone Phil Tyrrell, as producer and booker for a group of southern theatres which will offer a 12 to 14-week route for stage units of 22 to 53 people. Mr. Tyrrell was booking manager for the Radio City theatres under Harold B. Franklin, later for Detroit-Publix. He plans to produce 10 units out of his office, with a field man to handle independent units. . . .

HAPPY YOUNGSTERS

Pittsburgh's film Variety Club, cooperating with Leo G. Altmayer, called "Watermelon King," entertained 20,000 youngsters from 148 institutions last Sunday. A 90-piece orchestra, a talk by Lowell Thomas, clerical addresses, a huge choir, featured the event. Mr. Altmayer first had the idea 15 years ago. . . .

BARRING BROADCASTS

With MGM the latest to take action, most of the Coast producers are understood to be trying to prevent contract players from broadcasting, and concerted action is expected before long. Exhibitors thus see results from their protests that star broadcasts keep theatre patrons at home. . . .

NEW OWNER GROUP

Foreshadowed is formation of a statewide Wisconsin independent exhibitors' association, in the appointment of a committee, Ross Baldwin, Merril Devine, James Boden, to contact prospective members. Present officers and directors of the Allied Independent Exhibitors' Association may resign to permit election of a new slate and selection of a new association name. Already several houses have left the MPTO of Wisconsin to join the Milwaukee group. . . .

GERMAN FILMS WIN

Film theatres in Alsace and Lorraine will be permitted to play German pictures within certain fixed quotas, provided they have obtained the regulation ministerial visa, writes assistant trade commissioner E. A. Masuret, in Paris, to the U. S. Department of Commerce. . . .

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BONDHOLDERS SCORE

A point was won by bondholders of General Theatres Equipment Corporation in their suit against Chase National Bank when Supreme Court Justice Steuer signed an order granting a judgment that part of the collateral received by the bank on a loan to the company is held for the bondholders on the ground the security was advanced in violation of the terms of the trust indenture. The action was filed against the bank both individually and as trustee of $30,000,000 in GTE bonds issued April 1, 1930. . . .

DROP PRODUCTION

Producing only "second rate pictures," we "might as well wipe it out," last week declared Premier Mitchell Hepburn of Ontario, Canada, announcing the discontinuance of government film production as an economy move. Closed is the studio at Trenton, Ont., its long time director, Major George E. Patton, and his staff given notice. . . .

CENSORS OUT

Ontario's economy wave has rolled over three members of the provincial censor board, veteran chairman J. C. Boylen, Mrs. Edmund Phillips and Mrs. Pearl Thorneloe having been asked to resign by Premier Mitchell Hepburn. Three others are on a temporary service basis. Otter Elliott, former chairman and party worker, is expected to be the new chairman. . . .

STRIKE THREAT

Threatening a strike in Mexico City which may involve film houses in general, the actors' and theatre attaches' union there is fighting to prevent conversion of two houses to the motion picture. Back pay claims are made against both the Iris and Politema. Report has it that the $5,000,000 National theatre may show films to return to a paying basis. . . .

WITHDRAWS SUIT

Harold Auten, sailing for England, said he had withdrawn his action against British International Pictures for "services rendered," after direct negotiations between Mr. Auten and John Maxwell, head of the British company. . . .

CENSOR HEARING

Pressure for a report on the Breibart bill providing for special censorship for films to be shown to children in New York state has brought a public hearing order by the committee on education of the Assembly. . . .

FIGHT OVER CLEARANCE PENALTIES FOR DUALS BROUGHT TO NEW YORK

Test of Boards' Rights to Penalize Double Bills Will Be Made at Code Authority Session in New York Thursday

Mutual agreements among exhibitors to outlaw the showing of double features were being formulated this week for four more territories, St. Louis, Kansas City, New Jersey and New York, while independent exhibitor and independent distributor proponents of the policy were preparing to go to the Code Authority on Thursday with an appeal challenging the right of Local Clearance Boards in the field to penalize double bill houses by writing in longer clearance for them in new zoning schedules.

Most all clearance schedules filed by the 32 Local Clearance Boards penalize duals in one form or another, and a test of the boards' right to effect such a penalization of the system will highlight the meeting of the Code Authority in New York Thursday. The Milwaukee schedule will be the first exhibit offered by those defending the policy. Their basic defense is that there is no clause in the code governing the control of doubles and that it was decided at the Washington code conference that there would be no attempt made to control them.

Sidney R. Kent, president of Fox, will sit as chairman of the Code Authority on Thursday when the appeal is made against the schedules which, beginning with 1934-35 releases, will set back the clearance for all houses indulging in the practice.

Monogram Leads Fight

Leading the independent exhibitors in the fight is Monogram Pictures. W. Ray Johnston, speaking this week in Hollywood both as president of Monogram and as the independent producer-distributor representative on the Code Authority, warned that independents the country over will protest and appeal direct to the Code Authority the decision of the various Zoning and Clearance Boards penalizing dual programs.

"It is almost a certainty," said Mr. Johnston, "that the members of the Code Authority do not want to be a party to any ruling that is definitely in restraint of trade and will bring down the Department of Justice on their head. The Zoning and Clearance Boards have, in my opinion, far exceeded the authority set out for them in the motion picture code (by penalizing dual bill theatres in clearance schedules).

"The provisions of the code," continued Mr. Johnston, "which set up these boards definitely define the functions that they are to perform and these local boards have gone far afield from their duties set forth under the code.

"I have no doubt but that the restrictions placed by the boards, in so far as they pertain to duals, will be thrown into the waste basket at the next meeting of the Code Authority in New York."

While the decision was being awaited, action was being taken independently by exhibitors in the four sectors to effect a ban on the system, beginning with the new season's product. Circuits are cooperating.

In St. Louis, following months of negotiations, an agreement was signed by Fred Wehrenberg, president of the MPTO of St. Louis, for his members, and by Nelson Cunliff, head of St. Louis Amusements, representing 25 houses, and Fanchon and Marco, with five houses, whereby double features will be eliminated with the advent of the new show season, in September.

One of the first mutual anti-dual agreements entered into by exhibitors in the East will become effective September 3, some 55 independents and all of the large circuits operating in the New Jersey territory adjacent to New York having so agreed. Acting for the independents were Allied States of New Jersey.

All of the Jersey participants appear to be of the opinion that the high cost of film makes it inadvisable to play two features on one program. The circuits interested are Warner Brothers, Loew's, RKO and Skouras Brothers.

New York independent exhibitors met Wednesday to discuss the single film policy.

Injunction at Cleveland

A threatened weakening of the single feature agreement effected some time ago in Cleveland was averted this week when a temporary injunction was granted M. B. Horwitz, of the Haltnorth theatre, prohibiting the Singer-Kaplan Family theatre from showing duals because the Family interests had signed the agreement eliminating the practice in that territory last July 8. Submission of briefs was ordered by Judge Lee Skeel. Loew's, Paramount and RKO in Kansas City this week eliminated duals.

The Code Authority officially informed the motion picture industry last week that the Local Clearance Boards finally have prepared schedules of clearance and zoning, applicable exclusively to release of 1934-35. Decisions of each board and the schedules enacted by them will be furnished to any exhibitor by the secretary of the Clearance Board in his territory.

These decisions complete the work of the boards on the new season schedules, but any party aggrieved by the decision of any board has the absolute right of appeal therefrom to the Code Authority, provided such appeal be filed or mailed by registered mail or delivered in writing to the Code Authority not later than five days after the decision of the local board.

Appeal Right Unqualified

The right of appeal is unqualified and is extended also to non-assentors to the code.

As soon as possible the Code Authortiy will make public the dates of the appeal hearings for the various territories. It is proposed that some of the appeal hearings will be heard locally by a properly and duly constituted committee established by the Code Authority. Others will be heard in New York. Dates of the New York hearings will be announced sufficiently in advance to give every one an opportunity to travel eastward to be heard.

"Fully cognizant of the fact that the selling and buying season for feature pictures for 1934-35 has already commenced, the Code Authority, as a constructive service to the industry at large will expedite the appeal hearings and make the final decisions in order that every interest shall be served as quickly as possible," said John C. Flinn, secretary of the Authority.

All apealed Clearance and Zoning Board decisions shall be ineffective until final decision is made by the Authority.

The Clearance Boards are now inactive and will remain so until reconvened on call by the Code Authority on or about Nov. 1, 1934.

Some 86 cities and towns and parts of territories have had clearance and zoning schedules established to date, as follows, the exchange being shown in each instance in capital letters:

ALBANY: Glens Falls, N. Y.
ATLANTA: Atlanta, Ga.; Newman, Ga.; Jacksonville, Fla.; St. Petersburg, Fla.; Miami, Fla.; Birmingham, Ala.
BOSTON: Cambridge-Somerville, Southwestern, Mass.
BUFFALO: Buffalo, N. Y.
CHARLOTTE: Newton and Hickory, N. C.; Anderson, S. C.
CHICAGO: Metropolitan Chicago Downstate (Illinois and Indiana).
CINCINNATI: Greater Cincinnati; Dayton, Ohio; Columbus, Ohio; Ashland, Ky.; Greenville, Piqua and Troy, Ohio; Tippecanoe, Ohio.
CLEVELAND: Cleveland and Toledo.
DALLAS: Entire territory.
DENVER: Denver, Colo.; Littleton, Colo.
DETROIT: Detroit, Mich.; Grand Rapids, Mich.
INDIANAPOLIS: Indianapolis; Louisville, Ky.; Ft. Wayne, Ind.; Lafayette, Ind.; Terre Haute, Ind.; Evansville, Ind.; Anderson, Ind.; Muncie, Ind.; Logansport, Ind.; Marion, Ind.; Richmond, Ind.; Peru, Ind.; New Castle, Ind.; New Albany, Ind.; Huntington, Ind.; Bloomington, Ind.; Vincennes, Ind.; Frankfort, Ind.
KANSAS CITY: Kansas City, Wichita, St. Joseph and Atchison.
LOS ANGELES: Entire territory.
MEMPHIS: Entire territory.
MILWAUKEE: Milwaukee.
NEW HAVEN: New Haven, Hartford and Bridgeport, Conn.
NEW ORLEANS: New Orleans, including Marrero, Westwego, Gretna and Harvey.
PORTLAND, ORE.: Portland.
SALT LAKE CITY: Boise, Idaho; Provo, Utah.
SAN FRANCISCO: San Jose (Santa Clara and Willow Glen), first run Modesto over Turlock.
ST. LOUIS: Alton, Ill.; Belleville, Ill.; Centralia, Ill.; East St. Louis; Jerseyville, Ill.; Springfield, Ill.; Kirkwood, Mo.
SEATTLE: Everett, Bremerton, Olympia, Seattle, Spokane, Tacoma and Wenatchee.

Independent exhibitors protested the Cincinnati schedule, and a new draft for Cincinnati, Dayton and Columbus has been drawn. The final form of the Detroit schedule is expected this week. Kansas City exhibitors have complained about their new schedule. Los Angeles is still under protest, complaints having been filed by MGM, Warners and by independents. Salt Lake City ruled that non-theatrical accounts, including traveling motion picture shows, shall be held to 365 days' clearance over the last regular theatre account.

E. S. Young, operating two theatres in Kansas City and a premium user, announced his intention of defying the vote which ruled out rebates after October 27 in a six-county area, including Kansas City.

St. Louis MPTO and 30 Other Theatres Agree Against Doubles; 86 Towns Get Clearance and Zoning Schedules

Trans-Lux Nets $98,729

Trans-Lux Daylight Picture Screen Corporation and subsidiaries last week reported a net profit of $98,729 for the six months ended June 30, after amortization, depreciation and taxes.

What the Production Code Really Says

by TERRY RAMSAYE

The Production Code, the motion picture industry's Magna Charta of official decency, is herewith presented in its official entirety and as news—news, despite the fact that it was adopted March 31, 1930.

It is on the basis of a re-avowal of purpose to adhere to this Code, effective July 15, that the organized industry has arrived at an adjustment with the Legion of Decency movement and thereby expects also to meet the concurrent tide of restrictive movements of the professional militants and censorship advocates.

The Code—now some four years and four months old—is still news to too many persons in the motion picture industry, who have been and are supposed to be operating under it, and to a legion of the external critics and foes of the screen.

Debates Based on Presumptions Arising Out of Ignorance

Most of the debates of the day bearing on the Code and its applications are conducted entirely upon prejudiced presumptions of its content and purposes and the presumptions upon which it was compiled, but in entire ignorance of it.

The document is simple enough, plain enough, but, in common with other written messages, it gets nowhere without the reader.

Certain production factors rode the motion picture headlong into the ordeals and problems of the summer of 1934 by their four-year evasion of the Production Code, in Hollywood. Meanwhile, from New York through these same four years much was heard about the Code from time to time but exceedingly little of the Code itself, its contents and specific purposes and provisions.

The storm of '34 has brought the renewal of the promise of the day of its adoption by the Motion Picture Producers and Distributors of America, Inc., that cold day in March, 1930.

Commonest among the outcries of today, coming from some places within the industry and from among commentators outside, is the plaint that "America wants redblooded drama" and that now we may have, under the Code, only "sweetness and light and pollyanna production."

No Such Restrictions Found In Any Provision of the Code

One may best reply to that by reference to the Code itself. The original document, as compiled and accepted by the industry, cannot be found to contain any such provision.

One may readily enough find room in Code ruled drama for all the dramatic violence and sins of the flesh that any art might demand. There is prescribed only the general restriction that the spirit of the production on the whole should be sympathetic to civilization and the continuance of society on the basis of the current notions of decency.

Nothing in the Production Code is calculated to prevent the dramatic use and introduction as plot material of murder, rape, harlotry, seduction, adultery, arson, burglary, highway robbery, sedition, treason, piracy, or petit larceny.

The Code does provide and suggest that these violent activities shall not be condoned, promoted or advocated.

The Code does in the main suggest that the motion picture should not be made a device for the vicarious participation in crime.

But no part of this Code can be found to suggest that these elements of human conduct may not be used on the palette of the screen dramatist.

The subjoined official presentations of the con-

TEXT OF THE PRODUCTION CODE

tent of the Code appear in two parts—first, a working abstract of the Code which has been widely accepted as the complete Code, and, second, the Code proper, which has been referred to as "Reasons Supporting a Code".

—

GENERAL PRINCIPLES

1. No picture shall be produced which will lower the moral standards of those who see it. Hence the sympathy of the audience should never be thrown to the side of crime, wrongdoing, evil or sin.
2. Correct standards of life, subject only to the requirements of drama and entertainment, shall be presented.
3. Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation.

PARTICULAR APPLICATIONS

I. CRIMES AGAINST THE LAW

These shall never be presented in such a way as to throw sympathy with the crime as against law and justice or to inspire others with a desire for imitation.

1. **Murder**
   a. The technique of murder must be presented in a way that will not inspire imitation.
   b. Brutal killings are not to be presented in detail.
   c. Revenge in modern times shall not be justified.
2. **Methods of crime** should not be explicitly presented.
   a. Theft, robbery, safe-cracking and dynamiting of trains, mines, buildings, etc., should not be detailed in method.
   b. Arson must be subject to the same safeguards.
   c. The use of firearms should be restricted to essentials.
   d. Methods of smuggling should not be presented.
3. **Illegal drug traffic** must never be presented.
4. **The use of liquor** in American life, when not required by the plot or for proper characterization, will not be shown.

II. SEX

The sanctity of the institution of marriage and the home shall be upheld. Pictures shall not infer that low forms of sex relationship are the accepted or common thing.

1. **Adultery,** sometimes necessary plot material, must not be explicitly treated, or justified, or presented attractively.
2. **Scenes of passion**
   a. They should not be introduced when not essential to the plot.
   b. Excessive and lustful kissing, lustful embraces, suggestive postures and gestures, are not to be shown.
   c. In general, passion should so be treated that these scenes do not stimulate the lower and baser element.
3. **Seduction or rape**
   a. They should never be more than suggested, and only when essential for the plot, and even then never shown by explicit method.
   b. They are never the proper subject for comedy.
4. **Sex perversion** or any inference to it is forbidden.
5. **White slavery** shall not be treated.
6. **Miscegenation** (sex relationships between the white and black races) is forbidden.
7. **Sex hygiene** and venereal diseases are not subjects for motion pictures.
8. Scenes of **actual child birth,** in fact or in silhouette, are never to be presented.
9. **Children's sex organs** are never to be exposed.

III. VULGARITY

The treatment of low, disgusting, unpleasant, though not necessarily evil, subjects should be subject always to the dictate of good taste and a regard for the sensibilities of the audience.

IV. OBSCENITY

Obscenity in word, gesture, reference, song, joke, or by suggestion (even when likely to be understood only by part of the audience) is forbidden.

V. PROFANITY

Pointed profanity (this includes the words: God, Lord, Jesus, Christ—unless used reverently—Hell, S.O.B., damn, Gawd), or every other profane or vulgar expression however used, is forbidden.

VI. COSTUME

1. **Complete nudity** is never permitted. This includes nudity in fact or in silhouette, or any lecherous or licentious notice thereof by other characters in the picture.
2. **Undressing scenes** should be avoided, and never used save where essential to the plot.
3. **Indecent or undue exposure** is forbidden.
4. **Dancing costumes** intended to permit undue exposure or indecent movements in the dance are forbidden.

VII. DANCES

1. Dances suggesting or representing sexual actions or indecent passion are forbidden.
2. Dances which emphasize indecent movements are to be regarded as obscene.

VIII. RELIGION

1. No film or episode may throw **ridicule** on any religious faith.
2. **Ministers of religion** in their character as ministers of religion should not be used as comic characters or as villains.
3. **Ceremonies** of any definite religion should be carefully and respectfully handled.

IX. LOCATIONS

The treatment of bedrooms must be governed by good taste and delicacy.

X. NATIONAL FEELINGS

1. **The use of the flag** shall be consistently respectful.
2. **The history,** institutions, prominent people and citizenry of other nations shall be represented fairly.

XI. TITLES

Salacious, indecent, or obscene titles shall not be used.

XII. REPELLENT SUBJECTS

The following subjects must be treated within the careful limits of good taste:

1. **Actual hangings** or electrocutions as legal punishments for crime.
2. **Third Degree** methods.
3. **Brutality** and possible gruesomeness.
4. **Branding** of people or animals.
5. **Apparent cruelty** to children or animals.
6. **The sale of women,** or a woman selling her virtue.
7. **Surgical operations.**

REASONS SUPPORTING CODE

Reasons supporting a code to govern the making of motion and talking pictures formulated by Association of Motion Picture Producers, Inc., and The Motion Picture Producers and Distributors of America, Inc.

REASONS SUPPORTING PREAMBLE OF CODE

1. Theatrical motion pictures, that is, pictures intended for the theatre as distinct from pictures intended for churches, schools, lecture halls, educational movements, social reform movements, etc., are primarily to be regarded as entertainment.

Mankind has always recognized the importance of entertainment and its value in rebuilding the bodies and souls of human beings.

But it has always recognized that entertainment can be of a character either helpful or harmful to the human race, and in consequence has clearly distinguished between:

a. Entertainment which tends to improve the race, or at least to re-create and rebuild human beings exhausted with the realities of life; and

b. Entertainment which tends to degrade human beings, or to lower their standards of life and living.

Hence the moral importance of entertainment is something which has been universal-

(Continued on following page)

SPECIAL MORAL OBLIGATIONS CITED

(Continued from preceding page)

ly recognized. It enters intimately into the lives of men and women and affects them closely; it occupies their minds and affections during leisure hours; and ultimately touches the whole of their lives. A man may be judged by his standard of entertainment as easily as by the standard of his work.

So correct entertainment raises the whole standard of a nation.

Wrong entertainment lowers the whole living conditions and moral ideals of a race.

Note, for example, the healthy reactions to healthful, and moral sports, like baseball, golf; the unhealthy reactions to sports like cockfighting, bullfighting, bear baiting, etc.

Note, too, the effect on ancient nations of gladiatorial combats, the obscene plays of Roman times, etc.

2. Motion pictures are very important as art.

Though a new art, possibly a combination art, it has the same object as the other arts, the presentation of human thought, emotion, and experience, in terms of an appeal to the soul through the senses.

Here, as in entertainment:

Art enters intimately into the lives of human beings.

Art can be morally good, lifting men to higher levels. This has been done through good music, great painting, authentic fiction, poetry, drama.

Art can be morally evil in its effects. This is the case clearly enough with unclean art, indecent books, suggestive drama. The effect on the lives of men and women is obvious.

Note: It has often been argued that art in itself is unmoral, neither good nor bad. This is perhaps true of the thing which is music, painting, poetry, etc. But the thing is the product of some person's mind, and the intention of that mind was either good or bad morally when it produced the thing. Besides, the thing has its effect upon those who come into contact with it. In both these ways, that is, as a product of a mind and as the cause of definite effects, it has a deep moral significance and an unmistakable moral quality.

Hence: The motion pictures which are the most popular of modern arts for the masses, have their moral quality from the intention of the minds which produce them and from their effects on the moral lives and reactions of their audiences. This gives them a most important morality

1. They reproduce the morality of the men who use the pictures as a medium for the expression of their ideas and ideals.

2. They affect the moral standards of those who through the screen take in these ideas and ideals.

In the case of the motion pictures, this effect may be particularly emphasized because no art has so quick and so widespread an appeal to the masses. It has become in an incredibly short period the art of the multitudes.

3. The motion picture, because of its importance as an entertainment and because of the trust placed in it by the peoples of the world, has special moral obligations:

A. Most arts appeal to the mature. This art appeals at once to every class, mature, immature, developed, undeveloped, law abiding, criminal. Music has its grades for different classes; so has literature and drama. This art of the motion picture, combining as it does the two fundamental appeals of the looking at a picture and listening to a story, at once reaches every class of society.

B. By reason of the mobility of a film and the case of picture distribution, and because of the possibility of duplicating positives in large quantities, this art reaches places unpenetrated by other forms of art.

C. Because of these two facts, it is difficult to produce films intended for only certain classes of people. The exhibitor's theatres are built for the masses, for the cultivated and the rude, the mature and the immature, the self-respecting and the criminal. Films, unlike books and music, can with difficulty be confined to certain selected groups.

D. The latitude given to film material cannot, in consequence, be as wide as the latitude given to book material. In addition:

a. A book describes; a film vividly presents. One presents on a cold page; the other by apparently living people.

b. A book reaches the mind through words merely; a film reaches the eyes and ears through the reproduction of actual events.

c. The reaction of a reader to a book depends largely on the keenness of the reader's imagination; the reaction to a film depends on the vividness of presentation.

Hence many things which might be described or suggested in a book could not possibly be presented in a film.

E. This is also true when comparing the film with the newspaper.

a. Newspapers present by description, films by actual presentation.

b. Newspapers are after the fact and present things as having taken place; the film gives the events in the process of enactment and with the apparent reality of life.

F. Everything possible in a play is not possible in a film.

a. Because of the larger audience of the film, and its consequential mixed character. Psychologically, the larger the audience, the lower the moral mass resistance to suggestion.

b. Because through light, enlargement of character, presentation, scenic emphasis, etc., the screen story is brought closer to the audience than the play.

c. The enthusiasm for and interest in the film actors and actresses, developed beyond anything of the sort in history, makes the audience largely sympathetic toward the characters they portray and the stories in which they figure. Hence the audience is more ready to confuse actor and actress and the characters they portray, and it is most receptive of the emotions and ideals presented by their favorite stars.

G. Small communities, remote from sophistication and from the hardening process which often takes place in the ethical and moral standards of groups in larger cities, are easily and readily reached by any sort of film.

H. The grandeur of mass settings, large action, spectacular features, etc., affects and arouses more intensely the emotional side of the audience.

In general, the mobility, popularity, accessibility, emotional appeal, vividness, straightforward presentation of fact in the film makes for more intimate contact with a larger audience and for greater emotional appeal.

Hence the larger moral responsibilities of the motion pictures.

REASONS SUPPORTING THE GENERAL PRINCIPLES

1. No picture shall be produced which will lower the moral standards of those who see it. Hence the sympathy of the audience should never be thrown to the side of crime, wrongdoing, evil or sin.

This is done:

1. When evil is made to appear attractive or alluring, and good is made to appear unattractive.

2. When the sympathy of the audience is thrown on the side of crime, wrongdoing, evil, sin. The same thing is true of a film that would throw sympathy against goodness, honor, innocence, purity or honesty.

Note: Sympathy with a person who sins is not the same as sympathy with the sin or crime of which he is guilty. We may feel sorry for the plight of the murderer or even understand the circumstances which led him to his crime. We may not feel sympathy with the wrong which he has done.

The presentation of evil is often essential for art or fiction or drama.

This in itself is not wrong provided:

a. That evil is not presented alluringly. Even if later in the film the evil is condemned or punished, it must not be allowed to appear so attractive that the audience's emotions are drawn to desire or approve so strongly that later the condemnation is forgotten and only the apparent joy of the sin remembered.

b. That throughout, the audience feels sure that evil is wrong and good is right.

2. Correct standards of life shall, as far as possible, be presented.

A wide knowledge of life and of living is made possible through the film. When right standards are consistently presented, the motion picture exercises the most powerful influence. It builds character, develops right ideals, inculcates correct principles, and all this in the attractive story form.

If motion pictures consistently hold up for admiration high types of characters and present stories that will affect lives for the better, they can become the most powerful natural force for the improvement of mankind.

3. Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation.

By natural law is understood the law which is written in the hearts of all man-

REASONS UNDERLYING APPLICATIONS

kind, the great underlying principles of right and justice dictated by conscience.

By human law is understood the law written by civilized nations.

a. The presentation of crimes against the law is often necessary for the carrying out of the plot. But the presentation must not throw sympathy with the crime as against the law nor with the criminal as against those who punish him.

b. The courts of the land should not be presented as unjust. This does not mean that a single court may not be represented as unjust, much less that a single court official must not be presented this way. But the court system of the country must not suffer as a result of this presentation.

REASONS UNDERLYING PARTICULAR APPLICATIONS

Preliminary:

1. Sin and evil enter into the story of human beings and hence in themselves are dramatic material.

2. In the use of this material, it must be distinguished between sin which repels by its very nature, and sins which often attract.

a. In the first class come murder, most theft, many legal crimes, lying, hypocrisy, cruelty, etc.

b. In the second class come sex sins, sins and crimes of apparent heroism, such as banditry, daring thefts, leadership in evil, organized crimes, revenge, etc.

The first class needs far less care in treatment, as sins and crimes of this class are naturally unattractive. The audience instinctively condemns and is repelled.

Hence the important objective must be to avoid the hardening of the audience, especially of those who are young and impressionable, to the thought and fact of crime. People can become accustomed even to murder, cruelty, brutality, and repellant crimes, if those are sufficiently repeated.

The second class needs real care in handling, as the response of human natures to their appeal is obvious. This is treated more fully below.

3. A careful distinction can be made between films intended for general distribution, and films intended for use in theatres restricted to a limited audience. Themes and plots quite appropriate for the latter would be altogether out of place and dangerous in the former.

Note: In general the practice of using a general theatre and limiting its patronage during the showing of a certain film to "Adults Only" is not completely satisfactory and is only partially effective.

However, maturer minds may easily understand and accept without harm subject matter in plots which do younger people positive harm.

Hence: If there should be created a special type of theatre, catering exclusively to an adult audience, for plays of this character (plays with problem themes, difficult discussions and maturer treatment) it would seem to afford an outlet, which does not now exist, for pictures unsuitable for general distribution but permissible for exhibitions to a restricted audience.

I. Crimes Against the Law

The treatment of crimes against the law must not:

1. Teach methods of crime.
2. Inspire potential criminals with a desire for imitation.
3. Make criminals seem heroic and justified.

Revenge in modern times shall not be justified. In lands and ages of less developed civilization and moral principles, revenge may sometimes be presented. This would be the case especially in places where no law exists to cover the crime because of which revenge is committed.

Because of its evil consequences, the drug traffic should not be presented in any form. The existence of the trade should not be brought to the attention of audiences.

The use of liquor should never be excessively presented even in picturing countries where its use is legal. In scenes from American life, the necessities of plot and proper characterization alone justify its use. And in this case, it should be shown with moderation.

II. Sex

Out of regard for the sanctity of marriage and the home, the triangle, that is, the love of a third party for one already married, needs careful handling. The treatment should not throw sympathy against marriage as an institution.

Scenes of passion must be treated with an honest acknowledgment of human nature and its normal reactions. Many scenes cannot be presented without arousing dangerous emotions on the part of the immature, the young or the criminal classes.

Even within the limits of pure love, certain facts have been universally regarded by lawmakers as outside the limits of safe presentation.

In the case of impure love, the love which society has always regarded as wrong and which has been banned by divine law, the following are important:

1. Impure love must not be presented as attractive and beautiful.
2. It must not be the subject of comedy or farce, or treated as material for laughter.
3. It must not be presented in such a way as to arouse passion or morbid curiosity on the part of the audience.
4. It must not be made to seem right and permissible.
5. In general, it must not be detailed in method and manner.

III. Vulgarity; IV. Obscenity; V. Profanity

hardly need further explanation than is contained in the Code.

VI. Costume

General principles:

1. The effect of nudity or semi-nudity upon the normal man or woman, and much more upon the young and upon immature persons, has been honestly recognized by all lawmakers and moralists.

2. Hence the fact that the nude or semi-nude body may be beautiful does not make its use in the films moral. For, in addition to its beauty, the effect of the nude or semi-nude body on the normal individual must be taken into consideration.

3. Nudity or semi-nudity used simply to put a "punch" into a picture comes under the head of immoral actions. It is immoral in its effect on the average audience.

4. Nudity can never be permitted as being necessary for the plot. Semi-nudity must not result in undue or indecent exposures.

5. Transparent or translucent materials and silhouette are frequently more suggestive than actual exposure.

VII. Dances

Dancing in general is recognized as an art and as a beautiful form of expressing human emotions.

But dances which suggest or represent sexual actions, whether performed solo or with two or more, dances intended to excite the emotional reaction of an audience, dances with movement of the breasts, excessive body movements while the feet are stationary, violate decency and are wrong.

VIII. Religion

The reason why ministers of religion may not be comic characters or villains is simply because the attitude taken toward them may easily become the attitude taken toward religion in general. Religion is lowered in the minds of the audience because of the lowering of the audience's respect for a minister.

IX. Locations

Certain places are so closely and thoroughly associated with sexual life or with sexual sin that their use must be carefully limited.

X. National Feelings

The just rights, history, and feelings of any nation are entited to consideration and respectful treatment.

XI. Titles

As the title of a picture is the brand on that particular type of goods, it must conform to the ethical practices of all such honest business.

XII. Repellant Subjects

Such subjects are occasionally necessary for the plot. Their treatment must never offend good taste nor injure the sensibilities of an audience.

Marie Dressler's Maid Gets $50,000

Marie Dressler remembered the faithful services for over 25 years of her maid, Mamie Cox, and the maid's husband, James, when she wrote her will, leaving them $50,000, Mamie receiving $35,000 and James $15,000.

Miss Dressler's will was filed in Los Angeles last week and while the value of the estate was not given it was said to total in excess of $300,000. Alan B. Walker, who with his wife cared for Miss Dressler during her last illness, was made executor of the estate, the bulk of which will go to Miss Dressler's sister, Bonita Ganthony, who lives in England.

MILLS ANSWERS EXHIBITOR THREATS OF RETALIATION ON MUSIC TAX RAISE

American Society's Executive Charges "Smoke Screen" by Large Interests, Lawyers and the "Professional" Leaders

Organized and unorganized exhibitor protests against the publicly announced plan of the American Society of Composers, Authors and Publishers to increase the music reproduction fee charged theatres, commencing October 1, were heard in New York this week from all principal theatre centers.

The protests crystallized into nothing more than threats of retaliation voiced unofficially by members of the Exhibitors' Emergency Council, and independently by others, that:

(1) Wholesale cancellation of exhibitor agreements with the Society would be affected in a countrywide strike against the higher scale;

(2) Congressional action to regulate or to take away the rights of the Society will be asked at the next session;

(3) An anti-trust suit will be filed in the federal courts seeking dissolution of the Society;

(4) The Department of Justice will be asked to investigate ASCAP.

To all this the society replied, through E. C. Mills, its general manager: "They can't scare us."

"The large interests, the lawyers and the 'professional' exhibitor leaders are setting up a smoke screen of propaganda to blind the rank and file of exhibitors as to the true situation," said Mr. Mills. "The large interests are trying to get the little fellow to pull the chestnuts out of the fire for them, while neither the lawyers nor the exhibitor leaders can be successful unless the industry is engaged in controversies. The exhibitors are always eventually assessed to foot the legal bill for these fights."

Says Courts Have Spoken

Sitting calmly in the society headquarters in the Paramount Building overlooking Times Square, Mr. Mills said he was prepared to battle, singlehanded, with any army of expensive legal talent that may be drafted for the attack.

"Exhibitors cannot cancel their agreements with us, because those agreements are legal contracts," he said. "And, if they do cancel and then infringe upon any of our 6,000,000 copyrighted musical numbers we will sue them for judgments—and collect. Our position has been upheld in the courts too many times to leave any doubt as to the outcome on this score. Furthermore, if the infringement is deliberate they are liable to criminal action."

He warned that the members of any exhibitors' committee who urge exhibitors to infringe upon copyrighted numbers are liable to criminal action too. They could be charged with conspiracy, he said.

However, the plan for cancellation in its present, highly tentative form calls for the elimination, both in studios and theatres, of copyrighted music and the substitution of either music written and composed by the producers' own music staffs or of music recognized to be in the "public domain." It has even been suggested that theatre owners eliminate from their booking schedules all films containing copyrighted music, the exhibitors to pay for but not play such pictures. Such action is held unlikely, even though the amount of copyrighted music in features at present is called negligible.

Copyright Law Upheld

The possibility of exhibitors getting Congressional action to have the copyright laws revised to regulate or dissolve the society was belittled by Mr. Mills, who pointed out that the copyright law under which the 45,000 ASCAP members are protected has been upheld in virtually every country in the world.

"Nor will the courts uphold any charges of illegality," he added. "The broadcasters now have pending a suit charging monopoly. There is no need of the industry wasting time and money on a similar action. The decision in the broadcasters' case will settle the point for all interests. And we're not afraid of the outcome."

The Exhibitors' Emergency Council, in New York, has been studying the broadcasters' complaint, written by Newton D. Baker, and if such a suit is decided upon it is expected the exhibitors' complaint will closely parallel that of the broadcasters, who seek dissolution of the society as a monopoly in restraint of trade.

Answers Inquiry Threat

Reports from exhibitor quarters in the East that the Federal Trade Commission or the Department of Justice will be asked to investigate the society were dismissed by Mr. Mills with the statement "The Department of Justice has been investigating ASCAP for two years."

"We have been over the same ground before," said Mr. Mills, "and I think it is an imposition on exhibitors to raise a lot of money from among them to pay highpriced lawyers and exhibitor leaders for such actions as those which are said to be under consideration."

Although legal procedure against the society under the anti-trust laws is said to be favored by the Exhibitors' Emergency Committee, which was formed to oppose the music tax increase, the actual procedure will be left to an outside law firm to be retained within the next few days, it was decided Tuesday at a meeting in New York.

Walter Vincent, chairman, appointed a permanent legal committee whose first business will be to agree on the law firm to be retained for the court battle. On the committee are Leopold Friedman, Loew's, chairman; Edwin G. Levy, MPTOA counsel; Abram F. Myers, Allied States counsel; Milton C. Weisman, ITOA counsel, and I. E. Lambert, RKO.

When the exhibitors' counsel has been engaged, the Emergency Committee will reconvene to select a nationwide committee of 100 exhibitors who will formulate sectional plans for contacting U. S. senators and representatives and candidates at the fall elections to enlist support for new legislation. This field committee will also aid in developing a financing plan.

Legal moves also may be undertaken to obtain a reversal of the federal court ruling the ASCAP's activities are not interstate.

Exhibitors Threaten Cancellations, Move for Congressional Action, Anti-Trust Suit, Department of Justice Quiz

Warns Against "Victimizing"

Mr. Mills later reiterated a warning to the owners of small theatres not to be "victimized" by the large interests, which, he said, are trying to involve them, unnecessarily, in the fight. He again reminded the industry that the present music royalty fees paid in exhibition are not equalized, all owners paying the same basic rate of ten cents a seat, regardless of the extent to which they employ music. Mr. Mills said that the large theatres will be hit hardest by the new scale, "as they should be," whereas the new rate for small houses comes pretty close to that which the small owner is now paying.

The increase runs as high as 1,000 per cent over present payments for large houses.

To the large interests Mr. Mills offered the suggestions that they (1) openly admit that the Society's members have rights; (2) admit that these composers and authors do contribute considerably to the industry; (3) admit that they should be paid something for that contribution.

"The Exhibitors' Committee in its last discussion with our people not only evidenced the arbitrary attitude that they won't pay any increase for the use of our properties, but that they should not have to pay anything for the music in the first place."

Charges Lack of Ethics

Mr. Mills charged that those who are leading the fight against ASCAP, and who have participated in the discussion prior to announcement of the increase, lack "good business ethics and good business morals."

"Our door is wide open to talk with any committee that is reasonable," he added.

"The excuse given by the large interests that they are in receivership and cannot afford to pay any increase does not and will not get any sympathy from us," Mr. Mills declared. "In the first place, they themselves are responsible for the receiverships. They were not satisfied with film rentals alone, but set out selfishly to monopolize exhibition, overseating the country and ruining the business almost everywhere. They wanted to be hogs and beat the little fellow."

THE CAMERA REPORTS



WINS AWARD. R. E. Knight (center), manager of the Fairmont theatre in Fairmont, W. Va., receiving June Quigley Award for exploitation campaign on Warners' "Twenty Million Sweethearts." Mayor McNair (left) spoke, while Harry M. Kalmine, Warner zone manager, made the presentation.



OLD FAVORITES RETURN. And if you guess who they are, you confess your age. For they are Clara Kimball Young and King Baggott, pre-eminent when motion pictures were truly in their infancy. Far from through, they are thus in Universal's "Romance in the Rain."



A "PRO" NOW. Glen Boles, who has been signed by Warner Brothers and assigned to "Flirtation Walk." He was "discovered" in a college play.



CHECKING SYSTEM EXECUTIVES MEET. Midwest division managers of the Ross Federal Service, as they met in Chicago. Shown left to right: rear row—C. E. Wagner, Dwight Mills, Burton Harrington, W. G. Caldwell, R. M. Thayer, Harry Schriffrin; center—V. Richards, Henry Gleiss, O. M. Young, J. E. North, Paul A. LaRoche, B. E. Jolley; bottom—W. I. Brown, C. B. Ross, Frank X. Miske, Harry A. Ross, company head; R. M. Olinger, D. A. Ross.



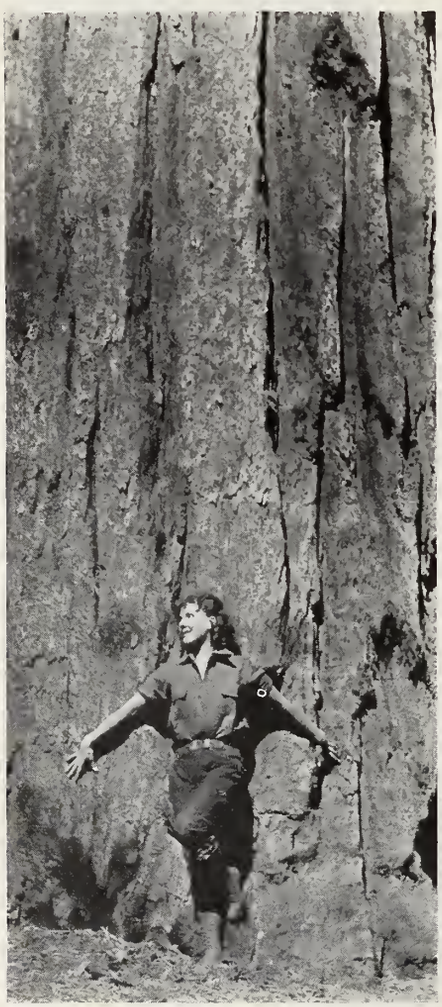
FAIR PREVIEW. As 15,000 persons witnessed an international preview of the King Vidor production, "Our Daily Bread," at the Lagoon theatre of the Chicago World's Fair. The picture is a United Artists release featuring Karen Morley and Tom Keene.



THE CHAMP. Max Baer, world's heavyweight titleholder, playing camera-wise while modest Dick Sears, New England staff cameraman of Pathe News, tries to conceal himself in an obscure background. But Dick's the champ here!



TO PLAY LEAD. O. P. Heggie, of stage fame, just before he boarded a New York plane for RKO Radio studio to play the lead in "Anne of Green Gables," an American classic.



CONTRAST. Jean Parker, MGM star, confidently leaning against a giant redwood of California while on location for "Sequoia" (working title).



HER FIRST BRITISH FILM COMPLETED. Sophie Tucker, long a favorite of American cabarets and revues, in a little ceremony of reciprocal congratuations at the Beaconsfield, England, studio of British Lion Films, with members of the company which aided in the production of "Gay Love," which stars her.

GAUMONT INVADING U. S. MARKET IN EXCHANGE, THEATRE, HOLLYWOOD

23 Branches Expected by Middle of September, Production Unit Before End of Year; Roxy Theatre Deal Near

Gaumont-British, England's most powerful producer-distributor-exhibitor company and capitalized at millions of pounds sterling, is ready to enter the motion picture market in this country on a scale comparable with the large American companies, constituting the most important invasion of this market ever made by British interests. By the middle of September there are to be at least 23 Gaumont exchanges set up in key cities. A Gaumont production unit may be established in Hollywood before the end of the year. To this end, Michael Balcon, Gaumont production executive in London, will arrive within two months. Jeffrey Bernerd, general manager of Gaumont-British, is already on the scene, having arrived in New York over the week end to set up the corporate structure of the new American company. Mark Ostrer, Gaumont-British president, will arrive in New York August 15, to conclude the final details.

Gaumont is going after not only a corner but a very appreciable portion of the whole market in this country, and is confident it can win it, Mr. Bernerd said. "We shall proceed in a small and quiet way and try to gain the confidence of American exhibitors," he explained.

As to any possibility that the American industry might attempt to "squeeze out" Gaumont from this market. Mr. Bernerd indicated that while such action might place the company's plans in a "very serious position," American distributors would do well to remember that Gaumont-British controls nearly 400 theatres in Great Britain alone.

Asks "Fair Chance"

"We are not anxious to enter the exchange and theatre business in America, but we have to do it to get representative bookings," he declared. "The company has 26 features set for 1934-35 release and the best offer it has been able to get from an American distributor is for five," he added.

It is Mr. Bernerd's contention, as well as that of Mark Ostrer, Gaumont-British executive, that British motion pictures can bring as much money into the American box office as can American product, "if given a fair chance."

The barrier to British films thus far in America, Mr. Bernerd said, has been the exhibitor himself, and not the public. American exhibitors have been almost unanimous in making up their minds before the showing of a British film that their patrons are not going to like it, he declared, with mediocre exploitation a resultant, an attitude often caught up by the public.

"If the American public is given a fair chance to see British films I feel certain the exhibitor will find that, given proper treatment, he will make as much money with them as he can with native product," Mr. Bernerd declared.

Calls Quality Comparable

Great Britain has demonstrated that it can make pictures comparable in quality and technique to those turned out by Hollywood, he said, with the quality standard in many instances even considerably higher.

There is no such thing as an "English accent," he said; persons either speak English or they do not. As Mr. Bernerd expressed it, the American "dialect" is far more difficult of comprehension by the British public than English as spoken by Englishmen to the average American audience.

The whole problem, he said, is one of poor timing, and any possible failure of British players to "get across" in this country has been due almost entirely to their rapidity of speech.

"Clarity and timing is the answer," he declared. "The British public managed to master the intricacies of American dialects and slang and accepted them. If the pictures are good enough, which they are, and if exhibitors in this country will try to sell them, the American public will accept British films, accent or no accent."

"I honestly do not believe 'Cavalcade' failed to click in the rural sections of America because of the 'English accent'," Mr. Bernerd said. "I think it was due entirely to lack of appreciation or, possibly, misunderstanding of a back-slapping patriotism of a strange country."

Mr. Bernerd explained that Gaumont plans to make pictures which will find in American audiences some semblance of that apparently lacking appreciation. American stars and featured players will be engaged, if necessary. Already George Arliss has been signed for three Gaumont productions in 1934-35, and two other American stars who rank in the same class with Mr. Arliss have been approached. Gaumont plans to have available at least half a dozen stellar American names.

Roxy Theatre Deal Near

Mr. Bernerd confirmed reports that Gaumont planned to take over the original first-run Roxy theatre on Seventh avenue as its main show-window. He said he hoped to have the matter settled by the end of this week. As to acquisition of other theatre properties throughout the country:

"We have enough theatres in England to worry about. What we're chiefly interested in is selling pictures and not in exhibition in this country."

Gaumont's established policy of trade showing all product before selling is to be maintained in America, he said. That exhibitors should have to buy film sight unseen is an unfair practice, he said, blaming it to poor quality of pictures.

Mr. Bernerd said that if American producers, with very few exceptions, continue to make the type of films that have come out of Hollywood the last year, they will find themselves in exactly the same position

Jeffrey Bernerd, General Manager, Says Exhibitor Himself Has Been Barrier to British Product, Not the Public

in England as did British producers up to two or three years ago.

"We were up against it three years ago," he said. "The quality of our pictures was nothing to boast about and we actually could not sell them to our own exhibitors. If the same sort of 'tripe' which has been coming out of Hollywood all this past year continues, American companies are going to find themselves in the same predicament. The British public will not stand for it much longer."

With him Mr. Bernerd brought seven pictures: "Chu Chin Chow," "Jew Suss," "Little Friend," "My Song for You," with Jan Kiepura; Evelyn Laye in "Princess Charming," "Unfinished Symphony" and "Man of Aran." In two months, he said, George Arliss will start work in England on "Iron Duke," a story of the Duke of Wellington.

Fox Profits for Six Months Top $1,199,214 Mark

Consolidated net profit of Fox Film Corporation in the first half of the current year totaled $1,199,214 after federal taxes amounting to $190,000, equal to 49 cents a share in the 2,436,409 combined Class A and B stock, the company reported last week.

In the first half of 1933, there was a loss of $482,406. The company was reorganized on April 1, 1933.

For the 13 weeks ended June 20, 1934, the net profit was $393,866 after charges and taxes, equal to 16 cents a share on combined stocks, against $805,376, or 33 cents, on the previous quarter, and a profit of $74,717 after charges but before Federal taxes on July 1, 1933.

Consolidated earned surplus at the end of June, 1934, stood at $2,913,312, contrasted with $1,674,354 at the end of 1933, which has all been accumulated since the reorganization, the report pointed out.

Penna. MPTO Protests MGM's Trailer Plans

The Motion Picture Theatre Owners of Western Pennsylvania this week protested against the plan of Metro-Goldwyn-Mayer to distribute its own trailers beginning January 1, 1935, on the grounds that it means added operating costs to the theatre man, which today's economic conditions will not permit.

Machinery Created For Labor Peace

General Hugh S. Johnson has finally created the official NRA machinery which places in all Code Authorities the power of adjusting labor disputes within their own industries without having to depend upon outside adjudication by the present NRA agencies.

At the same time, Division Administrator Sol Rosenblatt, in charge of amusement codes, warned that while violence in theatre labor disputes is for state and local authorities to handle, it becomes a federal matter when it assumes aspects of racketeering and will be turned over to the Department of Justice.

Modification of existing procedure to harmonize code machinery for the adjustment of labor disputes and complaints with that established in the recently created National Labor Relations Board was explained by General Johnson in the following Administrative Order, which automatically becomes part of the NRA law:

Text of Administrative Order

1. With respect to labor complaints:

A. Code Authorities that have not already done so, are requested to submit to the Administrator for approval, plans for the handling of labor complaints. Until such plan has been approved, a Code Authority is not authorized to handle labor complaints, with the exception of complaints voluntarily registered with the Code Authority.

B. Complaints may be handled by a bi-partisan committee, if desired; or, if such method is not deemed practicable or desirable, by a committee composed of impartial members. In either event, the plan of organization and the personnel of the committee are subject to approval by the Administrator.

C. In many instances, it will be found practical for groups of related trades or industries to cooperate in establishing a single committee. In view of the potential resulting economy, efficiency and elimination of overlapping, serious consideration of this type of plan is urged.

D. If an industry, due to small size or other good cause, prefers that labor complaints should be handled by the Compliance Division of the NRA, a request to that effect will be considered and a decision reached in the light of the facts involved.

2. With respect to labor disputes:

A. This Administrative Order does not affect boards heretofore authorized to deal with labor disputes.

B. Industries are not necessarily required by NRA to set up boards under codes, for the handling of labor disputes. Any industry contemplating such a board should study Public Resolution 44 of the Seventy-third Congress and the subsequent Executive Order No. 6763 of June 29, 1934, creating the National Labor Relations Board and should consult said Board and the Administrator.

C. Cases heard by boards heretofore or hereafter authorized to deal with labor disputes may be reviewed by the National Labor Relations Board. Moreover, such boards may be designated as special boards or otherwise effected by the President.

Questionnaire on Wage Scale

The first meeting of the socalled "fact-finding" committee named recently by Mr. Rosenblatt to study the New York operators' situation, was held and it was decided to send questionaires to all parties interested in establishing the proposed basic wage scale.

Members of this committee include: Leslie Thompson, RKO; Charles C. Moskowitz, Loew's; Joe Blatt, Empire State Projectionists Union; Murray Harstn, Allied Motion Picture Operators; Harry Brandt, president of the Independent Theatre Owners Association; Harland Holmden, head of Local 306 of the IATSE, and Charles L. O'Reilly, president of the New York Theatre Owners Chamber of Commerce.

Laboratory Code Is Up Next Week

Public hearing on proposed amendments to the NRA's approved code of fair competition for the motion picture laboratory industry, together with the Code Authority's proposed budget and basis of contribution to defray the cost of code administration, will be conducted by Acting Division Administrator William P. Farnsworth, on Tuesday, August 14, in the Raleigh Hotel at Washington.

The proposed budget totals $21,157. The code provides for contributions to be made by industry members on the basis of number of employees.

Two schedules of amendments are proposed; one by the Motion Picture Laboratories Association of America, Inc., original proponents of the code, and the other by the National Recovery Administration. The last named proposals take the form of a revised code. The present code was approved last September, and its form is more or less obsolete when compared with codes now being approved, according to the NRA.

The present code makes the board of directors of the Laboratories Association the Code Authority. The Administration now proposed a Code Authority composed of four representatives of the association and four representatives of non-members of the association. An impartial chairman would be included.

The Administration also proposes a general $1.00 per week increase in the minimum wage scales, except for skilled employees already classified in the code, and a 35-hour week.

The association's chief recommendation also is directed at the Code Authority, it being proposed that the board of directors shall nominate 9 persons, to be voted on by the members of the industry.

Court Halves RKO Allowances

A petition for interim allowances totaling $225,000 filed by Irving Trust Co., and Donovan, Leisure, Newton & Lumbard for services in the RKO receivership were more than halved by Federal Judge William Bondy in entering a final order on the petition in New York last week. The total fees allowed by the court aggregated $105,000.

Irving Trust, RKO receiver, asked for $100,000 and was allowed $35,000. The Donovan firm, attorneys for the receiver, petitioned for $125,000 and were allowed $70,000.

These fees are partial allowances only, covering the period from Jan. 27, 1933, to June 1, 1934.

School Boards As Censors Proposed

Local school boards would be held responsible for all pictures shown to children in their communities under a proposal discussed in Washington by the National Congress of Parents and Teachers.

The Congress stated that pictures for juveniles "should be produced, distributed and exhibited by educators, dramatists and playwrights of professional standing, instead of those motivated solely by a desire for personal profit."

The plan also will include an attack upon the industry and support of legislation to control such trade practices as block booking.

"The parent-teacher organization will cooperate with educational institutions and government departments to secure improvement in the selection and treatment of subject matter used in film productions," said Mrs. Robbins Gilman, national chairman. "We shall not cooperate with companies conducting recreation for profit, either by previewing or by listing theatrical films in any connection."

"Reports this week indicated that 13,000,000 Catholics have signed Legion of Decency pledges to boycott pictures adjudged indecent. This means that the drive has been organized in two-thirds of the 105 dioceses.

In the field, Legion of Decency activities were reported as follows:

Eighty-two films were approved by the Buffalo Legion.

The Chicago Legion condemned as unfit 20 films. Legion vigilance committees visited theatres continuing to show blacklisted films.

The Republican gubernatorial candidate in Ohio promised, if elected, to use his power to "improve movies."

Houston Baptists joined the Legion movement.

The Catholic Register of Kansas City stated Joseph I. Breen does not represent the Church and charged that producers conside it "good politics" to have appointed him because he is a Catholic.

The book sponsored by Motion Picture Research Council, "Our Movie Made Children," was characterized by Dr. Kimball Young as "distinctly unfair" to sociologists and misleading to the public.

"Advertising superlatives" and "salacious films" were attacked at a New Orleans Better Films Council meeting.

Frank L. Newman, head of Evergreen States Theatres, told a Seattle radio audience that clean films are a certainty from now on.

Vitaphone Bookings Increase 35 Per Cent

Vitaphone's summer bookers' drive has bettered last year's campaign by 35 per cent, according to Norman H. Moray, director of sales for the trailers and short subjects.

Warner deals, including features, have been closed with the Butterfield circuit of 31 Michigan theatres, William Keyes of Dayton, Ike Libson of Cincinnati and Louisville, Milton Feld, Charles Olson and Fred Dolle in Indiana.

DAILY VARIETY DAILY

FILM PREVIEWS

Kay Francis • Leslie Howard

in

British Agent

Warners production and release. Directed by Michael Curtiz. Screen play by Laird Doyle. From the novel by H. Bruce Lockhart. Photography, Ernest Haller. Cast: Leslie Howard, Kay Francis, William Gargan, Phillip Reed, Irving Pichel, Walter Byron, Ivan Simpson, Halliwell Hobbes, Arthur Aylesworth, J. Carroll Naish, Cesar Romero, Alphone Ethier, Tenen Holtz, Doris Lloyd, Marina Schubert, George Pearce, Gregory Gaye, Paul Porcasi, Addison Richards, Walter Armitage. Previewed, July 31. Running time, 72 mins.

Superb artistry and distinguished craftsmanship in every department combine to make 'British Agent' a picture of quality, fulfilling every requirement for high

class entertainment and a smash hit. With Leslie Howard and Kay Francis heading a splendid cast for the draw, and direction which outstandingly develops a powerful, dramatic story, this love tale of opposed conspirators against a background of Russian revolution comes to the box office with big initial momentum.

Howard and Francis are strikingly effective in their restrained, but emotionally rich handling of the top roles, and every member of the company, including the smallest bit, has been tellingly assigned in an exceptionally smart job of casting. Deserving special honors are William Gargan, Phillip Reed, Irving Pichel, Halliwell Hobbes, Ivan Simpson, J. Carroll Naish, Walter Byron, Tenen Holtz, Gregory Gaye and Doris Lloyd.

Laird Doyle has done a fine dramatic writing job in liberally

adapting the Russian wartime memoirs of H. Bruce Lockhart. Dialog is crisply selective and advances the story with smooth and powerful precision.

Michael Curtiz turns in what is probably his best job of direction, sweeping along intimacies of romance and larger movements of riot and political upheaval with unerring dramatic instinct. He contributes his large share of good taste to a picture which never once deviates from refinement and sense of eye-witness reality.

The main scene is the dangerous, critical life in and around British diplomatic offices in Petrograd and Moscow when the Allies strove to prevent Russia from making separate peace and to stave off the red revolution. Howard is a consul general, operating secretly, loving and being beloved of Kay Francis. She, a confi-

dential secretary and spy for the commissars and Cheka police, betrays him in the name of patriotism, but political amnesty in the end saves them for each other.

Suspense builds tremendously through fateful episode and character clash, and the weakest spot in the picture is the end, where the lovers are kept alive for the sake of general audience satisfaction, perhaps, instead of meeting the artistically demanded death they expect.

One of the high merits is the way the revolutionary political phases have been handled to keep them valid and potent without offense. Technical direction and photographing also rate high praise, as does the orchestration of Leo F. Forbstein.

An Advertisement of
WARNER BROS. PICTURES FOR 1934-'35

Loew 40-Week Profit Is More Than Doubled

Loew, Inc., reported a profit of $5,750,750 for the 40-week period ending June 7, 1934, comparable with a profit for the same period in 1933 of $2,336,027.

Operating profit for the period in 1934 amounted to $9,631,012. In 1933 the operating profit was $5,695,809.

Depreciation and taxes in the 40-week period ended June 7 was $3,880,262, wihle in 1933 it was $3,359,782.

The profit for the 40 weeks amounted to $3.45 a share on the common stock, as compared with $1.11 for the corresponding period in 1933.

SMPE Nominates Tasker President

Homer G. Tasker, of United Research Corporation, Long Island City, was nominated for president of the Society of Motion Picture Engineers for 1935 at a meeting of the board of governors. Since Mr. Tasker was the only nominee for president, his election, to be held soon by mail ballot, is assured. This is also true of nominees for other executive offices since only one nominee each was chosen for the offices of executive vice-president, editorial vice-president, convention vice-president, secretary and treasurer. The nominees were, respectively, Emery Huse, J. I. Crabtree, W. C. Kunzmann, J. H. Kurlander and T. E. Shea.

Nominees for the board of governors were: Max C. Batsel, RCA Victor; Sidney K. Wolf, Electrical Research Products; Terry Ramsaye, Quigley Publications, and Harry Rubin, Paramount Publix. Election of all officers will be announced at the fall meeting at the Pennsylvania hotel, October 29. Their duties begin January 1.

Hudson Joins Trendle Circuit

Earl Hudson left New York Tuesday by motor for Detroit to take charge of publicity and exploitation for the circuit of Trendle theatres.

Mr. Hudson, a former magazine publisher and newspaper man, was associated with First National in an executive production capacity for seven years, and was assistant to J. D. Williams when Mr. Williams was general manager of First National. He was associated with the Angus Company in the operation of *Motion Picture News*, until 1930.

Warner To Sell Fay Film

"Fool's Advice," produced at the Columbia studio by Frank Fay two years ago, will be released on the new Warner program. The film, with Fay as star, is understood to have been recommended to Warner by Father Couglin, Detroit radio priest.

NEW METROPOLITAN CIRCUIT BID WAITED

Loew-Warner Overtures Withdrawn; Independent Interests Strengthened by a Merger

The Loew-Warner bid for Fox Metropolitan Playhouses in New York was withdrawn late last week and it immediately became apparent that new outside bids might be brought into the reorganization proceedings of the circuit. The only official reason given for the Loew-Warner withdrawal was that the bidders had decided the deal would be "unprofitable." It was understood, however, that the bidders and the Fox Metropolitan bondholders' committee had reached an impasse.

Legal actions of minority bondholder groups seeking reorganization under the new bankruptcy laws furnished further complexities to the situation. Too, the Department of Justice at Washington has maintained a skeptical attitude toward the negotiations, the feeling being that consummation of the Loew-Warner deal might result in a virtual monopoly in the New York theatre field by these two. Unofficial reports this week indicated that the Department had brought pressure to bear.

$3,000,000 Bid Prepared

An unidentified group is preparing to make a bid of $3,000,000 for the Fox Metropolitan circuit, it was revealed this week by David W. Kahn, New York attorney who has been connected with various theatre interests. Mr. Kahn would not name the clients for whom he is preparing the bid.

Also the possibility of Warner making an independent bid in the event the circuit goes through a foreclosure sale was disclosed this week by that company's legal department.

There is a possibility that Warner may bid only for the 18 New Jersey houses in the Fox group. Under the withdrawn joint Loew-Warner bid, Warner was prepared to participate up to $900,000 of the total $4,500,000, and was to acquire the Jersey holdings only.

Any new bids would likely be withheld until the end of this week,when Fox Metropolitan is required to file an answer to the petition of a minority group of bondholders for reorganization under the new bankruptcy laws.

Independents Merge

Independent theatre interests of Greater New York this week were fortifying themselves for a fight against the established major circuits. The first move in this direction came in the form of a merger between Springer & Cocalis and Consolidated, the two largest unaffiliated circuits in the territory, the former having 36 theatres and Consolidated 14 houses. The chief beneficiary under this deal will be Consolidated, which has been unable to demand concessions on playing time in RKO and Loew booking situations.

Pooling deals among Skouras, Randforce and RKO, which have been in force for two years, came to an end last week, and there were indications that Skouras might enter the Springer & Cocalis and Consolidated pool.

Regardless of the Loew-Warner withdrawal from Fox Metropolitan negotiations, RKO in New York is continuing its plan of expansion. More than a dozen additional theatres have been acquired by the Keith-Albee-Orpheum group of RKO the past two months and about six deals for theatres in Manhattan, Brooklyn and Long Island are soon to be concluded.

Pooling negotiations between Prudential and Century circuits in New York, which had been dropped temporarily, were resumed last week and consummation is expected at an early date.

Warner Adds Four in New Jersey

Continuing its program of theatre acquisition in New Jersey, Warner last week took over operation of four Bratter & Pollock theatres: the Rex, Irvington; Rahway, Rahway; Ritz, Lyndhurst; and Lincoln, Arlington.

In Milwaukee and the surrounding territory, Wisconsin Amusement Enterprises, Inc., is strengthening its hold with the acquisition of the Alhambra, operated by Fred S. Meyer until its closing a month ago; the Oriental and Tower and the Shorewood and the Downer, all neighborhood houses.

In Ohio, Famous Theatres Corporation has taken over eight theatres to be operated by subsidiaries.

350 Day-and-Date Openings Set for Joe Brown Picture

Some $200,000 will be expended by Warner and national advertisers in a nationwide exploitation campaign signaling 350 simultaneous openings of Joe E. Brown's "Six Day Bike Rider," the week of October 3.

Thirty national magazines will carry a $130,000 magazine campaign, which will be augmented by the distribution of $50,000 worth of bicycles in a national arrangement with Quaker Oats.

S. Charles Einfeld, director of Warner publicity, who organized the plan, now has his home office force at work on cooperative displays for the picture and the bicycles.

Donahue & Coe, Inc., Again Enlarges Offices

Donahue & Coe, Inc., New York advertising agency, handling many motion picture accounts, has leased for a term of years, approximately two-thirds of the 22nd floor of the Paramount building, 1501 Broadway, in addition to the space which they have occupied since November of last year, comprising the entire 21st floor of more than 10,000 square feet.

This additional space was acquired because of a considerable increase in personnel and new business. Also the recent expansion of this agency into radio broadcasting activities has made necessary the installation of a soundproof audition room, to include facilities for rebroadcasting programs to the executive offices, and the manufacture of electrical transcriptions of auditions.

U. S. MARKET OPEN, SAYS WILCOX, HOME

British & Dominions Executive Warns Studios Against English Accent and Musicals

By BRUCE ALLAN
London Correspondent

"In a year or two British producers will regard the United States as a part of their normal market, and if they don't sell regularly to America it will be the fault of the pictures," said Herbert Wilcox of British Dominions, summarizing his New York impressions at a Dorchester press reception on his return to London. According to this British director and executive, the American attitude is one of "complete understanding and sympathy," but British concerns must shed their fixed ideas and recast their production policies, if they are to benefit from a "magnificent opportunity."

Calls Market Wide Open

His own policy was stated by Mr. Wilcox in the words: "I will never make another 'English' picture." America, he said, did not like the "English" accent, and it did not understand the British musical comedy formula. Exhibitors wanted star values and they wanted the picture supported at the box office. Observation of the way in which United Artists followed the picture to the public had led him to the decision to inaugurate a similar exploitation policy here. B. & D. is also entirely recasting production policy. It will use American stars and if necessary American technicians and, if the story calls for it, they will produce in New York.

"I refuse to recognize America as a separate market," said Mr. Wilcox. "It is wide open."

Frankly admitting that many American exhibitors were up against British films and were taking advantage of their code right of 10 per cent cancellation to eliminate these films, Mr. Wilcox said it had to be recognized that this attitude was born of bitter business experience. Against it, one had the fact that "Henry VIII" had been a big success, which had helped Hollywood as well as Great Britain by stimulating the box office, and that "The Scarlet Pimpernel" from the same studio had been booked by the Loew circuit before production. Another instance of American willingness to get behind worth while films was the fact that United Artists had allocated $60,000 for publicity for British films.

Cites Mass Production Failure

The big opportunity for British films in America is to be seen, in Mr. Wilcox's opinion, in the failure of Hollywood's mass production theories and in the triumph of individual pioneers like Rene Clair and Alexander Korda. America will stop sending her program pictures to Great Britain and the tendency will be for American sales to the United Kingdom to fall as British sales to America rise.

"There is not an artist of reputation in Hollywood who would not be glad to come to England," said Mr. Wilcox, in announcing that all B. & D. casting in future would be done in consultation with United Artists, and that B. & D. would reduce its output from 12 a year to eight and spend as much on the smaller number of pictures. This policy would operate this year. He declared British producers must quit using "spent" stars and think in big names—as big as Garbo. "She would be wise to come," he said.

"British films, in England, are overpraised by the press and over-patronized by the public," was a Wilcox comment on the fact that B. & D. could not expect to increase its grosses in England, and therefore meant to make better pictures in order to get American revenue.

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Labor Trouble Looms

The labor situation becomes decidedly more threatening as a result of the rejection, by the National Association of Theatrical Employees, of the scale of wages and hours drawn up by the Joint Conciliation Board for the trade, although it still seems that a peaceful settlement ultimately will be reached.

Threat of a national campaign for legislative restriction holds awkward possibilities.

Addressing the N. A. T. E. Conference, the president, Mr. R. Finnigan, envisaged ultimate establishment of an international labor organization to cover all grades of employees in the theatre, cinema and studio in all parts of the world.

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B. & D.'s next production, an adaptation of "La Voir Lactee" by the late Alfred Savoir, has started with the shooting of Paris exteriors by Jack Raymond, director. Sir Cedric Hardwicke plays the part of an actor-manager and Marie Glory is the actress who threatens to outshine him. John Van Druten is writing the dialogue and W. P. Lipscomb the scenario.

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News Reel Amenities

Paramount News advertised in a "stop press" advertisement that it was the only newsreel to record King George's speeches at the opening of Mersey Tunnel. Next day, Gaumont British advertised that in order to anticipate pirates it would show pictures of the fourth England-Australia Cricket Match two nights before the event took place. Incidental reference to the "pinching" of this event by rival concerns, jealous of GB's exclusive rights, indicate that competition is getting razor keen in this field. At previous Australian matches, forests of scaffolding arose outside the ground, from which "unofficial" cameramen got their picture.

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British Production News

B.I.P. has signed Richard Tauber for a second film, following the big success of "Blostom Time," and Paul Stein probably will again direct.

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Marcel Varnel has completed "Girls Will Be Boys," with Dolly Haas, at B.I.P.

* * *

At Twickenham, John Baxter started shooting on "Kentucky Minstrels" for Universal release.

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Irving Asher of Warner has given a long term contract to Barry Clifton, British musical comedy player. The first film will be "The Girl in the Crowd," Michael Powell directing.

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Albert de Courville has started direction of Cicely Courtneidge in "Schooldays" at G-B's Lime Grove studio.

* * *

Cyril Gardner is to direct the first of the Claude Hulbert films for Warner, at Teddington.

Code Authority Wins Court Tilt With Exhibitors

Judge Henry W. Goddard, sitting in United States district court, New York, ruled late last week that the Independent Theatre Owners Association, of which Harry Brandt is president, is not entitled to a temporary injunction, pending trial, requiring the Code Authority to accept the complaints of non-assentors of the code against assentors and requiring the Code Authority to desist from accepting assentors' complaints against non-assentors. The court said:

"Aside from the fact that the position of the plaintiffs (ITOA) seems inconsistent in contending that they themselves are not subject to these provisions of the code so as to permit complaints of its violations by them to be entertained, yet that they are entitled to its benefits and to file under the code complaints against their competitors notwithstanding they declined to assent or to pay their pro rata expense of administering it; I do not think that the papers disclose clear and convincing grounds for the granting of the extreme remedy of a mandatory injunction before trial, or that plaintiffs are suffering or threatened with irreparable injury. Exactly what the various complaints may be, whether they have merit, are reasonable or not, and whether the defendants exercise reasonable discretion, are matters that should be developed by trial."

The ITOA had sued for the injunction naming the members of the Code Authority as defendants, together with the members of the Local Grievance and Clearance Boards of the New York territory. Representing the plaintiffs was Milton C. Wiseman, of Wiseman, Quinn, Allen and Spett; acting for the defendants was William D. Whitney, of Cravath, de Gersdorff, Swaine and Wood.

An appeal is expected to be taken from Judge Goddard's decision by the exhibitors' association, and it is quite likely a complaint will be filed with the Federal Trade Commission against certain allegedly unfair industry practices which it is said have been legalized by the code.

Amendments to the industry's code, dealing with the power of the Code Authority to levy assessments upon members of the industry and to sue to collect, and exempting the members of the Authority from responsibility for the actions of their fellow members, were made public Tuesday by the NRA.

Incorporated as additions to Article II of the code, the amendments provide that:

"Upon approval by the Administrator of an itemized budget of such expenses and an equitable basis of contribution thereto, each such member shall be legally obligated for and shall pay to the Code Authority his or its respective equitable contribution, subject to rules and regulations pertaining thereto issued by the Administrator. Failure to pay such equitable contribution shall constitute a violation of this code. In addition to all rights and remedies with respect thereto, the Code Authority shall have the right to institute legal proceedings for the collection of any such equitable contribution.

"Nothing contained in this code shall constitute the members of the Code Authority partners for any purpose. Nor shall any member of the Code Authority be liable in any manner to anyone for any act of any other member, officer, agent or employee of the Code Authority. Nor shall any member of the Code Authority, exercising reasonable diligence in the conduct of his duties hereunder, be liable to anyone for any action or omission to act under the code, except for his own wilful misfeasance or nonfeasance."

Meanwhile, the Code Authority heard numerous appeals during the week from decisions of local boards in the field. Some 60 appeals have been disposed of by the Authority within the past month.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

MR. WILLIAM RANDOLPH HEARST'S highly imaginative editorial writer, Arthur Brisbane, suggests, for a reason known only to his 70-year-old mind, that a fitting subject for filmization by Nicholas Schenck "or some other genius" in these "Pure Movie" days, would be the love for music of the dolphin, amiable member of the whale family. A smashing sequence in Mr. Brisbane's brainchild would show the female dolphin and child lying on their sides at the surface of the water nursing. We learn with amazement from Mr. Brisbane that this surface feeding "lets them both breathe." One can easily imagine some 80,000,000 excited movie patrons perched breathless on the edges of their theatre seats.

Editorialist Brisbane would tell in celluloid about the Greek myth that Arion, sweet poet and musician of the seventh century, B.C., was saved from the sea by a dolphin that had admired his singing and playing. It seems that Arion, while returning with his percentage of the gate receipts of a successful musical contest in Sicily, was set upon by the ship's sailors, determined to rob him, and told to kill himself on the boat or else jump into the sea.

Arion decided to jump, but, remembering his public, or somebody, asked permission to sing one last song, playing the accompaniment on his cithara. He sang, played and jumped. Imagine the sailors' surprise when they saw a large dolphin, that had listened, entranced, to the music, draw up alongside the ship, take Arion on his back and carry him to shore with the speed that lets a dolphin swim easily around a fast, modern steamer.

Right at this spot the United States Fleet could arrive on the scene under full steam (courtesy of Jack Warner), and land a party of American Marines on the ship to capture the bad sailor boys and rescue the purse of Arion (played by Bing Crosby), the while Ginger Rogers, the Captain's daughter, stood on the bridge of her father's flagship waving to Arion as he speeded toward her over the rolling waves atop of good ol' dolphin.

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People up in Stoneham, Mass., wish that a certain unfriendly skunk would quit playing tage-door John around the local picture house. Seems the critter was hanging around outside the theatre the other night and got to fooling around one of the intake ventilators. Some 400 neighbors emptied the place with a speed that was amazing.

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Inadvertently omitting the word "anniversary," Maurice Kann's MOTION PICTURE DAILY reports that Cecil Blount DeMille on August 16th will celebrate his 32nd wedding. It's things like this that give Hollywood a bad name.

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A section of the widely publicized Fox Film contract for the services of little Shirley Temple bars the five-year-old youngster from the studio restaurant. No longer will she dine in the company's Cafe de Paris on the lot. Her meals will be prepared there, but brought to her private studio bungalow and served. This is to halt other players, Fox executives and visitors petting and patronizing the child. The studio is committed under the contract to furnish many articles for her recreation and enjoyment. Among some specifically mentioned in the written agreement are one skipping rope, a set of jacks, assorted dolls, sets of blocks, picture books, doll carriages and a rubber-tired scooter.

THEATRE PROMISES CRIMINAL A VERY WARM RECEPTION

The fact that "Baby Face" Nelson was reported to have been seen in Merrill, Wisconsin, prompted the hospitable management of the Cosmo theatre in that city to insert the following invitation in the newspapers:

"BABY FACE" NELSON
(Public Enemy Number One)
You Are Cordially Invited to Attend the Showing
Of
"MANHATTAN MELODRAMA"
Tonight
At the
COSMO THEATRE
See the Picture That
DILLINGER
Chose As His Last
The Entire City Will Be Here
At the Theatre to Welcome You
R.S.V.P.
THE MANAGEMENT

The Hollywood home and furnishings and the personal effects of the late Lew Cody went under the hammer last week, and with them went "Traffic," an eleven-year-old fox terrier that doesn't know what liquidating an estate means. Somebody made away with the famous autographed door which had been a prize of the noted actor, a door into which the autographs of more than 1,000 celebrities had been carved as they entered the Cody den.

The estate received only $10 from the sale of the house, which was built atop Beverly Hills by Pauline Frederick. It was sold for $15,010, but there were mortgages for $15,000.

Knocked down for the price of the proverbial song were a score or more of Cody's suits, 23 pairs of shoes and 29 hats, 53 shirts, 27 pairs of pajamas and 40 neckties, and Traffic, whose affection for Cody—so apparent even now, two months after his death—began when she was a squealing, helpless little puppy that had fallen out of a car. Cody had his chauffeur stop to rescue the frightened black and white bundle, some 11 years ago.

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The three most typical Americans are Mae West, Babe Ruth and General Hugh Johnson, according to Sculptor Reuben Nakian, now busy chiseling the New Deal in clay. To which the Legion of Decency echoes, "Oh, Yeah?"

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George Raft appears to have been the victor in a fist fight in a Hollywood back-alley with a heckler who had remarked, as Raft passed with his bodyguard, "There goes a couple of boys who just have to be beautiful." Raft had had his ear decauliflowered and the bodyguard had had his nose lifted.

Of more interest was the interference by some moronic autograph-seeking hero worshipers who hurriedly produced handkerchiefs and dipped them in the blood spilled by Raft on the ground, to keep as souvenirs.

A TRUE MOTION PICTURE of American Revolutionary times would never pass the censors. Such is the conclusion of J. P. McEvoy, noted humorist, after a month of research in preparation for adapting the script of Paramount's "Pursuit of Happiness."

McEvoy found that nudist weddings were legal in America as far back as 1776!

Laws provided that every husband had to take responsibility for his bride's premarital debts, unless she came to him "with nothing." In order to conform literally to the statute, the bride, after disposing of all her property, would remove her clothes, stand in a closet and put her hand through the door opening while the wedding was performed

Another custom, according to McEvoy, was for the bride to step naked onto a ladder outside the window and there don her wedding garments. When she came down she was supposed to be "starting anew."

"King's highway marriages" were common. They took place on the highroads at night, the bride wearing nothing but a slip. The theory was that when she left the road married and fully clothed, with her husband, she was "another woman" and her creditors could pursue her no farther.

We predict there will be no such weddings in Paramount's picture.

McEvoy also found that Washington's army fought only when paid. When it didn't arrive the soldiers deserted. Washington used to drink plenty. The women talked back and fought the minister. The Revolution was tremendously unpopular with a great many, and "there was a great deal of immorality among the supposedly Puritanical," according to the McEvoy findings.

The Daughters of the American Revolution will probably be mobilized and ready to attack by nightfall.

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In his latest move, "Roxy" is going on the air as master-of-ceremonies for a new program for Fletcher's Castoria. You know—"Babies Cry For It."

▽

In the area of Broadway and Seventh Avenue which is bounded north and south by 49th and 48th Streets, there has been opened a new meeting and meating place for that district so densely populated with, but a few exceptions, the lesser fry of the motion picture fraternity. It is a fourth class restaurant catering to fourth class eaters, where beer is dished over the counter for two cents a glass and a pot roast meal with vegetables goes for 11 cents. Eggs are four cents each and coffee three cents. A slab of red corn beef resting atop some boiled cabbage between two potatoes sells for 14 cents, and toast is a penny a slice. Directly overhead are the national headquarters of the Motion Picture Theatre Owners of America.

▽

Paramount's Pauline Lord has a highly pedigreed Pekinese whose name is "Garbage."

▽

The long arm of coincidence reached out in Hollywood the other day when George Johns, an Englishman who saw service in France, was showing director John Cromwell how he and some companions dug their way out of a prison camp during the War. Standing nearby, easily within the range of hearing, was an extra, a German named Otto Krauss, who explained that he had been court-martialed because of Johns' escape.

PARAMOUNT CLAIMS PROCEDURE OUTLINED

Court Order Brings End of Bankruptcy Closer; Claims Must Be Filed by Sept. 15

Steps preliminary to consummation of Paramount Publix Corporation's discharge from bankruptcy were taken this week when the United States district court in New York ordered all claims of creditors against the corporation to be filed at 140 Nassau St., New York, on or before September 15.

Paramount's trustees also have made application to proceed with the plan for reorganization of Paramount Broadway Corp., the subsidiary holding title to the New York Paramount Building and theatre. Special master John E. Joyce was scheduled to hear the petition August 9.

In New Orleans, E. V. Richards, operating receiver for Saenger Theatres, was named permanent trustee for the circuit and for Saenger Realty Corporation, under the new bankruptcy laws.

Following is the order of Judge Alfred C. Coxe, U. S. district court, New York, to determine the time and manner in which claims shall be filed and proved:

This cause coming on at this time for further hearing, and the court being fully advised in the premises, it is, upon motion of Messrs. Root, Clark, Buckner & Ballantine, attorneys for the trustees herein, and upon the consent of the attorneys for all other parties to these consolidated proceedings,

ORDERED:

1. **Time for filing claims.** All claims of creditors herein shall be filed and evidenced, in the manner hereinafter set forth, on or before the 15th day of September, 1934 (or such later date as the Court by order made on or prior to the 15th day of September, 1934, may determine), and no claim of any creditor not so filed and evidenced may participate in any plan for the reorganization of the Debtor except on order for cause shown.

2. **Place for filing claims.** All claims of creditors herein shall be filed in the office of the Referee in Bankruptcy of this Court, Room 805, 140 Nassau Street, New York City, New York.

3. **Manner in which claims shall be evidenced.** Except as otherwise provided in this order, all claims of creditors shall be evidenced as follows:

(a) Each proof of claim shall consist of a statement under oath, in writing (such statement being sometimes hereinafter referred to as a "deposition"), correctly entitled in this Court and in these consolidated proceedings, signed by the creditor. Said deposition shall set forth the claim: the consideration therefor; whether any, and, if so what, securities are held therefor; whether any, and, if so what, payments have been made thereon; whether any, and, if so what, set-offs or counterclaims exist thereto; and that the said claim is justly owing from the Debtor to the creditor.

(b) Whenever a claim is founded upon an instrument of writing, such instrument, unless lost or destroyed, shall be filed with the proof of claim. If such instrument is lost or destroyed, a statement of such fact and of the circumstances of such loss or destruction shall be filed under oath with the proof of claim. Such instrument may be withdrawn by permission of the Special Master at the time acting under this order, upon leaving a copy thereof on file with the claim.

(c) When a deposition is made to prove a debt due to a partnership, it must appear on oath that the deponent is a member of the partnership. When a deposition is made by an agent, the reason the deposition is not made by the claimant in person must be stated. When a deposition is made to prove a debt due to a corporation, the deposition shall be made by a duly authorized officer of the corporation.

(d) Proofs of claim to prove debts existing in open account shall state when the debt became or will become due, and if the debt consists of items maturing at different dates, the average due date shall be stated, in default of which statement it shall not be necessary to compute interest on said claim. Each such proof of claim shall contain an averment that no note has been received for such account nor any judgment rendered thereon.

4. **Additional requirements as to claims for the alleged breach of agreements relating to real property.** Proofs of claims arising or alleged to arise out of the alleged breach of any lease of real property or out of the alleged breach of any guaranty or any indemnity agreement contained in or relating to a lease of real property, or out of the alleged breach of any agreement for the purchase of real property, shall contain, in addition to the matters required by paragraph 3 of this order, the following:

(a) An itemized statement of the exact amount claimed to be due in respect of such lease, guaranty, indemnity agreement or purchase contract, showing the date when each item is claimed to have become or to become due and payable, together with the amount of any interest claimed thereon, and in the case of any items not due and payable on June 16, 1934, the present value of each such item on June 16, 1934, such present value to be computed by discounting the amount of such item at the rate of 6% per annum.

(b) A detailed statement of all rents or other income, if any, received from such real property by the claimant subsequent to the date of the alleged breach of the said lease, guaranty, indemnity agreement or purchase contract by the Debtor, and prior to the date of the filing of said proof of claim.

(c) In the case of any claim arising or alleged to arise out of the alleged breach of a lease of real proptry or out of the alleged breach of a guaranty or an indemnity agreement contained in or relating to such lease, a detailed estimate of the income reasonably expected to be received from the demised premises for the remainder of the term of such lease, which estimate shall include a complete statement of the grounds on which the same is based and shall also include copies or detailed abstracts of any and all leases or other agreements relating to the occupancy of the demised premises made by the claimant or his predecessor in interest subsequent to the date of the alleged breach of such lease, guaranty or indemnity agreement by the Debtor and in effect at the date of the filing of said proof of claim.

(d) In the case of any claim arising or alleged to arise out of the alleged breach of an agreement for the purchase of real property, a detailed estimate of the market value of such property, which estimate shall include a complete statement of the grounds on which the same is based.

5. **Manner of filing claims of creditors founded on Bonds of Debtor.** All claims which are founded upon the 20-Year 6% Sinking Fund Bonds of Paramount Famous Lasky Corporation issued under an Indenture between the Debtor and Equitable Trust Company of New York (now succeeded by The Chase National Bank of the City of New York) dated December 1, 1927, and upon the 20-Year 5½% Sinking Fund Bonds of Paramount Publix Corporation issued under an Indenture between the Debtor and The Chase National Bank of the City of New York dated August 1, 1930, or upon said Indenture, shall be filed within the time, at the place and in the manner set forth in paragraphs 1, 2 and 3 of this order; provided, however, that all claims of holders of such bonds duly filed in the proceeding in this Court entitled "In the Matter of Paramount Publix Corporation, Bankrupt, In Bankruptcy No. 56763" (other than claims which have been expunged by order of the Referee in the above-mentioned bankruptcy proceedings and claims not substantiated by the filing of the bond or bonds on which the same are based), shall be deemed duly filed in this proceeding and shall further be deemed to be amended so as to include, in addition to a claim for the principal amount of such bonds and of any interest coupons thereon which became due and payable prior to January 1, 1933, a claim for such interest as may be legally allowable thereon in these consolidated proceedings. Nothing herein contained shall be deemed to prevent any owner or holder of such bonds from filing a proof of claim entitled in these consolidated proceedings within the time, at the place and in the manner set forth in paragraphs 1, 2 and 3 of this order, whether or not a claim shall have been filed thereon in the above-mentioned bankruptcy proceedings.

6. **Provisions as to claims filed in bankruptcy proceeding other than claims for the breach of agreements relating to real property and claims founded on Bonds of Debtor.** All claims duly filed in the proceeding in this Court entitled "In the Matter of Paramount Publix Corporation, Bankrupt, In Bankruptcy No. 56763," except claims of the character set forth in paragraph 4 of this order, and the claims referred to in paragraph 5 of this order, and also except claims which have been expunged by order of the Referee in the above-mentioned bankruptcy proceeding, shall be deemed duly filed in these consolidated proceedings for the same principal amount set forth in such claims, unless such claims have been reduced by order of the Referee in the above-mentioned bankruptcy proceeding in which event such claims shall be deemed duly filed in these consolidated proceedings for the principal amount to which the same have been so reduced; and all proceedings with respect to such claims in the said bankruptcy proceeding which were pending undetermined on June 16, 1934, shall be deemed to be pending in these proceedings before the Special Master hereinafter appointed. All such claims, except (a) tort claims, (b) claims founded upon obligations as to which persons, firms or corporations other than the Debtor are primarily liable and which were not in default on June 16, 1934, and (c) claims which have been compromised and settled by allowance at a fixed amount, shall further be deemed to be amended so as to include a claim for such interest as may be legally allowable thereon in these consolidated proceedings. Nothing herein contained shall be deemed to prevent any claimant from filing a proof of claim entitled in these consolidated proceedings within the time, at the place and in the manner set forth in paragraphs 1, 2 and 3 of this order, whether or not such claimant shall have filed a claim in the above-mentioned bankruptcy proceeding.

7. **Notice.** Within fifteen (15) days after the entry of this order, the Trustees appointed herein shall cause a copy of this order to be mailed to all known creditors of the Debtor as the same may appear upon the books of the Trustees in Bankruptcy in the above-mentioned bankruptcy proceeding and upon the books of the Debtor. The said Trustees shall also cause a brief notice of the entry of this order and that copies hereof may be obtained from the Trustees to be published at least twice during the month of August, 1934, in the New York Herald Tribune, a newspaper published and having a general circulation in the City of New York, New York, and in the Daily News Record.

8. **Procedure with respect to the allowance of claims; reference, etc.**

(a) Nothing herein contained shall be deemed to constitute an allowance of any claim against the Debtor. The provisions of the Bankruptcy Act, as amended, and the General Orders in Bankruptcy of the Supreme Court, as amended, with respect to the procedure for the allowance or disallowance of claims of creditors, shall apply to the claims of creditors herein.

(b) All questions as to the allowance of claims against the Debtor arising in these consolidated proceedings up to and including the 10th day of September, 1934, or such other date as the Court may determine, are referred for consideration and report to John E. Joyce, Esq., as Special Master. The said Special Master shall report upon all matters so referred, including matters pending before him at the expiration of the period of reference herein provided. Notice of hearings before the Special Master on questions relating to the allowance of claims shall be given to the claimant, the Trustees appointed herein, the Debtor, and any other party to these consolidated proceedings who shall have filed objections to such claims. If the Trustees, the Debtor, or other objecting party or parties, or the claimant, shall desire to object to any report with respect to claims made by the Special Master, such objecting party shall, within ten days from the date of the mailing by the Special Master of notice of the filing of his report, file with the Clerk written objections to such report setting out the error complained of, and serve copies of such objections upon all adverse parties who have appeared at the hearing, and upon the Special Master. Upon the filing of such written objections, the Special Master shall forthwith certify to the judge sitting in the bankruptcy part of this Court at the time such certificate is filed, the questions presented, a summary of the evidence relating thereto, a copy of the report of the Special Master thereon, and a copy of the objections thereto.

(c) The said Special Master shall maintain a docket of claims filed in these consolidated proceedings. Upon the filing of satisfactory proof of the assignment of a claim proved and entered on the docket of the Special Master, he shall immediately give notice by mail to the original claimant of the filing of such proof of assignment; and, if no objection be entered within ten days after the giving of such notice, the assignee shall be subrogated to the original claimant. If objection shall be made, the Special Master shall hear the same, on notice to the original claimant and to the assignee, and shall report thereon, in the manner provided in subdivision (b) of this paragraph 8.

(d) All terms and provisions of the General Order of Reference made and entered the 28th day of June, 1934, not inconsistent herewith shall apply with full force and effect to the reference herein provided for.

(e) The Court hereby expressly reserves any right conferred by Section 77B of the Bankruptcy Act, upon objection by the Trustee, the Debtor, or any other party to these consolidated proceedings, or upon its own motion, to scrutinize the circumstances of any assignment of future rent claims and the amount of the consideration paid for such assignment in determining the amount of damages allowed the assignee, and to scrutinize and disregard any limitations or provisions of any depositary agreements, trust indentures, committee or other authorizations affecting any creditor and to enforce an accounting thereunder or restrain the exercise of any power which it finds to be unfair or not consistent with public policy and to limit any claim to the actual consideration paid therefor, irrespective of whether a new or amended or supplemental proof of claim shall hereafter be filed in respect of any such claim or whether a proof of claim shall have heretofore been filed in respect of such claim in the bankruptcy proceeding and deemed filed in these proceedings in accordance with this order; and for the purpose of the exercise by the Court of any such right nothing contained in this order shall be deemed to affect or prejudice any question as to whether any such claims are claims "filed" by a "committee member or agent" (as said terms are used in subdivision (b) of said Section 77B).

9. **Reservation of jurisdiction.** This Court reserves full right and jurisdiction to make from time to time such other and further orders as the Court shall deem proper amplifying, extending, limiting or otherwise modifying this order, including, but without limitation of the generality of the foregoing, such other and further orders as the Court shall deem proper determining the time and manner in which the interests of stockholders of the Debtor may be filed and evidenced, the manner in which claims may be allowed, any and all questions relating to claims filed by The Chase National Bank of the City of New York as Trustee under the indentures referred to in paragraph 5 of this order, and, for the purposes of the plan and its acceptance, the division of creditors and stockholders into classes according to the nature of their respective claims or interests.

The order was signed by Judge Coxe.

Coast Critics Laud LLOYD Hit



Trade reviewers and newspaper scribes welcome new note in star's latest, greatest release!

"Should prove a box office clean-up! Lloyd at his best! Marks departure from his gag formula . . . deftly blending suspenseful incident, hilarity, romance." —*Variety Daily*

"Ace entertainment! Harold Lloyd uses a real story and does not depend upon gags. Laughs in great numbers . . . clever situations . . . suspense." —*Film Daily*

"A packed house gave Harold Lloyd's latest many laughs, prolonged applause. Radically different from his latest efforts . . . has strong cast, a novel plot, good acting." —*Motion Picture Daily*

"All-audience entertainment affording something special for each age. Entirely different type of Harold Lloyd comedy . . . audiences will live, laugh and sympathize with him." —*Motion Picture Herald*

"Harold Lloyd was never funnier or better in his whole career. You are actually thrilled as well as amused every minute. Hop on this one quick and give your box office a new lease on life." —*Hollywood Filmograph*

"Lloyd has ample reason to be happy about his latest. One of those fine, clean comedies so many film fans have been looking for. I tender him my congratulations." —*Hollywood Citizen News*

"Certain to register at the box office. One of the most entertaining pictures of the year. Provokes laughter aplenty. Harold Lloyd proves his versatility as an artist." —*Hollywood Screen World*

HAROLD LLOYD

in The Cat's Paw

with

UNA MERKEL GEORGE BARBIER
NAT PENDLETON GRACE BRADLEY
ALAN DINEHART GRANT MITCHELL

•

From the Saturday Evening Post story
by **CLARENCE BUDINGTON KELLAND**

PRODUCED BY THE
HAROLD LLOYD CORPORATION

A FOX release

Directed by
SAM TAYLOR



Coast critics laud HAROLD

HAROLD LLOYD

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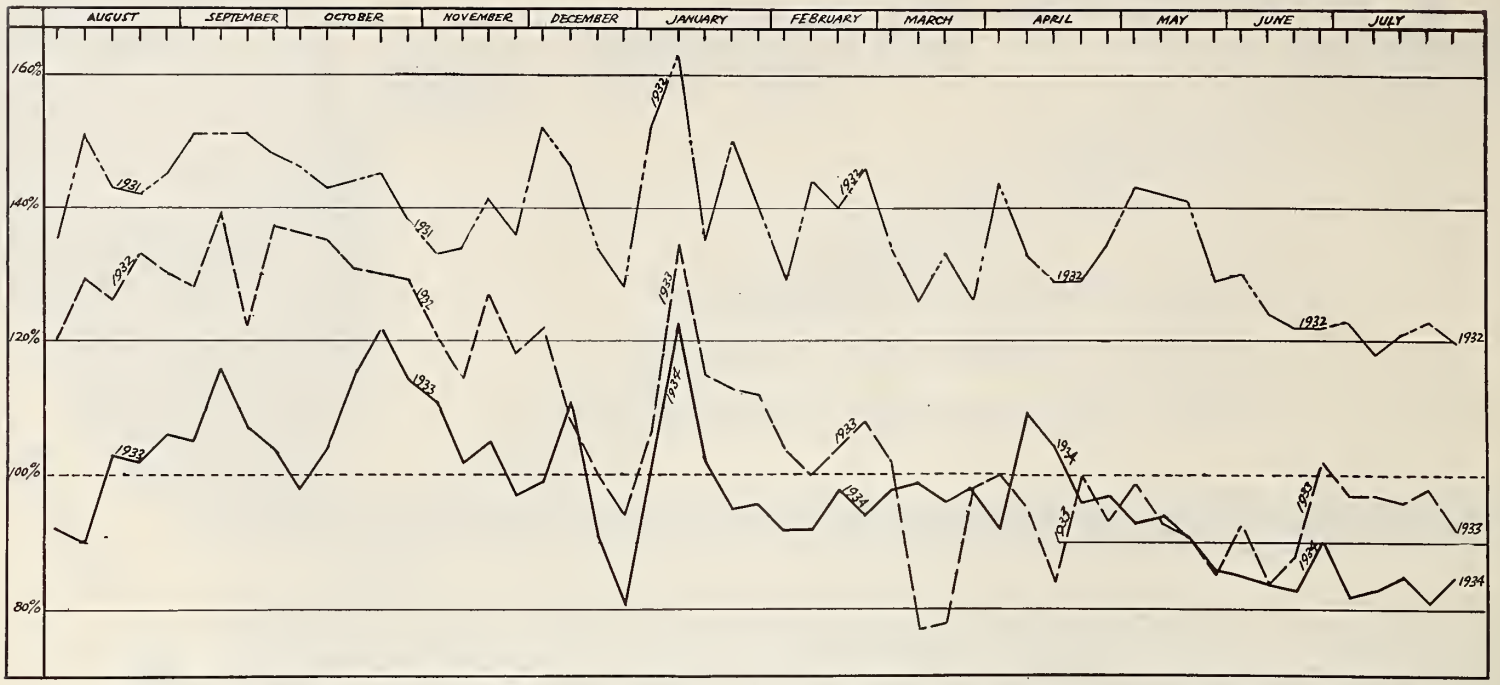
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The chart, based on Motion Picture Herald's tabulation of box office grosses, indicates the trend of business in twelve key cities during the three-year period from August 1, 1931, to July 28, 1934. The total average gross from the twelve cities per week during 1933 is taken as 100 per cent. The cities used are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland and San Francisco.

CHINESE LEADER BLAMES STUDIOS FOR CENSORS

Lo Ming Yau, in America, Calls Directors Ignorant of His Land; Charges Negligence

Placing the blame squarely upon American motion picture directors and producers for the barring of many Hollywood-made films in China, Lo Ming Yau, sometime described as "the Will Hays of the Far East," arrived in New York recently for the specific purpose of "investigating" the American film industry. Mr. Yau also will "investigate" Europe.

"Many ask me why some American films are barred in my country," he said. "Such films as 'Shanghai Lil,' 'Shanghai Gesture,' 'Shanghai Express' and 'The Bitter Tea of General Yen,' are typical of a dozen or more which have been rejected in the past.

"The American director," he explained, "has no conception of our customs, psychology, characteristics and costumes. They depict China at its very worst. They are untrue to our natures, of which your directors are utterly ignorant."

Mr. Yau officially is a delegate of the Minister of Industry of the Republic of China in his investigation of conditions cinematic abroad. Also he is president of United Photoplay Service, Ltd.; United Photoplay Service (Overseas) Ltd.; South China Cinema & Investment Co., Ltd., and Chinese American Film Co., with headquarters in Hong Kong and Shanghai.

Accompanying the official is Moon Kwan, Chinese poet and director of United Photoplay Service, Ltd. They arrived from Shanghai, May 9, and after a visit to San Francisco went to Hollywood for three weeks.

The two are making a survey of all the principal film centers of America and Europe, studying distribution, exhibition and production.

"Our companies in China are producing about 30 pictures annually at the present time and have been in business only about four years," Mr. Yau said. "Since establishment of United Photoplay Service, the motion picture has taken an important part in the social, educational and industrial life of the Chinese people. Particularly are we cooperating with the government in the making of newsreels and educational and historic subjects."

Mr. Yau's companies control about 150 of the 300 motion picture theatres in China, with admission price for the first class houses ranging from 50 cents to $2. The companies also have four studios, three in Shanghai and one in Hong Kong.

Moon Kwan, the poetic director, concurred in Mr. Yau's sentiments regarding American directors and producers.

"I am a director," he said, "but, unlike your American directors, before attempting to make a picture of your country and its people, I would seek the advice of someone who knew the locale and the atmosphere and customs of the persons I wanted to put on the screen. It would be foolish for me to go to Boston to do a picture there and start grinding without any other background than having read one or two books on the city. You could not expect me to do a film of your slums here and draw on my imagination to present poverty and horrors which do not exist. That is what your directors have done with Shanghai and other parts of China, and as the scenes are as untrue as the scenarios they are naturally banned by my government."

"Communism is not spreading in China," Moon Kwan digressed. "The young Chinese, when Japan invaded Manchuria, were astounded that the League of Nations did not use force instead of a scrap of paper to stop the invasion. When they saw the great nations of the world refusing to help them—a weaker nation—they naturally grew indifferent and became fertile soil for Red doctrines. But the government is rapidly stamping out the Communists."

Take Three Colorado Houses

Pueblo Theatres, Inc., organized at Pueblo, Colo., by T. B. Noble, Jr., Frank L. Dent and George A. Crowder, have taken over three local houses. The Rialto was acquired from J. J. Goodstein, and the Chief and Pueblo from Westland Theatres, Inc., of which the three men are also officers.

Borg Leaves Exchange

Russell C. Borg has resigned as manager of Consolidated Film Distributors, independent Kansas City exchange. J. Erwin Dodson, former National Screen Service representative, has been added to the local Consolidated sales staff.

Erpi in South American Deals

Installation of standard Western Electric equipement in the Artigas theatre, Montevideo, Uruguay, and of standard wide range equipment in the Gonzales theatre, Managua, Nicaragua, marking the first installations in those countries, were announced last week by Electrical Research Products, Inc.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Judge Priest

(Fox)

Comedy-Drama

If ever a picture deserved the utmost showmanship enthusiasm, "Judge Priest" should be so considered. Accepting the preview audience reception as a measure, it has everything in the entertainment line that any class of patronage could desire. Likewise, it is a showman's exploitation goldmine, affording endless opportunities for utilizing the quality of its story, the prestige of its author, Irvin S. Cobb, and director, John Ford, the box office value of the star, Will Rogers, and supporting cast, in arousing maximum popular interest.

There's merit to every marketable quantity in the picture. Irvin S. Cobb's story series has made the character of Judge Priest, his cronies, servants and political enemies familiar to millions. They know his trials and triumphs. They know his kindliness, his homy wit and humor, his deft ability to turn the tables on those who plot against him. They know the peaceful locale of the stories and the atmosphere of the times in which they are told—a little Kentucky town in 1890 when Civil War animosities still ebbed and flowed. Most of them know Will Rogers just as well and the caliber of entertainment which he represents. The principal supports are familiar screen names.

Supplementing these assets, the quality of entertainment in "Judge Priest" has often proved its value. It's hokum with heart appeal. Naturally there are barrels of comedy. Also there is touching romance, vivid drama, tender pathos, tense suspense, action that thrills, bits of choral old South music and the final triumph of justice over injustice. All are bound together coherently. They provoke gales of laughter, sometimes bring a tear. Always they hold attention.

The story is completely human, theatric without seeming so. Much of the early part is devoted to illustrating Judge Priest's character, first on the bench, then in his idle hours, fishing and at home. Though it brings him into friendly conflict with sister Caroline, he fosters the young lawyer Jerome-Ellie May romance. There's fun in his associations with his old war comrades as they live again the glories and disasters of the Lost Cause, and a howling roar as Rogers mimics the Stepin Fetchit voice.

All leads to a courtroom scene where Gillis, defended by young Jerome, is to be tried for murderously assaulting Flem Tally. Audiences know the reason for the occasion. Bombastic Maydew demands that Priest leave the bench. He does and his self-spoken defense should live long in the memories of those who hear it. The case, thrilling, dramatic, though made comic in spots by the unerring accuracy of Juror Number 12, is closed with conviction of Gillis seeming sure.

That night Judge Priest and Ashby Brand meet and talk. A letter is written and delivered next day to Maydew. Gloating on its contents, a final clincher for him, he demands the case be reopened for the presentation of further evidence. The act permits Priest to come in as young Jerome's associate. Brand is put on the stand. His saga of the heroism and martyrdom of a famous Virginia regiment will get under the skins of those who hear it just as it did under the jury of old Confederate veterans who were trying the case. By inference they know that Gillis was a hero among heroes in the cause for which they fought and lost. There is no need for a judicial decision. Maydew again is frustrated. Gillis, revealed as Ellie May's father, is foremost in the parading veterans' ranks. Sister Caroline could think of no other girl than Ellie as young Jerome's wife.

Only the mere telling patrons of what "Judge Priest" means for them should be necessary, but the more emphatically and sincerely it is told to them through every available exploitation means and contact, the better.—McCarthy, Hollywood.

Distributed by Fox. A Sol Wurtzel production. Director, John Ford. Photographed by George Schneiderman. Original, Irvin S. Cobb. Screen play by Dudley Nichols and Lamar Trotti. Running time, 80 minutes as seen on Coast. Release date, Oct. 5, 1934.

CAST

Judge Priest	Will Rogers
Mrs. Caroline Priest	Brenda Fowler
Virginia Maydew	Rochelle Hudson
Billy Gaynor	Roger Imhoff
Jerome Priest	Tom Brown
Ellie May Gillespie	Anita Louise
Flem Tally	Frank Melton
Jeff Poindexter	Stepin Fetchit
Rev. Ashby Brand	Henry Walthall
Sen. Maydew	Berton Churchill
Sgt. Jimmy Bagly	Charles Grapewin
Bob Gillis	David Landau
Doc Lake	Paul McAllister
Gabby Rives	Matt McHugh
Sheriff Birdsong	Louis Mason
Herman Feldsburg	Hy Meyer
Aunt Dilsey	Hattie McDaniels
Juror No. 12	Francis Ford

One More River

(Universal - James Whale)

Dramatic Romance

Problems testing astute showmanship ability must be overcome if this attraction is to be a general box office success. It offers many easily discernible commercial advantages. There are also many features constituting handicaps.

In theme it's dramatic romance incorporating elements that have consistently proved their box office value. It's realistic in its novel and powerful presentation of an unique triangle situation. The cast includes many wellknown names. The title, exclusive of its author and book familiarity, is of little value and practically meaningless in relation to the theme. Finely produced, intelligently acted and directed, its chief selling point, however, as far as the American market is concerned, is story quality.

It's completely upper-class British in atmosphere and cast. It deals with matters, points of view, social customs and legal procedure that are distinctly modern English. There is no question that it will have a strong appeal among the socalled intelligentsia in both big and small town theatres. How the profit-producing masses will respond is, without doubt, the most important question.

Here is the plot in brief. Understood solely through dialogue, Clare, her love crushed, has left her husband, Sir Gerald, because of his suspicious cruelty. Aboard the boat bearing her home she meets Tony and affection is mutual. In England, atmospheric sequences illustrating the stern British antipathy towards divorce unless under the most necessary circumstances are graphically portrayed. The Clare-Tony romance, despite the foreboding of friends and relatives, grows. In this and the manner in which it is spied upon by Sir Gerald's agents, the comedy relief of the picture occurs.

As divorce is the only alternative, the dynamic punch of the story is found in the courtroom sequences where the Sir Gerald instituted case is tried. British legal and judicial procedure being graphically depicted, the fundamental drama is accentuated by the manner in which the opposing counsel, Brough and Forsythe, conduct the case. On the stand, justifying her actions and defending her own name and character, dramatically refraining from injuring her husband's reputation, the while protecting her lover, Clare is the complete woman, fighting, sacrificing, losing. Sir Gerald's plea for divorce granted, Clare, feeling the tragedy she has brought Tony, would surrender her body to him. More than anything that is the blow that hurts the boy. Fleeing from her, he leaves her alone overnight. In the morning both see from different and purer viewpoints. The climax leaves the picture's auditors to understand that real love will be consummated.

Lacking the action punch ordinarily appealing to the rank and file, the picture offers a story by a well read author. It is tastefully and intelligently produced. Most of the principal names are favorably known. Still the atmosphere and morale of the picture, foreign to the ordinary American mind, erects a hurdle that necessitates a high caliber of showmanship in leaping. It should be sold with dignity and force, the kind of publicity usually associated with a prestige picture, all the time making a strong bid for feminine support.—McCarthy, Hollywood.

Distributed by Universal. A James Whale Production. Directed by James Whale. Produced by Carl Laemmle, Jr. Adapted from the novel by John Galsworthy. Screen play by R. C. Sherriff. Sound supervision, Gilbert Kurland. Photographed by John Mescall. Film editor, Ted Kent. Art director, Charles D. Hall. Editorial supervision, Maurice Pivar. Running time, 90 minutes as seen on Coast. Release date, Aug. 6, 1934.

CAST

Clare	Diana Wynyard
Tony	Frank Lawton
Lady Mont	Mrs. Patrick Campbell
Dinny	Jane Wyatt
Sir Gerald Corven	Colin Clive
David Dornford	Reginald Denny
Gen. Charwell	C. Aubrey Smith
Sir Lawrence Mont	Henry Stephenson
Brough	Lionel Atwill
Forsythe	Alan Mowbray
Lady Charwell	Kathleen Howard
Judge	Gilbert Emery
Chayne	E. E. Clive
Blore	Robert Greig
Benjy	Gunnis Davis
Mrs. Purdy	Tempe Piggott

Also Arthur Hoyt, Tom Ricketts, Hayden Stephenson, Mary Gordon, Luke Cosgrave, Alphone Martell, Snub Pollard, Harry Northrup, William Welsh, Grace Cunard, Billy Bevan, Stuart Holmes, Bobby Bolder, Helena Grant, Gino Corrado, Colin Kenny, Harry von Meter, Joe North, Lillian Elliott, Montague Shaw, Yorke Sherwood, Doris Llewellyn, Gwen Logan.

British Agent

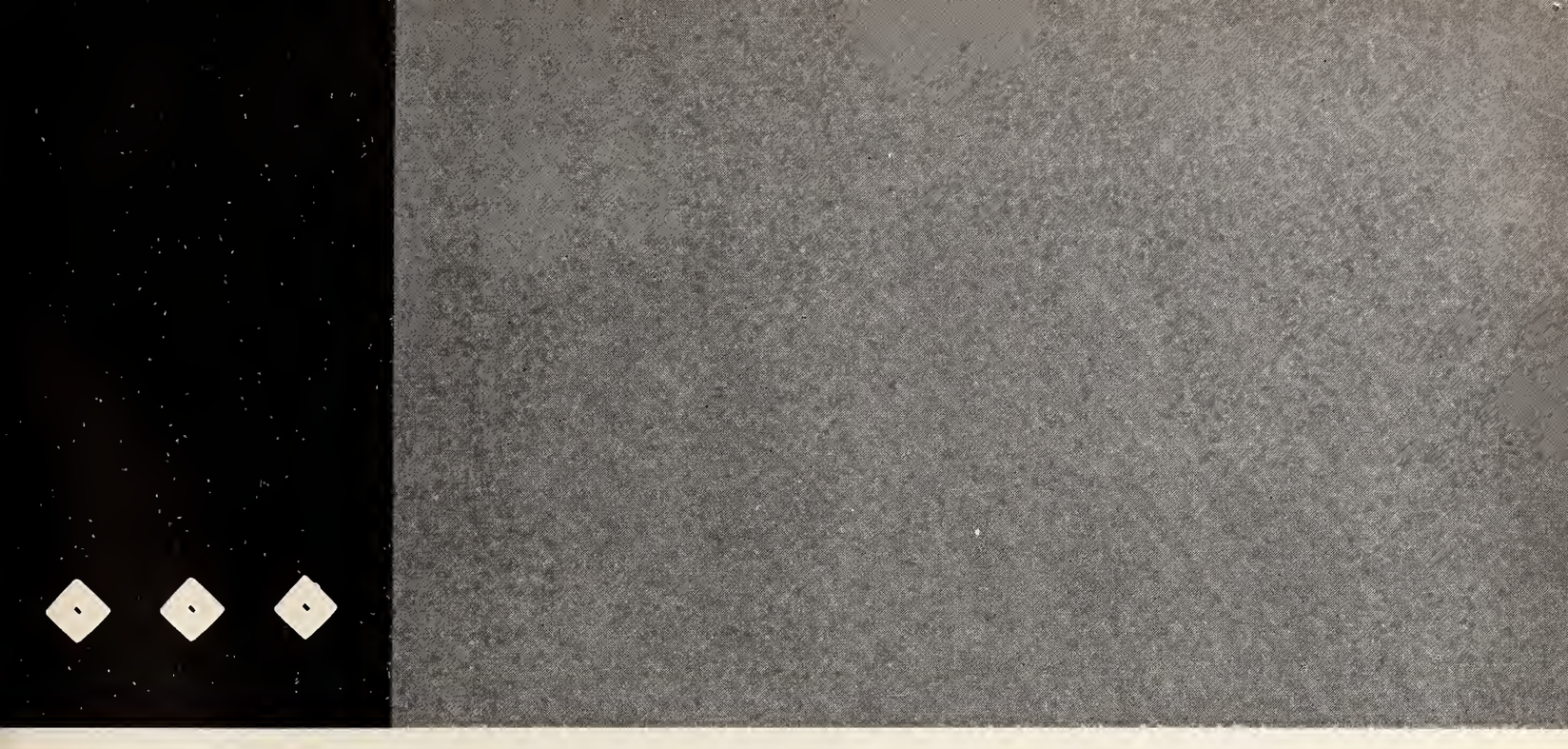
(Warner - First National)

Drama

This is the story of a dangerous love told against a thrilling background of the Russian Soviet revolution. There is both the attraction of modern topical history and the charm of two persons in love, their affections conflicting with the human considerations of patriotism and duty. It parades noted personalities and familiar events. Either of the two motivations is equally compelling as entertainment. The historical is a theatrical presentation of the reasons why Russia made separate peace. The romantic presents the seeming paradox of an

IN ENDLESS PROCESSION

"The Life of Vergie Winters" . . . "Of *new musical* "Down to Their Last tain" *Irene Dunne and John Boles in* . . . *Miriam Hopkins,* "The Richest Girl *Astaire and Ginger Rogers in* "The Gay Minister" . . . "Anne of Green Gables"



Human Bondage" .... *Soon ... the*
Yacht" ... *Ann Harding in* "The Foun=
Edith Wharton's "The Age of Innocence"
in The World" *with Joel Mc Crea ... Fred*
Divorcee" ... *Hepburn in* "The Little
... and on and on in endless procession.

BIG PICTURES FROM RKO-RADIO

official unofficial agent, Stephen Locke, falling in love with Elena, flaming exponent of the Red cause he tried so hard to defeat.

Moving with realistic punch, the picture first re-enacts the events leading up to the Russian deflection. Looked upon by his gray-bearded temporizing superiors as a visionary fanatic, Locke espouses the cause of any stable Russian government. Various temporary governments falling, Locke is in St. Petersburg when Lenin's Reds come into power. The wisdom of his predictions understood, Great Britain appoints him its unsupported agent to prevent the peace treaty. Having saved Elena's life, they fall in love. Not knowing her true identity, Locke pleads with Lenin and Trotsky to keep in the fight, promising English support. Deserted and betrayed by his country, he is betrayed by Elena, but her treachery cannot stifle his love.

Together, plotting with the agents of other countries, he moves to Moscow and on his own responsibility uses British consular funds to finance anti-Bolshevik activity. His support leads to an attempt on Lenin's life. Suspected by Pavlov, head of the Cheka, who insists that Elena's love of country is greater than her love for man, Locke is trapped in a munitions filled garret as Elena, presuming upon his affections, wrings from him the proof that he has been the man behind the counter-revolution.

As Locke is about to be blown to pieces, Elena, realizing the strength of her love, goes to him, that the fate that she brought to him may be hers. In the meantime Lenin has recovered. He grants amnesty to political suspects, which makes it possible for the lovers to go to England and happiness.

Embellished by a continual suspense, there is a virile thrill to almost every foot of "British Agent." It affords unusual opportunities for ingenious interest-creating showmanship. Having plenty of strength in name values, there is also story attraction, modernly familiar. There being action and punch to hold the attention of men, there is also a romance with which to interest the women. One is the counterpart of the other.—McCarthy, Hollywood.

Produced and distributed by Warner-First National. From H. Bruce Lockhart's novel. Dialogue director, Frank McDonald. Supervisor, Henry Blanke. Art director, Anton Grot. Gowns by Orry-Kelly. Vitaphone Orchestra conducted by Leo F. Forbstein. Screen play by Laird Doyle. Directed by Michael Curtiz. Photography, Ernest Haller. Film editor, Tom Richards. Technical director, Nicholas Kobliansky. Running time, 75 minutes. Release date, Sept. 15, 1934.

CAST

Stephen Locke ..... Leslie Howard
Elena ..... Kay Francis
Medill ..... William Gargan
LeFarge ..... Phillip Reed
Pavlov ..... Irving Pichel
Stanley ..... Walter Byron
Evans ..... Ivan Simpson
Sir Walter Carrister ..... Halliwell Hobbes
Farmer ..... Arthur Aylesworth
Commissioner for War ..... J. Carroll Naish
Del Val ..... Cesar Romero
DeVigney ..... Alphonse Ethier
Lenin ..... Tenen Holtz
Lady Carrister ..... Doris Lloyd
Maria ..... Marina Schubert
Cabinet Officer ..... George Pearce
Kolnoff ..... Gregory Gaye
Romano ..... Paul Porcasi
Zubinoff ..... Addison Richards
Under Secretary ..... Walter Armitage

Romance in the Rain

(Universal)

Comedy-Romance

An audience picture because it's all entertaining fun, a showman's picture because it is full of adaptable showmanship ideas, the production is clean, fast-moving, hectically exciting, telling a complicated romantic story against modern topical backgrounds. It has value in both theme idea and the way in which it is presented. Given a lively motivation and centering its interest in a group of oddly eccentric characters and series of similar situations, it makes no pretense of being anything other than a light, laugh-laden comedy romance.

Its hero, Charlie, writer of torrid love stories for pulp paper magazines, is hit on the head by the falling slipper of the eventual heroine, Cynthia, and conceives the idea of promoting a "Cinderella" contest with the idea of leading his lady to fame and also making easy the path to her heart. Selling the idea to his boss, Blank, who also sees in it a grand opportunity for boosting himself with his own sweetie, Gwen, the contest is put on in full blast to the tune of super-high pressure ballyhoo. As the rivalry between Charlie and Blank leads to much comic intrigue, Charlie is a better fixer and Cynthia is the winner.

As a follow-up an equally flamboyant contest to find a "Prince Charming" mate for Cinderella is underway. Television is used as a means to judge the entrants, with Rex emerging as the victor. To top the hullabaloo a public wedding is arranged in a great sports stadium. But as Prince Charming is making romantic progress with Cinderella, and Blank is doing everything possible to make his star writer's life anything but a bed of roses, Charlie plays hob with the big event. Kidnaping Cynthia, he holds her under the showers in the dressing room while Gwen, who hasn't been letting any grass grow under her feet, tricks Blank into marrying her lest the great public ceremony be a flop and work havoc on his publications.

Adaptation of the many ideas contained in the picture to the furthest extent possible, emphasizing the colorful and exciting comedy character of the story and playing up its romantic appeal, should create a lot of interest. Its two contests are natural exploitation features for any progressive showman, to be put on in the way they are in the picture.—McCarthy, Hollywood.

Released by Universal. A Stanley Bergerman production. Directed by Stuart Walker. Original story by Sig Herzig and Jay Gorney. Screen play by Barry Trivers. Additional dialogue by Gladys Unger and John V. A. Weaver. Songs by Jay Gorney and Don Hartman. Music conducted by Edward Ward. Photographed by Charles Stumar. Film editor, Edward Curtiss. Art director, Al Diagostino. Editorial supervision, Maurice Pivar. Incidental music numbers staged by Harold Hecht. Sound supervision, Gilbert Kurland. Running time, 72 minutes as seen on Coast. Release date, Aug. 13, 1934.

CAST

Charlie ..... Roger Pryor
Cynthia ..... Heather Angel
J. Franklin Blank ..... Victor Moore
Gwen ..... Esther Ralston
Sparks ..... Ruth Donnelly
Rex ..... Paul Kaye
Panya ..... Guinn Williams
Hedgwick ..... David Worth
The Eskimo ..... Yellow Horse

She Had to Chose

(Majestic - Larry Darmour)

Romantic Drama

Romantic love interest, given a dramatic twist and contrasted by light topical comedy, is this picture's entertainment essence. Its theme, building to two conflicting triangles, is told mainly against the background of a California drive-in restaurant. While certain imagination-stretching situations crop out in its narration, there is an understandable continuity preserving the basic plot.

After a character identifying prologue, Sally Bates and her decrepit "T" model land in front of Bill Cutler's barbecue. The girl, first befriended and then fed by Bill, frustrates a hold-up and is taken into his home and motherly welcomed by Mrs. Cutler. Working as a waitress, she and Bill find affection growing. Their romance is menaced by the wealthy Clara, who is rather keen for Bill, and by his mother. It's further complicated by the antics of Clara's wastrel brother, Jack, who tries to ace himself in with Sally. Mrs. Bates, by means of innuendo, forces Sally to believe that Clara, not she, is the girl for Bill. Sally accepts an invitation to a night club party. Clara embarrasses Sally. Desperate, she goes to Caliente with Wally and is married. But as Bill follows, the meeting of the three winds up in a brawl resulting in Wally's death.

Bill, charged with murder, is freed as a blackmailing witness reneges on identifying either him or Sally as party to the crime. Disgusted with the treatment she has received in hospitable California, efforts at amends by Clare and Mrs. Cutler, Sally starts back to her Texas home only to have Bill catch up with her at the desert gas-station scene of the prologue and fetch her back to what is real happiness and marriage.

The picture can be suggested as standby family entertainment.—McCarthy, Hollywood.

Distributed by Majestic. Produced by Larry Darmour. Directed by Ralph Ceder. Original story by Mann Page and Izola Forrester. Adapted by Houston Branch. Photographed by James S. Brown, Jr. Assistant director, J. A. Duffy. Settings by Frank Dexter. Edited by Charles Harris. Sound recording by Thomas Lambert. Running time, 65 minutes as seen on Coast. Release date, to be determined.

CAST

Bill Cutler ..... Larry "Buster" Crabbe
Sally Bates ..... Isabel Jewell
Clara Berry ..... Sally Blane
Jack Berry ..... Regis Toomey
Wally ..... Fuzzy Knight
Mrs. Cutler ..... Maidel Turner
District Attorney ..... Wallis Clark
Pop ..... Arthur Stone
Higgins ..... Edwin Gargan

Hide-Out

(MGM)

Romantic Comedy

"Hide-Out" is a human interest romantic comedy inspired by the colorful personality of a big-shot racketeer. If the screen is to retain the gangster premise as an acceptable entertainment idea, this is due to demonstrate one of the ways in which it can be intelligently done. In it much of the exciting thrill, punch, dramatic menace and suspense of the old line "gangster" is retained. Along with these elements, however, and completely dominating them, is a pleasing boy and girl romance, the picture's real motivation; a thread of down to earth, homey farm life comedy and a regenerative moral that give the show a compelling appeal. It has the strength in cast values and unique entertainment idea to make it something more than a good family attraction.

As the story includes various elements of proved popular appeal, its acting and direction demonstrating that more than usual care and thought was utilized in its making, it adapts a unique principle to create and maintain interest. Lucky Wilson, first exhibiting his class as a racketeer contact man and dabbling a bit here and there with ladies of the night clubs, is wounded by MacCarthy's detectives. Escaping, he flees in a high-powered car and lands on a Connecticut farm. Ordered by Berrelli and the phoney doctor to stay there, rural quietude first bores him and then its innocent noises (cows, chickens, ducks, crickets, etc.), terrify him. Despite the care and solicitude of Pa and Ma Miller, who believe his fantastic yarns that he is a gangster victim, he wants to get away, until Pauline, the farmer's daughter, appears. Then it's love at first sight and gay romance brimming over with comedy to which all, particularly kid brother Willie, contribute, until nemesis MacCarthy again picks up his trail. Unable to believe that slick Lucky has been able so effectively to hoodwink his new-found friends, Mac is set to make a quick public pinch, until Lucky convinces him that everything is on the up and up, that the folks like him and the girl really loves him as much as he loves her. Knowing he's nailed, Lucky only asks that they keep his real identity secret. That's okay for all for a while, until Lucky eventually confesses to Pauline. The girl understands. He accompanies the cops back to New York to embark upon a business trip that will require at least eighteen months as a big house guest before he can return to the girl he loves, the soil and regeneration.

There is not a single objectionable element in the picture. Even the gangster atmospheric sequences are high comedy. Thus the principal consideration is how to best sell it to its maximum possibilities. Name power is adequate, with Robert Montgomery, Maureen O'Sullivan, Edward Arnold, Mickey Rooney, Alexander Carr and Henry Armetta. While there is an undeniable worth attached to the gangster character, it seems that the most effective current method would be to concentrate on the value of its romance, comedy, and effect of real

simple life in accentuating the entertainment merit of the picture. Because of its predominant rural setting, it affords unusual opportunity for contrast exploitation and smart handling in gag stunt and printed publicity.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by W. S. Van Dyke. Produced by Hunt Stromberg. Screen play by Frances Goodrich and Albert Hackett. From the story by Mauri Grashin. Musical score by Dr. William Axt. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, David Townsend and Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Ray June and Sidney Wagner. Film editor, Basil Wrangell. Running time, 80 minutes as seen on coast. Release date, Aug. 24, 1934.

CAST

Lucky Wilson ..... Robert Montgomery
Pauline ..... Maureen O'Sullivan
MacCarthy ..... Edwin Arnold
Ma Miller ..... Elizabeth Patterson
Pa Miller ..... Whitford Kane
Willie ..... Mickey Rooney
Tony Berrelli ..... C. Henry Gordon
Babe ..... Muriel Evans
Britt ..... Edward Brophy
Louis Shuman ..... Tenen Holtz
Jake Lillie ..... Alexander Carr
Millie ..... Louise Henry

The Moonstone

(Monogram)

Mystery

An Oriental drug that makes the user perform strange sleepwalking maneuvers provides the surprise denouement for this production, from the novel by Wilkie Collins. The story's origin may be in itself worth emphasizing to the community. Development is rapid, with action from the start serving to build up suspense which is maintained to the end.

David Manners and Phyllis Barry, heading the cast, are the chief name values, and the familiar Gustav von Seyffertitz, with his wide experience in character roles, lends strength to the support work. Evelyn Bostock, as the maid, gives evidence of ability from which more may be expected later.

It's the story of a famous Moonstone diamond stolen originally from a Hindu temple. Manners brings it home to his fiancee, Phyllis Barry. Visiting the home is Jameson Thomas, who wants to marry her. Miss Barry leaves diamond pendant under her pillow. In the night someone takes it.

Story and character provide a number of plausible reasons for fastening the deed upon several individuals. There is the housekeeper, Elspeth Dudgeon, whose sharp tongue provides what little of comedy is to be found in the picture. When the lightning cuts the electric wires, Miss Dudgeon seizes the diamond, to save it from possible theft. Then there is Von Seyffertitz as the greedy money-lender. Evelyn Bostock is the former accomplice of Von Seyffertitz in one shady deal, but now she's going straight. And there is John Davidson, Oriental servant of David Manners.

Charles Irwin, as Inspector Cuff of Scotland Yard, carries the suspects through the questioning common to mystery pictures. Then the maid is found dead, apparently a suicide, but a note left by her directs Manners to look under a stone of the outside walk. There is his bathrobe, with marks from fresh paint in Miss Barry's room, and now suspicion points to Manners also. Von Seyffertitz and Jameson Thomas are permitted to leave.

Herbert Bunston, physician father of Miss Barry, has gone out into the storm on a case and on his return has collapsed, with pneumonia. Claude King, his assistant and under suspicion too because he has been working on a secret formula with Bunston, calls the Inspector when the dying physician in his delirium tells of having had the maid give Manners the drug to help him sleep. The next night another potion is mixed into a glass of milk for Manners, and they wait for developments. A necklace is knotted to resemble the diamond pendant and placed under Miss Barry's pillow. Manners in his sleep removes the necklace, goes into the hall, speaks words that show he had taken the pendant and entrusted it to Thomas. Von Seyffertitz and Thomas are apprehended as they prepare to sail, and Manners and Miss Barry are reunited.

The production can well be placed in a weekend spot.—Rovelstad, New York.

Distributed by Monogram. Produced by Paul Malvern. Directed by Reginald Barker. Adapted by Adele Buffington from the novel by Wilkie Collins. Photographed by Robert Planck. Story editor, Carl Pearson. Recorded by John A. Stransky, Jr. Running time, 62 minutes. Release date, Aug. 20, 1934.

CAST

Franklyn Blake ..... David Manners
Anne Verinder ..... Phyllis Barry
Septimus Lucker ..... Gustav von Seyffertitz
Godfrey Ablewhite ..... Jameson Thomas
Inspector Cuff ..... Charles Irwin
Rosanna ..... Evelyn Bostock
Betteredge ..... Elspeth Dudgeon
Sir John ..... Herbert Bunston
Sir Basil ..... Claude King
Ezra Jennings ..... Olaf Hytten
Yandoo ..... John Davidson
Henry ..... Fred Walton

The Crime of Helen Stanley

(Columbia)

Mystery

There are few audiences who do not like good mystery, and this product has elements of real mystery. With the added selling incentive of the setting, in a Hollywood picture studio, and the fact that from an audience standpoint it well nigh defies solution, the exhibitor should have little difficulty arousing considerable interest.

Ralph Bellamy plays the part of the masterful and highly efficient Inspector Trent, who eventually and logically solves the murder. Shirley Grey and Kane Richmond supply the insignificant romantic interest, while Bradley Page, Ward Bond and Vincent Sherman are probably familiar names. Gail Patrick plays the title role, in the unusual manner of being the victim of the murder. There are a sufficient number of motives, on the part of numerous individuals, suspicion falls in turn on many of the parties involved, and the solution is in no sense far-fetched.

There are interesting elements in the secretion of the murder weapon in a camera on the set on which the murder takes place, the fact that the shooting was disguised as part of a scene being taken, and the selling point that the picture gives something of an insight behind the scenes of the Hollywood studios.

The exhibitor should sell the picture as straight mystery, since the romantic angle is completely subordinated to the main theme of crime detection, with Bellamy virtually taking the leading role. The murder of a noted star on the set, during a scene, and the importance of a missing diary in the solution of the case are selling points which should attract the attention of mystery film fans.

Miss Patrick, high priced star of a Hollywood studio, is shot dead on the set during a scene in a cabaret. The scene called for a shot to be fired at her by one of the players. He shoots, she falls dead and the player commits suicide after a pursuit through the set. Bellamy arrives on the scene, and discovers that the shot fired at her was that of a blank cartridge. His investigation involves Miss Grey, revealed as Miss Patrick's sister; Richmond, cameraman, who had every reason to do away with Miss Patrick, since she stood in the way of his marriage to Miss Grey; Bond, electrician, who had lost a previous job through the antagonism of Miss Patrick; Page, her agent, who was in difficulty over certain funds of Miss Patrick; Sherman, her body-guard, Clifford Jones, as assistant director; and Lucien Prival, the director of the picture on which Miss Patrick was working.

Bellamy, by a process of elimination, arrives at but one conclusion, although the solution costs the life of Bond, in his attempt to forward to Bellamy accidentally discovered clues. Perhaps the least suspect of all those involved in the crime, the assistant director, is forced to reveal his own guilt, when Bellamy causes the re-enactment of the scene of the murder on the set.

To be sold as mystery, to mystery fans, the picture may well be played in a midweek position.—Aaronson, New York.

Produced and distributed by Columbia. Directed by D. Ross Lederman. Assistant director, Wilbur McGough. Story by Charles R. Condon. Screen play by Harold Shumate. Photographed by Al Seigler. Sound engineer, Lambert Day. Film editor, Otto Meyer. Release date, April 20, 1934. Running time, 58 minutes.

CAST

Inspector Trent ..... Ralph Bellamy
Betty ..... Shirley Grey
Helen Stanley ..... Gail Patrick
Lee Davis ..... Kane Richmond
George Noel ..... Bradley Page
Karl Williams ..... Vincent Sherman
Larry King ..... Clifford Jones
Jimmy ..... Arthur Rankin
Gibson ..... Lucien Prival
Jack Baker ..... Ward Bond
Jessie ..... Helen Eby-Rock

BRITISH PICTURES SHOWN IN LONDON

JAVA HEAD

Produced by Associated Talking Pictures, Ltd., and distributed by Associated British Film Distributors Ltd. Directed by J. Walter Ruben. Features Anna May Wong, Edmund Gwenn, Elizabeth Allan and John Loder.

The Hergesheimer novel provides a splendid character part for Edmund Gwenn as the sea-dog father of Gerrit Ammidon, the sailor who returns from a voyage with a Chinese wife who ultimately commits suicide in order to leave him free to return to his old sweetheart. The cast is strong all through, with good American values. Wong is particularly effective in Eastern sequences. There's good "period" atmosphere and it is well dressed.

—ALLAN

Stranger Than Fiction

(Universal)

Interesting Novelty

In a sense supplanting the "Strange As It Seems" short series, this group, of which this is the first number, was edited by Allyn Butterfield, Universal Newsreel chief, and features James Wallington, wellknown radio announcer. The camera skips from place to place, noting a trained baby seal, baby gas masks used in Paris, two farm brothers replacing their worn-out horse, a hobo hotel in Fresno, Cal., the iron-skulled Canadian who uses his head as a sledge-hammer and like oddities. Interesting and entertaining material, and Wallington's delivery is intelligent and pleasant-voiced.—Running time, 9 minutes.

Penny A Peep

(Vitaphone)

Amusing

An entertaining novelty, this subject in the Pepper Pot series is set in the "Gay Nineties," and concerns the not-too-careful husband who took his wife and two children to the peep-show palace, and indulged in a penny's worth of wickedness. What he sees in the machine comes to life, and the chorus of yesterday struts its stuff. But when wifey comes to look, the girls suddenly change their dance to a classical number. Amusing.—Running time, 9 minutes.

Betty Boop's Life Guard

(Paramount)

Entertaining

There is lightly enjoyable entertainment in this animated cartoon subject, in which Betty Boop, taking to the surf, loses her life preserver and is rescued by her handsome life guard. During moments of unconsciousness she pictures herself a mermaid on the floor of the sea, pursued by hungry denizens of the deep. An entertaining subject.—Running time, 7 minutes.

and now- Grace Moore

By Her Glorious

ONE NIGHT



Previewed
AUGUST 2nd

ASTOR THEATRE—NEW YORK

By far, the most refreshing and exuberant entertainment the screen has ever created. Hollywood should say, "God bless Columbia and Grace Moore." —*Jack Hattam, Strassberg Circuit*

The musical picture we've been waiting for since talking pictures started. It isn't close to perfection; it is perfection.
—*Simon Fabian, Fox Brooklyn Theatre*

No wonder those Hollywood critics raved about Grace Moore. Columbia has certainly scored a beat.
—*John M. Benas, Rosenblatt Circuit*

Grace Moore is superb—the picture a true sensation; and wholesome enough to satisfy the most rabid fanatic.
—*Al Suchman, Consolidated Amusement Enterprises*

A brilliant, magnificent performance. Not only ranks with the top-notchers, it goes them one better. I've rarely seen such enthusiastic audience reaction. I was thrilled.
—*Samuel Rinzler, Randforce Circuit*

A tremendous achievement—will meet with greatest ovation from the public ever tendered any picture since sound was presented. —*Ed. J. Peskay, Skouras Circuit*

Grace Moore in One Night Of Love is one of the finest productions that I ever had the pleasure to see. It cannot help but entertain every class. —*Harry Shiffman, Isle Theatrical Corp.*

Positively great entertainment and a credit to the motion picture industry. It is a powerful answer to the Legion of Decency.
—*Joseph M. Seider, Prudential Playhouses*

Clean and wholesome. I think the public appreciates it very much. As for entertainment value, I believe everyone will enjoy it as much as I did. —*Charles H. Moses, Century Circuit, Inc*

●

Captivates Exhibitors

Performance in

OF LOVE ★

with

TULLIO CARMINATI—LYLE TALBOT
MONA BARRIE

Story by DOROTHY SPEARE and CHARLES BEAHAN
Screen play by S. K. LAUREN, James Gow and Edmund North
Directed by VICTOR SCHERTZINGER

★

In the first two eastern trade showings, leading showmen of Boston and New York join the chorus of hallelujahs for Columbia's opening triumph of the new season.

Already, more than forty important critics have joined the outstanding stars of Hollywood in proclaiming Grace Moore a great star who has come into her own.

★

"One Night of Love"
in Liberty Magazine received
4 ★★★★ Stars
A Columbia Picture

COLUMBIA PICTURES

Previewed
JULY 31st

EXETER ST. THEATRE—BOSTON

I was never more thrilled. A class picture with mass appeal. Should be the smash hit of the year.
—Harry Zeitz, State Theatre, New Bedford

Undoubtedly will be the hit of the year. One of the finest productions we have ever seen.
—Ansin & Stoneman, Interstate Theatres Corp.

Means extended runs everywhere . . . In all my picture experience I never heard anything so glorious.
—Max Finn, General Manager, E. M. Loew Circuit

Great! Should do a whale of a business. Columbia has outdone itself. *—Al Anders, Bijou Theatre, Springfield*

Greatest of screen achievements. *—Louis Boas, Boas Circuit*

Finest and most entertaining picture I have ever seen.
—E. R. Hutchinson, Strong Theatre, Burlington

The finest production I have ever seen.—*Phil Smith, Smith Circuit*

Mighty fine—Grace Moore possesses the greatest voice on the screen today.—*Al Somerby, Gen. Manager, Lothrop Amusement Co.*

Will do more to help the screen than anything that has been produced. A really marvelous picture.
—Geo. A. Giles, Pres. Allied Theatres of Mass. & Giles Circuit

The outstanding picture yet previewed. It is bound to create friends for the motion picture theatre.
—Martin Toohey, Leroy Theatre, Pawtucket

A very fine production. Grace Moore glorious.
—Ramsdell Bros.—Malden and George Hackett, Medford

Marvelously produced and acted. Columbia should be congratulated. *—N. Yamins, Durfee-Fall River*

●

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

PURSUIT OF HAPPINESS

Paramount

As a stage play, this ran for more than a year on Broadway. It's a comedy romance. The time is that of the American Revolution and the locale is a New England town. Screen adaptation is by Stephen Morehouse Avery, noted short story writer, and Jack Cunningham. The dialogue and continuity are by John P. McEvoy and Virginia Van Upp. The director, Ralph Murphy, previously is credited with "The Great Flirtation," "Golden Harvest" and "Girl Without a Room."

The theme, atmosphere and production values of the story offer unusual opportunity for showmanship exploitation, and the same quality is to be found in the personnel. Francis Lederer, who made his screen debut in Radio's "Man of Two Worlds," has the lead. Opposite him is Joan Bennett of the "Little Women" quartet. Charlie Ruggles and Mary Boland, a team that already has become a favorite, will be seen in characteristic comedy roles as Miss Bennett's Colonial father and mother. Minor Watson, who played in "Twenty Four Hours" on the screen and since has met with success on the stage, will be seen. Adrian Morris, who played the role of Thad, the town political leader in the stage version, will appear in the same role. Others are Barbara Barondess, Walter Kingsford, all in the stage version, Spencer Charters and Paul Kruger.

As many of the early social, political and moral customs are portrayed, the story tells of a young Hessian soldier who, accepting Washington's offer for deserters, lands in a New England town. Intent upon becoming an American, he finds love and romance and also a very strong determination on the part of the townsfolk that he shall not become an American. In color and significance the story seems to have the quality that is more than ordinarily appealing on account of its novelty.

CHAINED

MGM

With Joan Crawford and Clarke Gable teamed, the spot showmanship of this picture is evident. Their records in "Dance Fools Dance," "Possessed" and more recently "Dancing Lady" are familiar. Additionally Miss Crawford has lately been in "Sadie McKee" and Gable in "It Happened One Night," "Men in White" and "Manhattan Melodrama."

The story, the title "Chained" emphatically reflecting its dramatic and romantic contents, is an original by Edgar Selwyn, noted Broadway play producer. The screen play is by John Lee Mahin, whose recent work includes "Eskimo," "Prizefighter and the Lady" and "Laughing Boy." Clarence Brown, noted for many successful pictures, is the director. He also handled Miss Crawford in "Sadie McKee."

Supplementing the leads, the supporting cast is composed of well-known players, including Otto Kruger, Stuart Erwin, Una O'Connor, Marjorie Gateson, Akim Tamiroff (seen in "Sadie McKee") and Paul Porcasi.

The story is modern romantic drama, produced on a colorful and elaborate scale. Building to a tense triangular situation, it relates the experiences of a girl who, appreciative of a married man's kindness, falls in love with him. Marriage being temporarily impossible, she takes an ocean voyage and meets a man who becomes infatuated with her. His feelings reciprocated, momentarily, upon her return home she marries her now divorced first love. Drama again builds as youth calls to youth, and middle age, recognizing the eternal gap, steps aside. Locales are New York, Rio de Janeiro, Argentina back-country and Lake Placid.

Title, story content and personality are indicative of the type of applicable showmanship.

PURSUED

Fox

Localed in the steaming heat of tropical West Indies Islands, the entertainment essence of this story is dramatic and sacrificial love against a background of adventure, danger and intrigue. The yarn is adapted from a popular short story, "The Painted Lady," by Larry Evans. The screen play is by Lester Cole, who has contributed to several "Charlie Chans," and Stuart Anthony, associated with many Fox pictures. Louis King is the director.

Only six persons have active parts. Rosemary Ames, previously in "I Believed In You" and "Such Women Are Dangerous," is the heroine. Victor Jory, the heavy, appeared with Miss Ames in "I Believed In You" and most recently was in "Madame DuBarry." The picture's comedy contrast is in the hands of Pert Kelton, seen in "The Bowery," "Nana," and later in "Sing and Like It" and "Bachelor Bait." Russell Hardie, erstwhile juvenile stage star and currently in "Murder in the Private Car," is the hero. Others are the veteran George Irving and Torben Meyer.

Moving to fast action, keyed to tense drama and given an exotic background, the story deals with the star entertainer of a gaudy island resort who sympathetically nurses a young newcomer (Hardie) back to health after he has been blinded by the villainous Jory's henchman. As love comes to the boy, the girl, concealing her real character, palms herself off to him as one of a higher social plane. Later learning what she really is, the boy tries to forget only to be thrown into dangerous conflict with Jory, and as the story gathers strong dramatic action momentum builds to a thrilling climax.

The story suggests wide topical exploitation tieups reflecting the color of its strange locale and the formation of alluring catchlines.

WAGON WHEELS

Paramount

A Western in character, the type of story that made legions of picture fans, this is a Zane Grey story. The title is one of its showmanship features. The song "Wagon Wheels" is the theme music of the picture. Along with "The Last Round Up" and "Home on the Range," it is one of the current popular radio broadcast numbers.

The screen adaptation is by Jack Cunningham, a specialist in western transposition, as "Under the Tonto Rim," the latest "Thundering Herd" and "The Last Round Up" indicate; and by Charles Logue and Carl Buss. Direction is by Charles Barton, long experienced as an assistant director, now making his first picture on his own.

In theme, the picture is an adventurous historical romance, against which a danger-menaced love story is told. Its dramatic atmosphere is set against the occasion of the first wagon freight train breaking a trail from the Missouri to Oregon Territory.

Most of the players featured in the story have been identified with previous Western features, although there are two principals who are novitiates in this brand of entertainment. The lead, Randolph Scott, was seen in such door action adventure pictures as "Sunset Pass," "To the Last Man" and "Thundering Herd." Gail Patrick appeared with Scott in "To the Last Man" and was also featured in "Zoo in Budapest" and "Cradle Song." Raymond Hatton is well known. Monte Blue recently was seen in "The Last Round Up." Billy Lee is Paramount's new juvenile prodigy. Jan Dugan was seen in "The Old Fashioned Way." They and Leila Bennett are the most important players.

Additionally, this Western story is usually of the kind appealing strongly to juvenile patrons, as well as to lovers of out-door action entertainment.

Bruce Testing Out Musical Subjects

Robert C. Bruce, who recently completed production on the Coast of four subjects in the Musical Moods series for Audio Productions, Inc., is now in Europe with a three-color Technicolor crew, filming four new subjects. Mr. Bruce has already completed one subject in Ireland, and is en route to Italy, where he will produce the remaining three in the group.

The musical subjects, in the nature of experimental material, are said to employ a new technique and to be the first three-color Technicolor subjects filmed out of doors, combining recorded musical entertainment with visual accompaniment. The subjects are designed by the producers to inject a period of relaxation into the regular run motion picture theatre program, which they believe to be too fast-paced, and to supply an audience need for good music.

Glen Dickinson Quits Kansas City Exchange

Glen W. Dickinson, head of the circuit bearing his name in Kansas and Missouri, has withdrawn his interest in Consolidated Film Distributors, Inc., Kansas City state rights exchange, under a reorganization of the company. W. L. Norris is president of the company. Russell C. Borg also has resigned as vice-president, and is succeeded by M. G. Shackleford. The company's other officer is W. P. Humston, secretary-treasurer. J. Erwin Dodson, formerly with National Screen Service, has been added to the staff.





The SMARTEST *Show on the Screen!*

UNIVERSAL'S MARVELOUS 30-STAR-SPANGLED MELODY-DRAMA SENSATION!

•

Stars of screen, stage, radio, all wrapped up in a big bundle of STORY and SONG and spilled on the screen in great gobs of ENTERTAINMENT!

★ EDMUND LOWE
★ GLORIA STUART
★ PAUL LUKAS
★ CHESTER MORRIS
★ BINNIE BARNES
★ KARLOFF
★ GRAHAM MC NAMEE
★ ALICE WHITE
★ VICTOR MOORE
★ HUGH O'CONNELL
★ STERLING HOLLOWAY
★ DOWNEY SISTERS
★ DOUGLAS FOWLEY
★ HELEN VINSON
★ ALEXANDER WOOLLCOTT
★ RUTH ETTING
★ PHIL BAKER
★ ETHEL WATERS
★ DOUGLASS MONTGOMERY
★ ROGER PRYOR
★ GENE AUSTIN
★ BELA LUGOSI
★ JUNE KNIGHT
★ ANDY DEVINE
★ GUS ARNHEIM'S ORCHESTRA
★ HENRY ARMETTA
★ BEAL STREET BOYS
★ WINI SHAW
★ CANDY AND COCO
★ SURPRISE PERSONALITY

Story by Jerry Wald and Phil Epstein. Screenplay by Rian James. Produced by Carl Laemmle, Jr. Directed by Karl Freund. Presented by CARL LAEMMLE.

IT'S MUSICOLOSSAL!



GIFT OF GAB

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended August 4, 1934, from 94 houses in 19 major cities of the country, reached $886,849, an increase of $19,114 over the total for the preceding calendar week, ended July 28, when 95 theatres in 19 cities reported an aggregate gross of $867,735.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"Bachelor Bait" (Radio) and "Black Moon" (Col.)	14,500	"Charlie Chan's Courage" (Fox) and "Embarrassing Moments" (U.)	13,000	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"The Personality Kid" (W. B.) and "Elmer and Elsie" (Para.)	7,500	"The Circus Clown" (F. N.) and "Green Eyes" (Chesterfield)	7,000	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"Grand Canary" (Fox)	14,000	"Whom the Gods Destroy" (Col.)	13,000	High 12-2 "Little Women"	28,000
							Low 3-11 "When Strangers Marry"	12,000
Loew's State	3,700	35c-50c	"Jane Eyre" (Monogram)	15,000	"Stamboul Quest" (MGM)	14,000	High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight"	11,000
Metropolitan	4,350	30c-65c	"Notorious Sophie Lang" (Para.)	26,000	"Here Comes the Navy" (W.B.)	28,000	High 11-4 "I'm No Angel"	44,500
							Low 8-4-34 "Notorious Sophie Lang"	26,000
Paramount	1,800	30c-50c	"The Personality Kid" (W. B.) and "Elmer and Elsie" (Para.)	8,000	"The Circus Clown" (F. N.) and "Green Eyes" (Chesterfield)	7,000	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 7-28-34 "The Circus Clown" and "Green Eyes"	7,000
Buffalo								
Buffalo	3,500	30c-55c	"Handy Andy" (Fox)	14,000	"Stamboul Quest" (MGM)	11,000	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"Strictly Dynamite" (Radio) and "The Trumpet Blows" (Para.)	6,000	"Such Women Are Dangerous" (Fox) and "Charlie Chan's Courage" (Fox)	5,500	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	8,100
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Hippodrome	2,100	25c-40c	"Stingaree" (Radio)	6,100	"Here Comes the Navy" (W. B.)	4,800	High 5-19-34 "The House of Rothschild"	18,000
							Low 7-28-34 "Here Comes the Navy"	4,800
Hollywood	300	25c-35c	"Enlighten Thy Daughter" (Exploitation)	500	"Beyond Bengal" (Showmens) (2nd week)	300	High 1-7 "Goona Goona"	2,600
							Low 11-25 "Night and Day"	400
Lafayette	3,300	25c	"Uncertain Lady" (Universal) and "Midnight" (Universal)	4,200	"Most Precious Thing in Life" (Col.) and "Sing, Sinner, Sing" (Majestic)	5,100	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 8-4-34 "Uncertain Lady" and "Midnight"	4,200
Chicago								
Chicago	4,000	35c-68c	"Handy Andy" (Fox)	44,000	"The Old-Fashioned Way" (Para.)	30,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
Oriental	3,940	25c-40c	"Change of Heart" (Fox)	18,000	"Viva Villa!" (MGM)	15,500	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	10,000
Palace	2,509	25c-50c	"Of Human Bondage" (Radio) (2nd week)	17,000	"Of Human Bondage" (RKO) (1st week)	26,000	High 9-9 "Morning Glory"	37,000
							Low 4-28-34 "Glamour"	11,500
Roosevelt	1,591	25c-50c	"Here Comes the Navy" (Warner)	15,500	"Midnight Alibi" (F. N.)	7,000	High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	6,200
State-Lake	2,776	20c-35c	"Black Moon" (Columbia)	13,500	"No Greater Glory" (Col.)	14,000	High 1-13-34 "Goodbye Love"	18,000
							Low 2-18 "Lucky Devils"	4,500
United Artists	1,700	25c-60c	"Bulldog Drummond Strikes Back" (U. A.) (2nd week)	14,000	"Bulldog Drummond Strikes Back" (U. A.) (2nd week)	21,500	High 5-5-34 "The House of Rothschild"	30,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Hippodrome	3,800	30c-44c	"Here Comes the Navy" (Warners) (2nd week)	5,000	"Here Comes the Navy" (W. B.) (1st week)	9,000	High 10-21 "East of Fifth Avenue"	30,000
							Low 6-10 "Circus Queen Murder"	2,900
RKO Palace	3,100	30c-44c	"O Human Bondage" (Radio)	12,000	"Baby Take a Bow" (Fox) (2nd week)	8,500	High 3-3-34 "It Happened One Night"	28,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"The Old Fashioned Way" (Para.)	9,000	"Bulldog Drummond Strikes Back" (U. A.)	11,000	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	20c-40c	"Murder in the Private Car" (MGM)	3,200	"Here Comes the Groom" (Para.)	4,000	High 10-28 "I'm No Angel"	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Denver								
Aladdin	1,500	25c-50c	"Return of the Terror" (F. N.)	2,000	"Midnight Alibi" (F. N.)	1,500	High 2-25 "Cavalcade"	10,000
							Low 6-23-34 "Half a Sinner" (6 days)	1,200
Denham	1,500	15c-40c	"Elmer and Elsie" (Para.)	1,800	"Notorious Sophie Lang" (Para.)	2,500	High 10-28 "I'm No Angel"	16,000
							Low 8-4-34 "Elmer and Elsie"	1,800
Denver	2,500	25c-50c	"Handy Andy" (Fox)	10,000	"Dr. Monica" (W. B.)	5,500	High 1-13-34 "Roman Scandals"	17,500
							Low 12-16 "The World Changes"	3,000
Orpheum	2,600	25c-50c	"Stamboul Quest" (MGM)	6,000	"Upper World" (W. B.)	5,000	High 2-17-34 "Hi, Nellie!"	19,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"He Was Her Man" (Warners) (4 days)	1,200	"No Greater Glory" (Col.) (4 days)	700	High 4-1 "The Kid From Spain"	7,000
			"Let's Talk It Over" (U.) and "Hell Cat" (Col.) (3 days)	800	"He Was Her Man" (W. B.) (3 days)	500	Low 7-28-34 "No Greater Glory" and "He Was Her Man"	1,200
Detroit								
Fisher	2,975	15c-50c	"I Give My Love" (U.) and "Thunder Over Mexico" (Sol Lesser)	4,100	"The Old-Fashioned Way" (Para.)	5,700	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"Grand Canary" (Fox)	19,800	"His Greatest Gamble" (Radio)	18,100	High 9-16 "Sing, Sinner Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,100	15c-50c	"Here Comes the Navy" (W. B.)	17,000	"Shoot the Works" (Para.)	20,200	High 4-7-34 "Mystery of Mr. X"	31,400
							Low 7-1 "College Humor"	7,300
United Artists	2,070	25c-50c	"Bulldog Drummond Strikes Back" (U. A. (2nd week)	5,800	"Bulldog Drummond Strikes Back" (U. A.) (1st week)	9,800	High 5-12-34 "The House of Rothschild"	17,600
							Low 3-25 "The Sign of the Cross"	4,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Pantages	3,000	25c-40c	"Charlie Chan's Courage" (Fox).. and "No Ransom" (Liberty)	3,800	"Murder on the Blackboard"..... (Radio) and "The Party's Over" (Col.)	2,900	High 1-7 "Handle With Care".....	13,000
							Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	1,500
W. B. Hollywood	3,000	25c-55c	"Friends of Mr. Sweeney" (W. B.)	14,000	"Dr. Monica" (W. B.).....	12,000	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"....	7,000
Indianapolis								
Apollo	1,100	20c-40c	"Handy Andy" (Fox)	7,000	"Grand Canary" (Fox).....	2,000	High 2-18 "State Fair"	7,000
							Low 7-28-34 "Grand Canary".....	2,000
Circle	2,800	20c-40c	"The Old Fashioned Way" (Para.)	4,000	"Of Human Bondage" (Radio)....	4,500	High 8-19 "She Had to Say Yes".....	12,000
							Low 3-4 "The Sign of the Cross"..... (2nd run)	2,500
Lyric	2,000	20c-40c	"I Give My Love" (U.)..... (5 days)	3,500	"Strictly Dynamite" (Radio)..... (3 days)	4,000	High 7-22 "College Humor"	9,500
					"Half a Sinner" (U.) and..... "Embarrassing Moments" (U.) (5 days)	2,000	Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Paris Interlude" (MGM).....	3,500	"Stamboul Quest" (MGM).....	5,000	High 2-3-34 "Sons of the Desert"	12,500
							Low 7-7-34 "Murder in the Private Car"	3,500
Kansas City								
Mainstreet	3,049	25c	"Whom the Gods Destroy" (Col.) and "Fog Over Frisco" (F. N.) (7 days and Sat. late show)	4,900	"We're Rich Again" (Radio) and.. "His Greatest Gamble" (Radio) (7 days and Sat. late show)	6,000	High 6-23-34 "Glamour"	23,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"Paris Interlude" (MGM)..... (7 days and Sat. midnite show)	8,100	"Stamboul Quest" (MGM)..... (7 days and Sat. midnite show)	9,400	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding".....	4,900
Newman	1,800	25c	"Murder in Trinidad" (Fox) and.. "Kiss and Make Up" (Para.) (7 days and Sat. late show)	4,300	"Here Comes the Navy" (W. B.) and "The Old-Fashioned Way" (Para.) (7 days and Sat. late show)	6,900	High 10-21 "I'm No Angel".....	20,000
							Low 5-27 "Picture Snatcher"	2,800
Tower	2,200	25c	"Let's Talk It Over" (U.)..... (7 days and Sat. midnite show)	7,200	"I'll Tell the World" (U.)..... (7 days and Sat. midnite show)	6,200	High 8-4-34 "Let's Talk It Over".....	7,200
							Low 5-5-34 "Let's Fall in Love".....	4,000
Uptown	2,000	25c	"Grand Canary" (Fox).....	3,400	"Jane Eyre" (Monogram).....	3,900	High 1-6-34 "Mr. Skitch"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Loew's State	2,416	30c-55c	"Handy Andy" (Fox).....	14,150	"The Thin Man" (MGM)..... (2nd week)	14,500	High 4-7-34 "Riptide".....	28,500
							Low 2-24-34 "Coming Out Party".....	4,870
Paramount	3,596	30c-55c	"Ladies Should Listen" (Para.)..	19,585	"Elmer and Elsie" (Para.).....	21,415	High 1-7 "No Man of Her Own".....	30,000
							Low 3-18 "King of the Jungle".....	10,000
RKO	2,700	25c-40c	"Of Human Bondage" (Radio).... (2nd week)	4,300	"Of Human Bondage" (Radio).... (1st week)	8,000	High 3-31-34 "Little Women".....	15,500
							Low 9-30 "Brief Moment".....	1,700
W. B. Downtown.	3,400	25c-55c	"Friends of Mr. Sweeney" (W. B.)	12,600	"Dr. Monica" (W. B.).....	11,000	High 3-25 "42nd Street".....	19,000
							Low 6-2-34 "Merry Wives of Reno" and "Harold Teen"	5,000
Minneapolis								
Century	1,650	25c-40c	"The Key" (W. B.).....	4,000	"Baby Take a Bow" (Fox).....	3,500	High 4-22 "Secrets".....	5,500
							Low 3-11 "Secret of Madame Blanche"	2,500
Lyric	1,238	20c-25c	"The Personality Kid" (W.B.)....	1,500	"Kiss and Make Up" (Para.)....	1,000	High 4-1 "20,000 Years in Sing Sing"..	3,000
							Low 7-28-34 "Kiss and Make Up".....	1,000
RKO Orpheum...	2,900	25c-50c	"Midnight Alibi" (F. N.).....	6,000	"Whom the Gods Destroy" (Col)	5,500	High 1-7 "Animal Kingdom".....	14,000
							Low 3-11 "Cynara".....	3,000
State	2,300	25c-40c	"The Old Fashioned Way" (Para.)	7,000	"Here Comes the Navy" (W.B.)	5,000	High 4-29 "Cavalcade".....	8,000
							Low 3-11 "King of the Jungle".....	3,500
World	400	25c-75c	"The Constant Nymph" (Fox)....	2,000	"Soviets on Parade" (Amkino).... (2nd week)	2,000	High 5-5-34 "Private Life of Henry VIII" (5th week)	4,300
							Low 11-25 "Vi Som Gar Koksvagen"..	1,000
Montreal								
Capitol	2,547	25c-60c	"The Scarlet Empress" (Para.) and "The Old-Fashioned Way" (Para.)	7,000	"Here Comes the Groom" (Para.) and "Jane Eyre" (Monogram)	6,500	High 2-24-34 "Queen Christina".....	13,500
							Low 7-28-34 "Here Comes the Groom" and "Jane Eyre"	6,500
Imperial	1,914	25c-50c	"It's A Boy" (British).....	3,500	"Before Midnight" (Col.) and.... "Looking for Trouble" (U. A.)	4,000	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion"	6,500
							Low 7-8 "Les Bleus d'Amour".....	1,500
Loew's	3,115	25c-65c	"She Learned About Sailors" (Fox) and "Call It Luck" (Fox)	5,000	"Murder on the Blackboard"..... (Radio) and "Strictly Dynamite" (Radio)	5,000	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman"	4,500
Palace	2,600	25c-75c	"Handy Andy" (Fox) and..... "Now I'll Tell" (Fox)	6,500	"The Circus Clown" (F. N.) and.. "Return of the Terror" (F. N.)	8,000	High 2-18 "The Sign of the Cross"....	15,500
							Low 7-21-34 "Shoot the Works" and "Friday the 13th"	6,000
Princess	2,272	25c-65c	"The House of Rothschild" (U.A.) and "Most Precious Thing in Life" (Col.)	4,500	"Cockeyed Cavaliers" (Radio) and "Success at Any Price" (Radio)	5,000	High 1-7 "The Kid from Spain" and "Speed Demon"	12,000
							Low 7-28-34 "Cockeyed Cavaliers" and "Success at Any Price"	5,000
New York								
Capitol	4,700	35c-$1.65	"Paris Interlude" (MGM)	20,000	"Min and Bill" (MGM)..... (Revival)	11,000	High 4-7-34 "Riptide"	63,373
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-65c	"Friends of Mr. Sweeney" (W.B.)	10,000	"Wild Gold" (Fox)	7,500	High 1-7 "The Half Naked Truth".....	24,750
							Low 7-14-34 "Call It Luck".....	3,150
Palace	2,500	25c-75c	"Old Fashioned Way" (Para.)....	11,000	"Of Human Bondage" (Radio).... (2nd week)	12,000	High 7-21-34 "Of Human Bondage"....	16,200
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Ladies Should Listen" (Para.)..	19,000	"Notorious Sophie Lang" (Para.)	22,000	High 10-21 "I'm No Angel".....	83,450
							Low 2-4 "Hello, Everybody".....	15,600
Rialto	2,200	25c-65c	"Cockeyed Cavaliers" (Radio)....	8,000	"His Greatest Gamble" (Radio)..	7,800	High 4-7-34 "The Lost Patrol".....	32,800
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	40c-99c	"The House of Rothschild" (U.A.) (2nd week)	20,849	"The House of Rothschild" (U.A.) (1st week)	33,820	High 12-30 "Roman Scandals"	48,000
							Low 8-5 "The Rebel".....	7,200
RKO Music Hall	5,945	35c-$1.65	"Hat, Coat and Glove" (Radio)..	62,200	"Grand Canary" (Fox).....	63,100	High 11-25 "Little Women".....	109,000
							Low 6-17 "Ann Carver's Profession"..	44,938
Roxy	6,200	25c-55c	"She Learned About Sailors" (Fox)	23,200	"Baby Take a Bow" (Fox)..... (4th week)	18,000	High 11-25 "The Invisible Man".....	42,000
							Low 1-28 "Air Hostess".....	9,100
Strand	3,000	25c-$1.10	"Here Comes the Navy" (W. B.) (2nd week)	23,165	"Here Comes the Navy" (W. B.) (1st week)	31,000	High 10-14 "Footlight Parade".....	55,190
							Low 12-23 "Sin of Nora Moran".....	6,850

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"Stingaree" (Radio)	2,500	"The Key" (W. B.)	2,200	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven"	1.350
Criterion	1,700	10c-56c	"Man with Two Faces" (F. N.)	4.000	"Of Human Bondage" (Radio)	3.900	High 11-18 "College Coach"	11.000
							Low 3-11 "Clear All Wires"	1.800
Liberty	1,500	10c-36c	"Sides Streets" (F. N.) (4 days)	2.000	"Embarrassing Moments" (U.) (4 days)	2,000	High 6-16-34 "Half a Sinner" and "Uncertain Lady"	5.000
			"Love Captive" (U.) (3 days)	1,000	"Springtime for Henry" (Fox) (3 days)	1,000	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1.100
Midwest	1,500	10c-56c	"Handy Andy" (Fox)	7,300	"Here Comes the Navy" (W. B.)	3,500	High 2-25 "State Fair"	8.500
							Low 3-11 "Employees' Entrance"	1.400
Omaha								
Brandeis	1,200	20c-35c	"Whom the Gods Destroy" (Col.) and "Bachelor Bait" (Radio)	4,500	"His Greatest Gamble" (Radio) and "We're Rich Again" (Radio)	4.500	High 11-18 "One Man's Journey"	10.750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3.000	25c-40c	"Handy Andy" (Fox) and "The Witching Hour" (Para.)	10,500	"Baby Take a Bow" (Fox) and "Let's Talk It Over" (U.)	9.500	High 3-10-34 "Easy to Love"	17.250
							Low 4-29 "Sweepings"	5.000
World	2.500	25c-35c	"Stamboul Quest" (MGM)	4,000	"Murder in the Private Car" (MGM) and "Wild Gold" (Fox) (6 days)	4.750	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7.500
							Low 5-19-34 "As the Earth Turns" and "Smoky"	3.250
Philadelphia								
Arcadia	600	25c-50c	"Here Comes the Groom" (Para.) (2nd run) (4 days)	900	"The Thin Man" (MGM) (6 days)	2.200	High 1-6-34 "Duck Soup" (7 days)	6.500
							Low 6-2-34 "The Trumpet Blows"	1,500
Earle	2,000	40c-65c	"The Old Fashioned Way" (Para.)	11,500	"Kiss and Make Up" (Para.) (6 days)	11.500	High 4-7-34 "Harold Teen"	40.000
							Low 10-21 "Saturday's Millions"	10,600
Fox	3,000	30c-60c	"Handy Andy" (Fox)	27,000	"She Was a Lady" (Fox) (4 days)	7,000	High 4-22 "Cavalcade"	29.000
							Low 7-14-34 "Charlie Chan's Courage"	13.000
Karlton	1,000	30c-50c	"Jane Eyre" (Monogram)	2,400	"Let's Try Again" (Radio) (6 days)	2.200	High 4-8 "42nd Street"	7.700
							Low 7-28-34 "Let's Try Again"	2.200
Stanley	3,700	40c-65c	"Bulldog Drummond Strikes Back" (U. A.) (3 days) (2nd week)	4,800	"Bulldog Drummond Strikes Back" (U.A.) (6 days)	10.000	High 11-25 "I'm No Angel"	32,500
							Low 7-7-34 "The Hollywood Party"	8.000
Stanton	1,700	30c-55c	"Notorious Sophie Lang" (Para.)	5,700	"Murder in the Private Car" (MGM) (6 days)	5.700	High 6-3 "The Little Giant"	10.000
							Low 7-14 "I Love That Man"	4.000
Portland, Ore.								
Broadway	1,912	25c-40c	"Merry Frinks" (F. N.) and "Side Streets" (F. N.)	4,800	"Return of the Terror" (F. N.) and "Disraeli" (W. B.)	4,600	High 4-7-34 "Wonder Bar"	13.000
							Low 3-11 "What! No Beer?"	3.500
Music Box	3,000	25c-40c	"Life of Vergie Winters" (Radio)	4,000	"Dr. Monica" (W. B.)	2.800	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids"	1.600
Oriental	2,040	25c	"The Key" (W. B.) and "Embarrassing Moments" (U.)	2,000	"We're Rich Again" (Radio)	2.000	High 10-14 "Rafter Romance"	14.000
							Low 11-18 "College Coach"	1.600
Pantages	1,700	15c-25c	"Jane Eyre" (Monogram)	2,100	"The Lost Jungle" (Mascot)	1,600	High 11-4 "Lady for a Day"	10.200
							Low 4-21-34 "Laughing at Life"	1,500
Paramount	3,008	25c-40c	"Kiss and Make Up" (Para.) and "Charlie Chan's Courage" (Fox)	4,800	"Grand Canary" (Fox) and "Elmer and Elsie" (Para.)	5,000	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"Paris Interlude" (MGM)	3,700	"The Man With Two Faces" (F. N.)	4,000	High 4-28-34 "The House of Rothschild"	9,800
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"Love Captive" (U.) and "I Can't Escape" (Beacon)	5,500	"In Love with Life" (Chesterfield) and "Happy Landing" (Monogram)	5,500	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 7-28-34 "In Love with Life" and "Happy Landing"	5,500
Golden Gate	2,800	25c-40c	"Of Human Bondage" (Radio) (Second week)	12.000	"Of Human Bondage" (Radio) (1st week)	16,200	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman"	8,000
Paramount	2,670	15c-65c	"Grand Canary" (Fox) and "Here Comes the Groom" (Para.)	10,000	"Charlie Chan's Courage" (Fox) and "Kiss and Make Up" (Para.)	9,000	High 10-28 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
St. Francis	1,400	15c-65c	"Handy Andy" (Fox)	7,000	"Midnight Alibi" (F. N.) and "She Was a Lady" (Fox)	4,000	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	3,500
Warfield	2,700	25c-65c	"Baby Take a Bow" (Fox)	20.000	"Handy Andy" (Fox)	20,000	High 1-6-34 "Dancing Lady"	26,000
							Low 5-27 "Story of Temple Drake"	10.000
Seattle								
Blue Mouse	950	15c-35c	"Bedside" (F. N.) and "Beggars in Ermine" (Monogram)	3,700	"I Give My Love" (U.) and "The Loudspeaker" (Monogram)	2,850	High 12-9 "Little Women"	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Operator 13" (MGM)	6,300	"The Thin Man" (MGM) (2nd week)	6,300	High 8-5 "Tugboat Annie"	19,250
							Low 5-5-34 "Tarzan and His Mate"	5,000
Liberty	2,000	10c-25c	"City Limits" (Monogram) and "Sweden, Land of Vikings" (S.R.)	3,700	"The Party's Over" (Col.) and "Voice in the Night" (Col.)	3,700	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-55c	"Man with 2 Faces" (W. B.)	3.800	"The Key" (W. B.) (25c-50c)	3,400	High 11-11 "Footlight Parade"	8,000
							Low 6-16-34 "The Black Cat"	2,900
Music Hall	2,275	25c-55c	"Of Human Bondage" (Radio)	6.000	"Dr. Monica" (W. B.)	4,100	High 5-26-34 "Wild Cargo"	11,500
							Low 7-28-34 "Dr. Monica"	4,100
Paramount	3,050	25c-35c	"Circus Clown" (F.N.)	5,100	"Baby Take a Bow" (Fox)	5,800	High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did For Me

MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

CRIME OF HELEN STANLEY, THE: Ralph Bellamy—This is a very fine little program picture. Pleased nearly 100 per cent on Bargain Night.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

DEFENSE RESTS, THE: Jack Holt, Jean Arthur—I know of no one on the screen that has been more consistent than Jack Holt over a period of years, but Columbia has fiddled around with their little, unimportant efforts until they have got him in the ninth hole. According to their campaign blast for the coming season, they have more elaborate plans for him but I'm afraid it's too late. One more like this and there will be no question about it. Poorest Saturday business in months. Played July 28.—William Conn, Webb Theatre, Gastonia, N. C. Family patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—A wonderful picture which any exhibitor can be proud to advertise and play. It is clean, wholesome entertainment for the whole family. If all pictures were as clean as this one, there would be no need of the Decency Campaign. This is a modern comedy drama and although a little old, it will still please much better than most of the pictures produced in the last year. Business good. Running time, 105 minutes. Played July 23-24.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

KING OF THE WILD HORSES: Rex, the Wonder Horse—A very good western. Everybody walked out with a smile and had a good word for the show. Business slightly above the average, and satisfactory considering conditions here. There will not be a bushel of grain harvested in the whole country. That's how dry it is. Running time, seven reels.—Martin Teker, Leith Opera House, Leith, N. D. Small town and rural patronage.

LET'S FALL IN LOVE: Edmund Lowe, Ann Sothern—Nothing big and not the musical it was supposed to be. Only two song numbers and one of them sung several times. Just an average picture. Played July 13-14.—Martin Teker, Leith Opera House, Leith, N. D. Small town and rural patronage.

LINE-UP, THE: William Gargan, Marian Nixon—A very good program picture. Average with most of them.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MAN TRAILER, THE: Buck Jones—Good western drama that satisfies the action fans. The kids think it's great. Played July 22.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MAN'S CASTLE, A: Spencer Tracy, Loretta Young—This is supposed to be a special and bought at a special price. Business was less than usual. Biggest part of the audience disliked it. This is no picture for a small town. Running time, eight reels. Played July 19-20-21.—Martin Teker, Leith Opera House, Leith, N. D. Small town and rural patronage.

NINTH GUEST, THE: Donald Cook, Genevieve Tobin—A very interesting story and well acted. Gave good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

STATE TROOPER: Regis Toomey—Swell little program picture. Held interest. Fair business. Played July 25.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

First National

DARK HAZARD: Edward G. Robinson—A good drama in the not recommended list. A few minor changes would have made this acceptable. For example: instead of Glenda Farrell being pictured as a girl of easy morals, she could be pictured as a good scout of good moral character in love with Robinson. Also other minor changes which would not have weakened the picture from an entertainment angle. Average hot weather business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

REGISTERED NURSE: Bebe Daniels, Lyle Talbot—This is a good little picture that should please the majority of patrons. Nothing big, but a good program picture. It is a drama of the trials of a nurse in a city hospital with quite a bit of action, comedy, excitement and romance. This is strictly adult entertainment as several sexy scenes appear in the picture. Played one day to very good business. Running time, 62 minutes. Played July 25.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

REGISTERED NURSE: Bebe Daniels, Lyle Talbot—This is a dandy. Plenty of laughs and cries to please both types. This is a sweet Family Night picture. Better than average business. Running time, 62 minutes. Played July 18-19.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers—A swell picture. It is clean except for one unnecessarily dirty crack. Business was pretty good for three days. Everyone commented that they were glad First National turned out a musical without Busby Berkeley's stuff. But leave it to First National. They certainly deliver the goods. This one is a knockout in every respect: business, entertainment, draw and satisfaction. Played July 18-19-20.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers—A new kind of musical that made them talk. The radio angle seemed to create interest and with the clean romance, catchy music and several song hits, the picture proved to be ideal entertainment. Pat O'Brien deserves a great deal of credit for a sterling performance as the know-it-all agent and talent scout. Played July 23-24-25.—William Conn, Webb Theatre, Gastonia, N. C. Family patronage.

WONDER BAR: Al Jolson—Did not do much for us and "Going to Heaven On a Mule" is sacrilegious. We were disappointed at box-office and in the show. People are gradually tiring of musicals but guess they do a little above average. Running time, 84 minutes. Played July 16-17.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

WONDER BAR: Al Jolson—A very big musical show. First National put forth every effort to make this surpass their other big musicals. This is marred by Al Jolson's dirty jokes, the kind which no doubt will be banned in new product. Aside from that Al Jolson works hard and should make good in other pictures. Al Jolson is the life of the party and can make good without recourse to questionable wisecracks. The big number, "Going to Heaven On a Mule," is a marvelous number, but no doubt will offend religious people, who will object to having Heaven treated in a joking manner, even to the extent of picturing a darky's idea of Heaven, regardless of the fact that the play, "Green Pastures," has been a success. As a play "Green Pastures" only reached thousands where a picture reaches millions. The same efforts and cost directed in other channels would no doubt have brought forth results that would not offend religious elements and have given something worthwhile to talk about. A good drawing card considering the hot weather when this was played.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Fox

ALL MEN ARE ENEMIES: Helen Twelvetrees, Hugh Williams—A nice piece of cake for walkouts. Had twelve before the feature had run two reels. Fox might just as well have put the story on in a subtitle and saved the patrons 80 minutes of time wasted. Played July 25-26.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and farm patronage.

BOTTOMS UP: "Pat" Paterson, Spencer Tracy, John Boles—In spite of hottest weather in years this drew average business and pleased more than any of the long drawn out specials they rave about. Step on it. Running time, 90 minutes. Played July 8-9.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

BOTTOMS UP: Spencer Tracy, John Boles—Good clean show. A little above average business. Played June 27-28.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell—Poorest business we have had on any Gaynor picture. Hate to see Gaynor slip as she has always pulled them in for us. The picture simply wasn't up to her previous ones. James Dunn was the best of the cast. Running time, 82 minutes. Played July 23-24.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

DAVID HARUM: Will Rogers, Louise Dresser—One of the best pictures of the year. All reports have been nothing but good ones.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

EVER SINCE EVE: George O'Brien, Mary Brian—This picture was all right as a program picture, but was it necessary for Mary Brian to have a baby even though she was married? A little spice and a few warm wisecracks are all right in a picture. In such stuff as this where it isn't even necessary to the story, I think reformation is necessary.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

EVER SINCE EVE: George O'Brien—Played this one day on a double feature and the best single day's business in some time. The title is deceiving but the fans like O'Brien. Played July 10.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, Alice Faye—I note that George White directed and supervised this picture. He had better go back to Broadway and let some one that knows how to keep a show moving without the castbacks and constant repetition of the former numbers. Inept direction and a lot too much of Jimmy Durante. This chap is an acute pain to most of our patrons and I may say all of them for that matter. He has the same old line in every picture. Cliff Edwards was good and has always been popular with our public. The picture flopped the succeeding days and I still insist that it was amateurish directing by a man who perhaps can stage reviews that go in New York but he does not know how to direct, if this was his effort. The dance reviews are spectacular and that is all that can be said for it. Vallee is no matinee idol either. He was decidedly ham and rather sappy looking. Another radio complex by the producers.—A. E. Hancock, Columbia Theatre, Columbia, Ind. General patronage.

HOLD THAT GIRL: James Dunn—A good fast moving picture but poor business. But people say they like these reporter stories because they are fast moving. Played July 17.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and rural patronage.

MR. SKITCH: Will Rogers—Very fine picture that pleased the majority. Rogers has good box-office draw. Played July 22.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

SHE LEARNED ABOUT SAILORS: Lew Ayres, Alice Faye—Swell comedy. Shoot the works. Will please any and everybody.—Mel Thorley, Thorley Theatre, Cedar City, Utah. Small town patronage.

STAND UP AND CHEER: Warner Baxter—Thought this was a good show but some of our patrons did not like it. Everybody liked the "Hill Billy" song. Stepin Fetchit funnier than usual. Consider above average box-office and did some extra business. Running time, 80 minutes. Played July 2-3.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

STAND UP AND CHEER: Warner Baxter, Shirley Temple—Fair picture but patrons did not seem to care for it. Was advertised to be wonderful but it was not there.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and farm patronage.

WILD GOLD: John Boles, Claire Trevor—We had this on a double feature and the show was too long. We dropped two reels of this and the audience could not tell it. I think they would have thanked us had they known.—Mel Thorley, Thorley Theatre, Cedar City, Utah. Small town patronage.

MGM

CAT AND THE FIDDLE, THE: Jeannette MacDonald, Ramon Novarro—Worst major production we have run this year. Poor business. Played July 1.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

HOLLYWOOD PARTY: Lupe Velez, Jimmy Durante, Laurel and Hardy—Not much of a story but

the customers liked it and the box-office sure was above the average so it must be a good picture. Played July 21.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

HOLLYWOOD PARTY: Jimmy Durante, Lupe Velez, Laurel and Hardy—Look out for this one. My second night hit a new low in spite of a very costly ballyhoo. Laurel and Hardy have about five minutes in the picture and almost save it, but not quite.—Mel Thorley, Thorley Theatre, Cedar City, Utah. Small town patronage.

LAZY RIVER: Jean Parker—Played on Bargain Night. Just a program picture. No stars to draw. MGM supposed to make big pictures for which they have charged big prices. But they are coming few and far between. Must have poor production supervision. Played June 29-30.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

MANHATTAN MELODRAMA: Clark Gable, William Powell—A good picture for both the masses and the classes. Favorable comment from patrons. Good performance from both Gable and Powell. Myrna Loy is improving. Our patrons don't like to see their favorites die. Played July 18-19.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

MANHATTAN MELODRAMA: Clark Gable, William Powell, Myrna Loy—A fine show. Powell gets the grapes and steals the show. Don't hesitate to boost it.—Mel Thorley, Thorley Theatre, Cedar City, Utah. Small town patronage.

MEN IN WHITE: Clark Gable, Myrna Loy—Okay in every way. Details of hospital and operating room right up to standard. Doctors pronounced it great. Running time, 75 minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

MURDER IN THE PRIVATE CAR: Charles Ruggles—It isn't a murder story. It's a much better comedy. Sell it that way. We turned out all the lights in the theatre on the ape scene and the people are still talking about it.—Mel Thorley, Thorley Theatre, Cedar City, Utah. Small town patronage.

MYSTERY OF MR. X: Robert Montgomery, Elizabeth Allan—This is only a fair picture of the mystery type and due to the name did not draw here. Our patrons expected another horror picture and did not come out. It is a mystery together with comedy and romance and will please everyone if you can get them in to see it. This has a great supporting cast, but failed to do business here. What we need is better titles and less murders. Running time, 91 minutes. Played July 19.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

OPERATOR THIRTEEN: Marion Davies, Gary Cooper—One of the best. Davies and Cooper always dependable ior jam-up performances. A cleanly woven story of the Civil War espionage system. Close attention to details. Direction top-notch. Had many favorable comments, but attendance very ordinary due to extremely hot weather. Played July 19-20-21.—William Conn, Webb Theatre, Gastonia, N. C. Family patronage.

RIPTIDE: Norma Shearer—A high class society drama of the sophisticated type of story of the girl of easy morals. As such it is well done and holds interest. Drawing power just barely that of a program picture.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

SADIE McKEE: Joan Crawford, Franchot Tone—This is an excellent picture from Metro. It is both dramatic and romantic and deals with the life and love of a girl. It is modern entertainment and a very interesting story that will appeal to everyone. Due to the sexy scenes this is not material for children but the adults will love it. An excellent supporting cast makes this A-1 entertainment. Business good two days. Running time, 95 minutes. Played July 16-17.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SHOW-OFF, THE: Spencer Tracy, Madge Evans—A good picture that did not draw film rental.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

TARZAN AND HIS MATE: Johnny Weissmuller, Maureen O'Sullivan—We screened this picture on Friday and Saturday when the local firemen in cooperation with about 40 other companies held their annual carnival or street fair and doubled our business when rain drove everyone to shelter. The picture is fast moving and should entertain, I suppose. However, there are several factors that mystify me. How could such a nice girl like Maureen fall in love with an uncouth, jungle-wild man, and how did Johnny keep himself so well shaven? Nevertheless, I am compelled to agree with Miss Edith Fordyce of Selma, La., that this picture should do business if the business is there.—Rudolph J. Covi, Covi's Theatre, Herminie, Pa. Coal mining patronage.

TARZAN AND HIS MATE: Johnny Weissmuller—Advertised big and did exceptionally good business for our town. Everybody liked it. You'll make no mistake on this one. Simply let your folks know it's in town. Running time, 105 minutes. Played July 11-12.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

TARZAN AND HIS MATE: Johnny Weissmuller, Maureen O'Sullivan—Better than the former picture in my opinion and also that of the audience. Good story and remarkable animal shots.—A. E. Hancock, Columbia Theatre, Columbia, Ind. General patronage.

TARZAN AND HIS MATE: Johnny Weissmuller, Maureen O'Sullivan—Exceptionally fine. Far ahead of any other Tarzan picture. Will please everyone. Running time, 95 minutes. Played July 29-30-31.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

VIVA VILLA!: Wallace Beery—Strictly Beery picture but a big one. This is as big as "The Birth of a Nation" and if you can get the ladies in they will say it's good. Running time, 115 minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

YOU CAN'T BUY EVERYTHING: May Robson, Jean Parker—Very good. May Robson exceptionally fine in this. Good for Sunday or midweek. Story interesting and well produced. Running time, 80 minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

Monogram

BEGGARS IN ERMINE: Lionel Atwill—This is an extra good picture and our patrons told us so when they left the theatre, and that is something nowadays.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

JANE EYRE: Colin Clive, Virginia Bruce—One of the reasons which proves that an independent producing picture company cannot make a special. Here is a picture that properly produced might have made the exhibitor some money, but the way Monogram made it it's so much waste of film. I have studied this picture carefully because I put on a very special campaign to put it over and ended up very badly disappointed. To me it seems that the director didn't know what to do with the story. Added to that, the producer tried to make a "quickie" out of a feature and sacrificed a lot of scenes that could have been made to mean something. Time and again throughout the picture it is evident that the picture was being made on a "quickie" basis. To top it all it seemed to me that Miss Bruce was sullen during the greater part of the time they were making the picture. (Don't know as I blame her). The best performance was turned in by Beryl Mercer, who is a



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seasoned trouper and is able to carry a scene without a director. Business below average, in spite of the fact that I tried every way in the world to get the church people out to see it. Running time, 60 minutes. Played July 29-30.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General and small town patronage.

MAN FROM UTAH, THE: John Wayne—This is a very interesting horse opera. Story is big and way ahead of the general run of westerns. This man Wayne is certainly clever. Our Saturday crowd ate it up and said best ever.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MAN FROM UTAH, THE: John Wayne—Here is another good western picture from Monogram with John Wayne at his best and as usual he drew a large crowd and pleased everyone. This is full of action, thrills and fighting. The scenes are excellent and help make this one of the best westerns to play here in some time. Wayne always draws well here. Played one day (Saturday) to good business. Running time, 55 minutes. Played July 14.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Paramount

GOOD DAME: Fredric March, Sylvia Sidney—A fair picture but business was very poor. The weather was cool but still they didn't come. These stars no draw here and those who want to see March as a tough guy aren't numerous enough. Played July 11-12.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

GREAT FLIRTATION, THE: Elissa Landi, Adolph Menjou, David Manners—Just why Paramount, who can make good pictures, made this one will probably always remain a mystery. Foisting it upon the exhibitor is unforgivable. The picture has absolutely no entertainment value whatsoever. Terribly overacted and the foreign accent very hard to understand. The patrons walked out on this one so fast that by the time the show was over there was practically no one left in the theatre. Business below average. Running time, 69 minutes. Played July 22-23.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General and small town patronage.

HIS DOUBLE LIFE: Roland Young, Lillian Gish—Sophisticated comedy which pleased the less-than-normal number of patrons. Played July 18-19.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

KISS AND MAKE UP: Cary Grant, Genevieve Tobin—This is a good little picture but doesn't mean anything to the box-office. No stars and without them they might just as well have never made the picture. It looks like Paramount would get hip to themselves, stars, cast, names. Running time, 74 minutes.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

LAST ROUND-UP, THE: Randolph Scott, Barbara Fritchie—Wish I could get 50 more like it. Receipts better than any special and pleased the crowd. And they quit making westerns. If your town doesn't like this kind of entertainment, I am sorry for you. Running time, 65 minutes.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

LAST ROUND-UP, THE: Randolph Scott, Barbara Fritchie—A marvelous western, one that will be liked not only by western fans but by all who see it. When westerns like this can be made why must we have this "pump the blood out of the cellar" type that have so many impossible situations that they disgust an intelligent audience? Westerns like this are a pleasure for anyone to see and a great relief from most of the tripe we have to show. Played July 12.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

MELODY IN SPRING: Lanny Ross, Charles Ruggles—A very clean picture and business very good for two days. Lanny Ross drew the women but he can't act. Fortunately he can sing. Ruggles was the whole show. Nothing special about this show but it pleased everyone who came and there were enough of them to make two good days business. Played July 13-14.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

MISS FANE'S BABY IS STOLEN: Dorothea Wieck—We were all asleep on this one. Had we got behind it like we do on some, it would have broken this hot weather record. Second night better than first. Play it big. It's not big but clean and pleasing and amusing. Running time, 68 minutes. Played July 17-18.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

MURDER AT THE VANITIES: Carl Brisson, Kitty Carlisle—Pleasing musical built about a murder mystery, the crime taking place on the opening night. Splendid music, beautiful sets in which move the chorus of lovely girls. Running time, 89 minutes. Played July 22-23.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

NO MORE WOMEN: Victor McLaglen, Edmund Lowe—Played this one on a double feature and the best single day's business in some time. This town likes these two wisecrackers but this sort of picture is what starts the Legion of Decency. Played July 10.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

TRUMPET BLOWS, THE: George Raft, Adolphe Menjou—A wonderful picture that is different from the usual run of pictures. It is a drama of two brothers in love with the same girl and localed in Mexico, with a thrilling bullfight for the climax. Raft and Menjou take their parts splendidly and beautiful Frances Drake adds much to the entertainment with her dancing. Played one day to poor business due to electrical storm. Running time, 72 minutes. Played July 20.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WE'RE NOT DRESSING: Bing Crosby, Carole Lombard, Ethel Merman, Leon Errol—A satisfactory picture here. Hot weather caused receipts to drop alarmingly, but no fault of the picture. Running time, 74 minutes. Played July 1-2.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

WITCHING HOUR, THE: Judith Allen, Tom Brown—This is only fair entertainment and slightly different from the usual murder story. It is melodrama with romance, drama, comedy and thrills. Too bad that the producers cannot produce a good show without the murder angle and courtroom scene. Here's hoping the new season will bring more suitable stories for the producers and get them away from the murder scene. Running time, 64 minutes. Played July 27.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

YOU'RE TELLING ME: W. C. Fields, Buster Crabbe—W. C. Fields at his best. Our audience laughed more at this picture than at anything we have presented this season. Normal business. Played July 25-26.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

YOU'RE TELLING ME: W. C. Fields—A very good comedy. Much better than the Fields performance in "Six of a Kind" and a show that will please the light comedy patrons to a man. I did not have a kick on it. The last sequence is too drawn out but not enough to spoil the show. No smutty dialogue in it. Played July 15.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

RKO

CROSS FIRE: Tom Keene—First time this western star has appeared here. Business good average. Played July 20-21.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

DIPLOMANIACS: Wheeler and Woolsey—This one was played late but business was average. It seemed to please my patrons. Some of them still think that Wheeler and Woolsey are too silly. Played June 7-8-9.—Martin Teker, Leith Opera House, Leith, N. D. Small town and rural patronage.

FLYING DEVILS: Ralph Bellamy, Bruce Cabot—This picture is old but made a very acceptable Bargain Night picture. Plenty of action and thrills. Pleased the Bargain Night crowd. Acting only fair and would not appeal to the sophisticates. Business average. Running time, 65 minutes. Played July 26-27.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General and small town patronage.

HEADLINE SHOOTER: William Gargan, Frances Dee—Nice little feature. Good for midweek but will not get any extra nickels.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and farm patronage.

LIFE OF VERGIE WINTERS: Ann Harding, John Boles—Story interesting (of the kind) and well handled but we, took a terrible licking on the picture as it is one of the blacklisted and believe me these small towns are telling their congregations what pictures to not go and see. If they don't clean them up it will be curtain for us guys out in the sticks. An unfair fight for us small towners. Played June 22-23.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

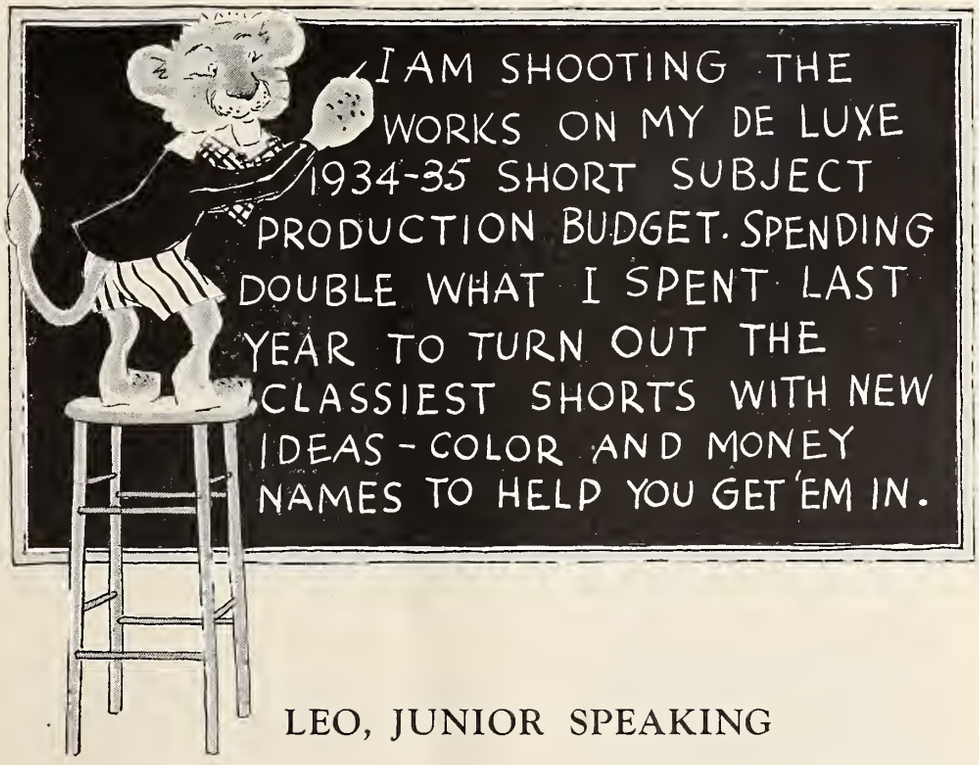
LOST PATROL, THE: Victor McLaglen—Expected some action and played Friday-Saturday to below average business. Action slow and majority of our patrons did not like it. Running time, 73 minutes. Played July 6-7.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

MURDER ON THE BLACKBOARD: Edna Mae Oliver, James Gleason—Good little detective tale. Pleased our weekend audience. Clean. Running time, 71 minutes. Played July 27-28.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

SPITFIRE: Katharine Hepburn—Don't think Hepburn will ever be very popular in small towns. Business poor but some of our patrons seemed to like it. We class this with the worst. Running time, 86 minutes. Played July 9-10.—A. E. Christian, Wayne Theatre, Monticello, Ky. malSl town patronage.

SPITFIRE: Katharine Hepburn—A mighty good picture. Interesting story and a great actress. Gave good satisfaction. Played July 29-30.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SPITFIRE: Katharine Hepburn, Ralph Bellamy—This is a poor picture to the worst business in years. This is very poor entertainment and did not appeal to the few customers that did see it; as a matter of fact, many asked for a refund. Mickey Mouse means more to our box-office than Hepburn. Miss Hepburn and this picture may be great in other places but here they both are just a flop. Business





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very poor. Running time, 88 minutes. Played July 26.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

STINGAREE: Irene Dunne, Richard Dix—A picture with both good and bad points, which puts it in the program class, its good points being very good acting on the part of the principals, some very good singing (although all female and of the higher class stuff), a swell love story and a good ending. Which should have put it in the top class had it not been for the fact that it is staged in Australia amid an era of dress that calls for bustles and such and added for a comedy relief a screeching female who thought she could sing but in reality gets very tiresome after the first laugh. Producers should learn that the public does not generally care for costume pictures. They want their stories down to earth and their comedy a little more slapstick. Will go better in a larger town than a small one. Very clean. Played July 22.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

STRICTLY DYNAMITE: Jimmy Durante, Lupe Velez—Fair comedy-drama, with radio broadcast background. Clean. Running time, 74 minutes. Played July 20-21.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

STRICTLY DYNAMITE: Jimmy Durante—Just a lot of nothing thrown together. Not even funny. If your patrons like Durante, they will like him no better after seeing this. Played July 4-5.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

TOMORROW AT SEVEN: Chester Morris—A very good mystery show from this producer. Nobody in the audience could identify the Black Ace until the end. McHugh and Jenkins as the dumb detectives furnished the comedy.—Martin Teker, Leith Opera House, Leith, N. D. Small town and rural patronage.

WILD CARGO: Frank Buck—Good picture of its kind. Some said it was good; others said that they just didn't enjoy a picture of this kind. Running time, nine reels. Played July 25-26.—Sammie Jackson, Jackson Theatre, Flomoton, Ala. Small town patronage.

WILD CARGO: Frank Buck—A good picture of its type. Will chase a few women away because they see snakes on the paper, and will bring some people in who never come to anything but pictures of the authentic type. A good picture that does not drag as much as the first one did. Has two or three scenes that were obviously staged which hurts a little but at the same time add thrills. Entire show is narrated. Played July 19.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

State Rights

PASSION PLAY: This picture was played the week following Easter and this report is rather late, but better late than never. This picture is silent with synchronized sound and descriptive dialogue and is very good for its kind. Business above average but I did not make any money. If you get it next year, don't pay too much. Running time, seven reels. Played April 5-6-7.—Martin Teker, Leith Opera House, Leith, N. D. Small town and rural patronage.

United Artists

MASQUERADER, THE: Ronald Colman—Just a lot of bunk that only adults would understand. No good for children.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and farm patronage.

PALOOKA: Jimmy Durante, Stuart Erwin—A good picture with enough names in the cast to pull them in. The cash customers were all pleased with this. So was I after a peek at the box-office statement. Running time, 88 minutes. Played July 18.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

PRIVATE LIFE OF HENRY VIII, THE: Charles Laughton—These foreign pictures just don't appeal to anyone. Poor business. Played July 8.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

SORRELL AND SON: H. B. Warner—This may be a very fine picture but it is entirely too slow moving for the average audience. The lack of prominent names also weakens its drawing power. Played July 25.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

Universal

BLACK CAT, THE: Boris Karloff, Bela Lugosi—Patrons disappointed in this one as they do not seem to care for gruesome features. Story draggy. Won't make any extra money.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and farm patronage.

BLACK CAT, THE: Boris Karloff, Bela Lugosi—Edgar Allen Poe must have turned over in his grave when they made this. It is not a mystery and not very horrible either in the horror sense and besides

(*Continued on page 47, column 1*)

You will want these air conditioning charts to aid you this summer!

AIR CONDITIONING CHARTS

that represent standard practice in air conditioning engineering, adapted for the first time to motion picture theatre use. Originally published in Better Theatres, these charts and their explanations are now made available to theatre managers and technicians in a durable form suited to ready reference. Each chart is readily accessible by itself, while each is accompanied by an explanation that also gives practical advice on how to attain the best atmospheric conditions for any season. These chart sheets therefore apply to operating routine for any time of year, winter or summer. They are contained in a single sheet of cardweight paper measuring 22 inches wide and 17 inches high, so folded according to chart divisions that each readily fits the pocket. Unfolded, the sheet may be tacked on the wall. The folders may be had until the supply is exhausted at 25 cents each. Send payment with order. Use the coupon below.

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that business was terrible. They had a chance to do something and muffed it. Played July 15-16.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

COUNTESS OF MONTE CRISTO: Fay Wray, Paul Lukas—This picture, while entertaining, will never break any box-office records, will do for fill-in nights but will not stand a run or pressure with advertising or exploitation. Was agreeably surprised that Paul Lukas talks in this so you can understand him. Fay Wray her same irresistible self, and a girl who plays the maid deserves special mention as well as many other players. Business the worst in fifteen years. Shown four days first part of week.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

CROSBY CASE, THE: Wynne Gibson, Onslow Stevens—A nice little murder mystery that your patrons will enjoy if they like them.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and farm patronage.

CROSS COUNTRY CRUISE: Lew Ayres, Alice White—A most interesting melodrama that holds your interest pretty well all the way. This is on the list of not recommended pictures. A few minor changes would have made this acceptable. Drawing average hot weather business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

GLAMOUR: Constance Cummings—Drama with considerable backstage locale. Constance as the singer who divorces one man to marry another, going back to her first love, when she finds the second unfaithful. Good acting but not much to act about. Running time, 74 minutes. Played July 15-16.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

GUN JUSTICE: Ken Maynard—Good western to good business. Nothing wrong with this one for western fans. Played July 13-14.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

GUN JUSTICE: Ken Maynard, Cecilia Parker—Average western.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

HALF A SINNER: Joel McCrea, Sally Blane—Best picture from Universal to date. Clean, sensible and amusing. Even our church crowd liked it. I used it on Sunday and Monday when the specials go, and more favorable comment than any of the specials yet. One for the whole family, including the preacher. Legion of Decency won't bother this one and I call it entertainment for small towns and family audiences. Running time, 78 minutes.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

HONOR OF THE RANGE: Ken Maynard—This was the first western we had played in several weeks and it drew business a little larger than we have been getting. Seemed to satisfy. Played July 28.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

HONOR OF THE RANGE: Ken Maynard—A good western picture, lots of action.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

I GIVE MY LOVE: Wynne Gibson, Paul Lukas—It's a swell woman's picture if you can get them in. I couldn't. But there were not a few wet handkerchiefs among those who came. Cast too weak to draw. Sell Vicki Baum story.—Mel Thorley, Thorley Theatre, Cedar City, Utah. Small town patronage.

I'LL TELL THE WORLD: Lee Tracy—Have read many reports on this that were favorable and I add mine to this. It makes excellent entertainment, but was a box-office flop, with conditions favorable for real business. Three days last part of week.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

LET'S BE RITZY: Lew Ayres, Patricia Ellis—Nice program feature good for midweek. Clean and nice entertainment.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and farm patronage.

LITTLE MAN, WHAT NOW: Margaret Sullavan, Douglas Montgomery—Sullavan can't hold the picture all by herself, especially when the plot didn't suit her. A couple more pictures like this and Universal will undo all the fine work they have done in building her.—Mel Thorley, Thorley Theatre, Cedar City, Utah. Small town patronage.

LITTLE MAN, WHAT NOW?: Margaret Sullavan—This one tried hard to reach the heights but what a mess. It does not come under the class of entertainment and it is a pitiful thing that just when Universal has brought out the greatest find in movieland in several years (Margaret Sullavan) that they select a picture that depicts all the rottenness in the world, like this one does. After seeing this you will wonder if tbere is anything good to live for. Personally I would say to Uncle Carl, if I had a chance, that if he wished to ruin Margaret Sullavan to cast her in just one more like this.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

LOVE BIRDS: Slim Summerville, Zasu Pitts—Drew normal business and pleased those who enjoy this type of performance. Played July 21.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MADAME SPY: Fay Wray, Nils Asther—Just one more program. Running time, 70 minutes. Played July 3-4.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

MADAME SPY: Fay Wray, Nils Asther—A good picture but no draw at the box-office. Played this just when the hot spell moderated and should have done well. No names in the cast. Played July 8-9.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

ONLY YESTERDAY: John Boles, Margaret Sullavan—A few more seductions by Boles and he will be repulsive. Our little mountain town still thinks seductions, bastards, unfaithful husbands and wives fail to make entertainment. More power to the Catholic Church or any others that think they can rid us of such pictures. I get sick and disgusted with the business every time I have to face my patrons who have paid to see entertainment and come out and ask why did I show such a picture. Wherein is there any enjoyment in seeing a seducer repent of his sins and a girl suffer. Mr. Boles won't portray his prodigal ways on our screen again. Played May 13-14. Running time, 105 minutes.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

SMOKING GUNS: Ken Maynard—Held up to average business in hottest weather this year. Would say more care was taken in making this than usual western and makes satisfactory entertainment.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

STRAWBERRY ROAN: Ken Maynard—Here is one of the best western pictures of the season. Ken Maynard at his best, but the wild horse furnished the show with thrills. This is above the average western and should thrill all western fans. The entire story is built around the wild horse and the fight between the two wild horses is a real thriller. We played this one Saturday to a very good business. Running time, 60 minutes. Played July 21.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WHEELS OF DESTINY: Ken Maynard—Thought this much better than "Honor of the Range." Pleased our patrons thoroughly. Running time, 64 minutes. Played July 13-14.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

Warner

EASY TO LOVE: Adolpe Menjou—Very clever comedy. Hot weather. Dull business. Played July 15.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

FROM HEADQUARTERS: George Brent, Margaret Lindsay—A very good picture. George Brent is always good and has a very attractive voice. Margaret Lindsay very pretty.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

GAMBLING LADY: Barbara Stanwyck—A good picture that drew very well and gave good satisfaction. Played July 26-27.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

GOLD DIGGERS OF 1933: Warren William, Joan Blondell, Ruby Keeler, Dick Powell—A very good musical. Some of the patrons say this was the best musical shown here but business does not prove it. "Forty-Second Street" still holds the all-time record for attendance here. Business only average on this one. Played July 28-29-30.—Martin Teker, Leith Opera House, Leith, N. D. Small town and rural patronage.

HI, NELLIE!: Paul Muni—Here is a picture you can make a lot of fuss about and it will uphold all you promise for it and coming under the recommendation list should help some. Drawing power a fair hot weather average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

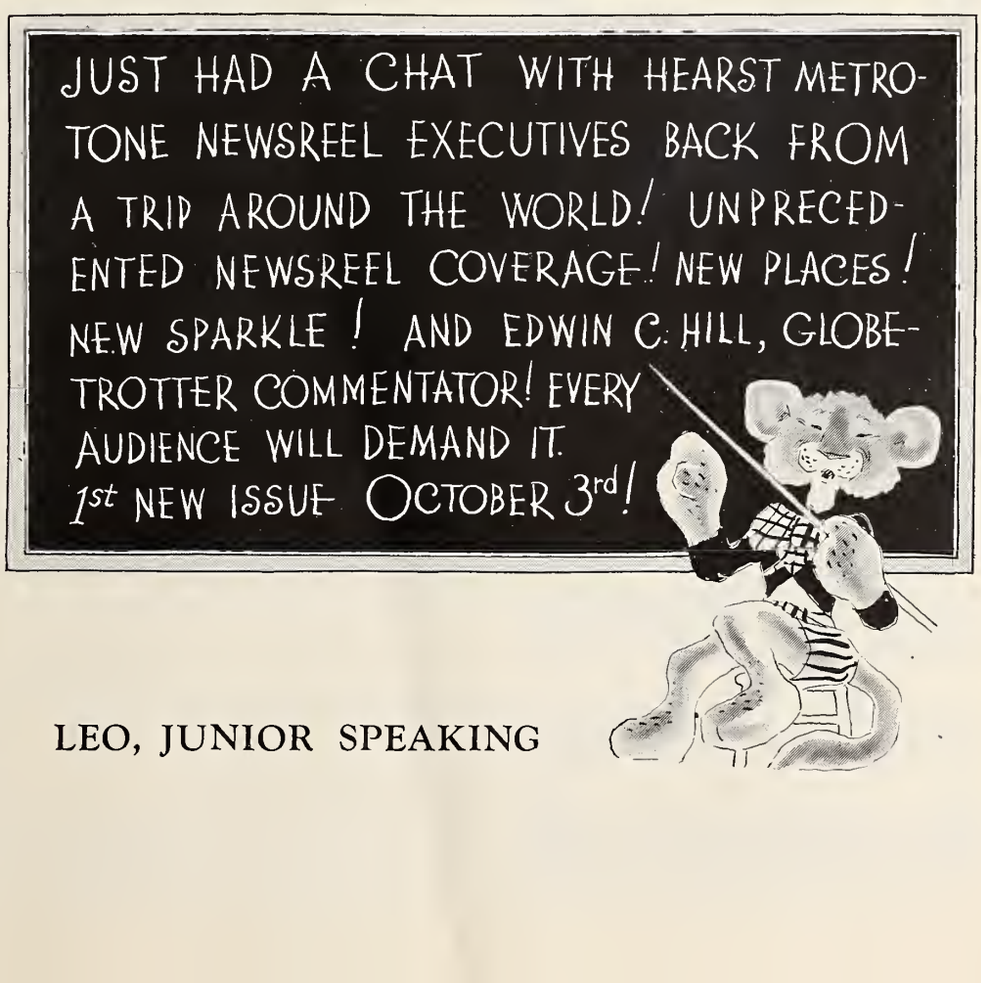
I'VE GOT YOUR NUMBER: Joan Blondell—Snappy little comedy. A bit risque. Played July 15.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

JOURNAL OF CRIME: Ruth Chatterton—A very good program picture. The star great and story interesting. Played July 19-20.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MERRY WIVES OF RENO: Glenda Farrell, Donald Woods—This one is a boney. Plenty of comedy and situations that made this one a very entertaining picture. Pleased 100 per cent. I notice this one condemned by Decency League. I believe its being condemned helped it here. Business average. Running time, 64 minutes. Played July 26-27.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General and small town patronage.

SMARTY: Joan Blondell, Warren William—Just another little insignificant affair that didn't mean a thing and believe me we are getting plenty of these turkeys of late. If the idea is to absorb playing time for no good reason, then such as this fills the bill completely. Played July 26-27.—William Conn, Webb Theatre, Gastonia, N. C. Family patronage.

SMARTY: Joan Blondell—Nothing to it. A disappointment at box-office. Played June 25-26.—A. E.



TRAVELERS

ARTHUR LEONARD, of Warners' New York playdate department, was transferred to the studios at Burbank.

VICTOR M. SHAPIRO, Hollywood manager of Quigley Publications, arrived on the Coast from New York.

ALAN DINEHART returned to the Alamac Hotel in New York from Provincetown to rehearse a new play, "Alley Cat," which opens September 1 on Broadway.

EDWARD CHODOROV, Warner associate producer, arrived in New York from Coast.

WILL H. HAYS, president of the MPPDA, left New York for Midwest vacation.

KITTY CARLISLE, player, returned to Paramount Coast studio from New York.

PETER LORRE, foreign actor, arrived in Hollywood to work for Columbia.

MARGOT GRAHAME, British actress, and her husband, Francis Lister, arrived in New York from London.

DAVID SARNOFF, president of RCA, returned from Europe.

KING VIDOR, United Artists producer, is en route to England to direct.

BUDD ROGERS, Liberty Pictures' sales manager, returned to New York from midwest tour.

NAT HOLT, RKO's Cleveland theatre division manager, is in Atlantic City.

N. L. NATHANSON, head of Famous Players Canadian Corp., is en route to England.

JOHN MCGRAIL, assistant to J. J. McCarthy in the Hays Advertising Advisory Council, was transferred to the Coast, and is succeeded by Joel Swensen, formerly of the Fox home office.

HAL HORNE, United Artists' home office advertising director, accompanied by Ed Churchill, of Donahue and Coe Advertising Agency, flew from New York to Hollywood. They will return next week.

MARCO WOLFE left New York for Hollywood.

JEAN CADELL, British actress, arrived in New York from England en route to Culver City to join MGM.

HARVEY THEW, MGM scenarist, sailed for Europe.

RUTH SELWYN, actress, sailed for Europe.

WILLIAM CONSELMAN, Fox writer, arrived in New York from Movietone City.

MORT BLUMENSTOCK, Warner theatre advertising head, was in Atlantic City for the premiere of "Dames."

GORDON SLOAN, attorney general for British Columbia, arrived in Hollywood from Canada to inspect the studios.

OSCAR HANSON returned to Toronto from New York.

MARGARET SULLAVAN returned to Hollywood by plane from New York.

HARRY KATZ and ROY FURMAN, of Monarch Theatres, left for a Midwest tour.

LOU BARD, theatre owner of Pasadena, Cal., returned from New York after attending a Code Authority hearing.

ED MCNAMEE, of National Screen Service in New York, sailed for Europe.

ELMER RHODEN, of Fox Midwest Theatres, returned to Kansas City from New York.

HARRY C. ARTHUR and GEORGE SKOURAS returned to New York from Kansas City.

CHARLES LA MONT, director for Select Pictures, arrived in New York from Coast.

JACK CONNOLLY, Pathe News sales manager, sailed for Europe.

BEN KOENIG, Code board secretary in Milwaukee, is due in New York for hearings before the Code Authority.

HAL ROACH, Metro's short subject producer, was due in New York from the Coast.

DARRYL ZANUCK, of 20th Century Pictures, returns to New York from Europe next week.

NAT LEVINE, Mascot Pictures president, will arrive in New York from Hollywood next week.

ARTHUR LOEW, MORT SPRING and MERVIN NASH sailed on a vacation cruise.

ED FINNEY, Monogram's advertising director, was vacationing in New England.

WILL MAHONEY, comedian, sailed for Europe.

MANNY GOLDSTEIN, Majestic's sales manager, returned from Midwest tour.

HARRY ASHER, of Boston; WILLIAM HURLBURTT, Detroit; MORRIS SEGAL, Cincinnati, and RALPH SCOTT, Oklahoma City, all Majestic franchise holders, arrived in New York for new product conferences.

EVELYN HAYES, playwright, sailed for Europe.

WILBUR PETERSON, of the Orpheum Theatre, in Somerville, Mass., with MRS. PETERSON, is visiting the Chicago World's Fair.

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Five Circuits To Play U. A. Product

United Artists has concluded contract negotiations with five leading circuits for the company's 1934-35 product. The circuits are Warner, Loew's, Famous Players Canadian, Joe Cooper and Frank H. Durkee Enterprises of Baltimore.

Roach House Organ Issued

The first edition of the *Hal Roach Funnies,* containing pictorial and text material on current activities at the Roach Hollywood studio, has been issued and will be distributed to exhibitors. The publication is designed as a monthly. Sam W. B. Cohn is editor.

Miss Schwalbe Married

Marion Harriette Schwalbe, daughter of Harry O. Schwalbe of Philadelphia, was married to James Farell Green on July 19 at the Schwalbe home in Bala-Cynwyd, Pa.

WHAT THE PICTURE DID FOR ME

(*Continued from preceding page*)

Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

TELEGRAPH TRAIL: John Wayne—A very good western, well liked by my patrons. A little music in this and they certainly enjoyed it. Running time, six reels. Played July 13-14.—Martin Teker, Leith Opera House, Leith, N. D. Small town and rural patronage.

UPPER WORLD: Warren William, Mary Astor—This is very poor entertainment of the murder type and will not please. The public is fed up with these murder pictures and here's hoping the producers will discontinue them for the sake of the exhibitors. This has an excellent cast but their efforts are entirely wasted on such a story as this. Here's hoping next season will bring better pictures. Business only fair. Running time, 72 minutes. Played July 18.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

UPPER WORLD: Warren William, Mary Astor—You'll have a hard time getting them in but they'll like it. Good program picture. Played July 25-26.—A. E. Christian, Wayne Theatre, Monticello, Ky.

WORLD CHANGES, THE: Paul Muni—Marvelous production but poor title. Just fair business. Played June 10.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Short Features

Educational

GOLD GHOST, THE: Buster Keaton—Not good, nor neither is it bad. Between the two.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

MGM

CRACKED ICEMAN: Charlie Chase—A very good two-reeler that will please everyone. This presents Chase at his best and will be one of the best of his this season. As a rule Chase always makes good shorts and here's hoping he will continue. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

ITALY, LAND OF INSPIRATION: FitzPatrick Travel Talks—This is a very interesting and educational one-reeler presenting scenes of Italy. The scenes are beautiful and this should be good entertainment. However, my patrons do not like this series of shorts and always walk out on them. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

JAIL BIRDS OF PARADISE: Musical Revues—These two-reel Musical Revues seem to get worse all the time. Nothing to them.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

ROAST BEEF AND MOVIES: Musical Revues—Worst colored short this year. No story to it. No laughs.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

ROPING WILD BEARS: Oddities—This is a very interesting and thrilling one-reeler showing just what the name indicates. Together with thrills are the famous remarks by the one and only Peter Smith. This adds much to the entertainment. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SHERMAN SAID IT: Charley Chase—Just fair. Charley needs new gags and more comedy.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Paramount

CAN YOU TAKE IT?: Popeye the Sailor—Another of those Popeye cartoons that you know pleases for when it appears on the screen there is almost always a good round of applause. Running time, seven minutes.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General and small town patronage.

COLD TURKEY: Joseph Cawthorn—This is only a fair comedy from Paramount. Why is it that Paramount cannot make a good two-reel short? They only have one and they are the Bing Crosby shorts. Here's hoping they will put better two-reelers on the market next season. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LAZYBONES: Screen Songs—This is a very good one-reeler full of music and featuring Borrah Minnevitch and his Harmonica Rascals playing the ever popular selection "Lazybones." The cartoon comedy in connection is very good and this is excellent entertainment for young and old. Running time, nine

minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LET'S ALL SING LIKE THE BIRDIES SING: Screen songs—Paramount song hits all good so far.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

UP AND DOWN: Franklin Pangborn—Here is another poor two-reeler from Paramount. These two-reel shorts from Paramount are the worst on the market and next season they should center their efforts on these or stop producing them. I would prefer the last. Running time, 21 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RKO

HEY NANNY, NANNY: Clark and McCullough—A pretty fair two-reeler but our patrons do not care much for this pair. Running time, 20 minutes.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

United Artists

MICKEY MOUSE: Did not draw any extra business for us. We bought these to get "Pigs," but so far proving bad investment.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

SILLY SYMPHONIES: Not worth the money for small towns. "Three Little Pigs" drew extra business. But, otherwise, just like the rest at box-office.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

Universal

BROADWAY VARIETIES: Mentone No. 7—I will admit the short reel market is overstocked with poor material and very little good stuff and this one comes under the classification of the poor variety.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

STRANGER THAN FICTION: If you ask me, this is a marvelous reel to empty seats. So, if you are selling S.R.O. this will be just what you want between feature attractions.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

STUNG AGAIN: Louise Fazenda—I was stung and so was the crowd. Such comedies are tragedies for me.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

Warner Vitaphone

AROUND THE CLOCK: Norma Terris, Four Eton Boys—Fair.— Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

BORRAH MINNEVITCH AND HIS HARMONICA RASCALS: Melody Masters—A dandy short. Ideal for Friday-Saturday in small town.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

BUDDY'S DAY OUT: Looney Tunes—A very good cartoon that will please both young and old. I expected the public to tire of these cartoons but as yet they are holding out very good. Personally, I like them and would prefer them to the two-reelers. Runnine time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

GIRL TROUBLE: Mitchell and Durant—One of the best we have run. Color was beautiful.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

MUSHROOMS: Harry Gribbon—This is a fairly good two-reel comedy of the slapstick variety. It seemed to please our audience and there were many laughs. Not as good as some of the others, but will please the average theatre goer. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

NOT TONIGHT, JOSEPHINE: Frank McHugh—Swell comedy. These colored reels are fine.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

PICTURE PALACE: Hal LeRoy—A swell bit of dancing in this one. Very well received.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

SERVICE WITH A SMILE: Leon Errol—A very pleasing colored short. Comedy fair and nice musical numbers. The whole idea very novel and good entertainment. Running time, 19 minutes.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General and small town patronage.

THOSE WERE WONDERFUL DAYS: Merrie Melodies—Another good cartoon comedy with music and plenty of laughs. These cartoons are practically the best fillers on the market and provide excellent entertainment on any program. Here's hoping the public will not tire of these. Running time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

'TIS SPRING: Patricia Ellis, Allen Jenkins—Grand sound, color. Everything was perfect, including the hilarious comedy.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

FIVE MORE ENROLL IN REPORTING ARMY

Five new contributors to "What the Picture Did for Me" this week are: W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb.; Mel Thorley, Thorley Theatre, Cedar City, Utah; Rudolph J. Covi, Covi's Theatre, Herminie, Pa.; B. C. Brown, Vernon Theatre, Viroqua, Wis., and A. E. Christain, Wayne Theatre, Monticello, Ky. Read their reports in this issue.

Serials

Mascot

FIGHTING WITH KIT CARSON: Johnny Mack Brown, Noah Beery—This is only a fair serial and although it is full of action, thrills, fighting and gunplay, it is not as good as some of the other serials. I have one major objection to these serials. That is the repetition of scenes. I would like to know if Levine considers these scenes so wonderful that they should be repeated or if they are just to fill in the running time. You pay for 24 reels and get 12 reels of entertainment and 12 reels of repeated scenes. The first reel of each chapter is merely the repetition of the last reel of the preceding chapter. This seems to be in practice with all serials producers and something should be done to stop it, for the patrons' sake. Here's hoping this practice will be discontinued. Running time, 20 minutes each chapter.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WOLF DOG, THE: Rin Tin Tin, Jr., Frankie Darro—Starts out with plenty of action and thrills.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

Universal

GORDON OF GHOST CITY: Buck Jones—This held interest from start to finish.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

VANISHING SHADOW, THE: Onslow Stevens, Ada Ince—This serial is holding up good. Played first chapter with outstanding picture to big crowd and it pays to start them off in this way.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

Allied of Rhode Island Formed; Tuohey President

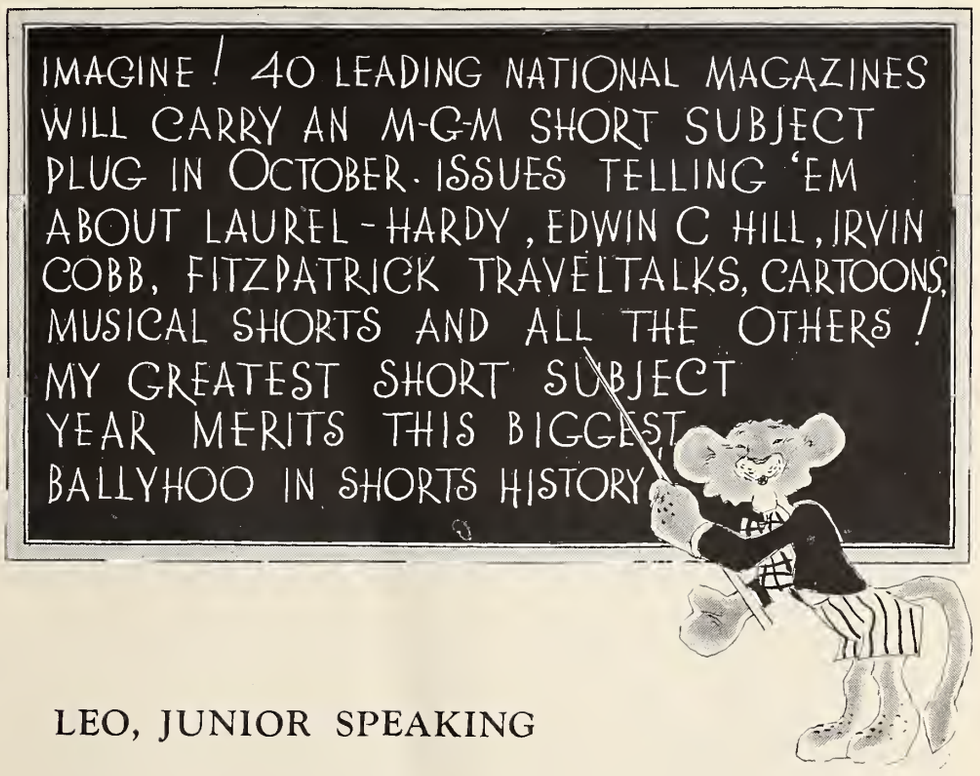
Allied Theatres of Rhode Island, Inc., has been organized at Providence, with Martin Touhey of the Leroy theatre, Pawtucket, as president. Abraham Spitz, Bijou, Providence, is vice-president; John Findley, United theatre, Westerly, is secretary, and Charles Williams of the Park, Woonsocket, is treasurer. Anthony Romano, A. Gould, Milton Bomes, Peter Nelson and M. Stanzler are members of the board of directors.

Four Nebraska Exhibitors Sue Film Board for $217,000

Clarence J. Kramer, Stanton; G. G. Griffin, Plattsmouth; Eric Wesselman, Pierce, and C. N. Robinson, Blair, all Nebraska towns, have filed suit in Federal court at Lincoln, against the Omaha Film Board of Trade and 13 distributors. Damages asked total $217,000.

Olmstead Succeeds Goldberg

Ed Olmstead has been named exploitation director for Columbia, succeeding Lou Goldberg, now advertising head of the Brooklyn Paramount.



THE CODE QUESTION BOX

By JAMES P. CUNNINGHAM

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

55—CONTRACTS, PLAYING TIME, TRAILERS, UNION TROUBLE

QUESTION—(a) In signing new contracts do I have to buy the newsreel?

(b) Do I have to give the exchanges preferred playing time?

(c) My competitor, operating 12 miles away, every week distributes handbills in my town. Is this against the code?

(d) My theatre grosses one-sixth of what my competitor's theatre grosses, but I have to pay 33 per cent more for my trailers. Have I under the code any chance for relief?

(e) I do my own operating (projecting), but I have in the projection room a young man who is desirous of learning how to operate. I do not pay this man anything for his work in the operating room, but I do pay him $3.00 per week for helping around the theatre. Can I be criminally prosecuted for giving this young man a chance to learn a trade? The operators' union has asked the district attorney to remove the young man. If their charges are unjust, can I bring legal action against the operators' union?—CALIFORNIA.

ANSWER—(a) The code does not say an exhibitor must buy newsreels in signing new contracts, nor does the code say that a distributor cannot demand that an exhibitor buy newsreel as a condition of the contract. Nor are newsreels included in the code clause which says that a distributor shall not force an exhibitor, as a condition of a feature contract, to buy more short subjects than an exhibitor can use. The entire contract matter regarding newsreels is one which must be worked out by the exhibitor with the distributor in the negotiations and discussions involving the new feature contract.

(b) The code does not say that an exhibitor must give an exchange preferred playing time, nor does the code say that a distributor cannot demand preferred playing time from the exhibitor. It is a matter of bargaining between the distributor and the exhibitor in negotiating the new contract. However, there is a clause in the code which says that "No distributor shall require any specific day or days of the week for the exhibition of specified pictures or class of pictures, unless specifically provided for in the exhibitor's contract, and in no event if the rental fee is for a fixed sum only."

(c) The competitor, operating 12 miles away, is not violating the code by distributing handbills in the complaining exhibitor's town, unless the competitor's handbills advertise motion pictures to which the complaining exhibitor has a right prior. The code clause involved in this matter says: "No exhibitor licensed to exhibit a motion picture, subsequent to its exhibition by another exhibitor having the right to a prior run of such motion picture, shall advertise such picture by any means of advertising prior to or during its exhibition by such other exhibitor" who has the prior right to such pictures.

(d) The code cannot give any relief from the situation described whereby the complaining exhibitor pays 33 per cent more for trailers than the competitor pays. This is a matter to be adjusted by the complaining exhibitor with his trailer service.

(e) The situation described whereby the local union is complaining about the exhibitor teaching a young man how to operate a projection machine is not a code matter, except as it might involve the clause in the code which says that no person shall be employed in a theatre who is under 16 years of age. The code otherwise does not specifically prohibit the teaching of an apprentice. Because of the fact that the young man involved is not a regular theatre employee, only helping around the theatre occasionally, we do not believe that the minimum wage of 25 cents an hour, as stipulated in the code for theatre attendants, applies to this individual. It is suggested that the complaining exhibitor discuss with his attorney that part of the question involving the possibility of taking legal action against the operators' union for making a complaint to the district attorney.

▽ ▽ ▽

56—REPLACING UNION MEN WITH NON-UNION MEN

QUESTION—Some time ago in this city a theatre was being operated by a well known circuit which employed union projectionists. It was the only theatre out of five that did so. The lease on this theatre was bought by a local theatre competitor who immediately discharged the union men on five minutes' notice, replacing the two union operators with one non-union projectionist at half the wages that the union men received. This theatre's operating hours averaged 50 per week, the one man working the complete 50-hour shift without relief. After two weeks the house was closed. Did the exhibitor violate the code?—OREGON.

ANSWER—There is no provision in the motion picture code which prohibits a theatre owner from discharging his union operators and replacing them with non-union men. However, it appears that the new owner was in violation of the code when he compelled the new non-union projectionist to work 50 hours per week, instead of the 40-hour maximum specified in the code.

Another possible violation of the code by the new owner was his reduction of wages for the new non-union projectionist to half of the scale formerly paid the union operators, provided that in making such reduction the exhibitor lowered the wages below the minimum wage scale that was in force in that theatre or that locality on August 23, 1933.

The code specifically says that operators' wages shall not be lower than the minimum wages in effect on August 23, 1933, and that their schedule of working hours shall not be longer than the maximum in effect on the same date, but in no event shall such maximum of hours exceed 40 weekly.

▽ ▽ ▽

57—REGARDING PAYMENT OF CODE ASSESSMENT

QUESTION—I operate a 490-seat theatre in a town of 4,000 and was assessed $9 by the Code Authority for code expense.

I have not signed the code because this theatre is small, is operated as a family affair more than anything else, operates part time half of the year, and the village has less than 1,500 persons during the season between April and September.

This house has been placed in the Class A-1 column by the Code Authority for assessment purposes.

In the first place, I have not signed the code. Do I have to pay any assessment?

In the second place, this theatre has less than the necessary 500 capacity to fall in Class A. If I have to pay at all, can they force me to pay the $9 when it should be $6?

Will I violate the code and be penalized for it if I pay no installments, and operate on a "live and let live" basis?—NEW YORK.

ANSWER—If the exhibitor believes that the Code Authority placed his theatre in the wrong classification for assessment, and such assessment is, in his opinion, unfair, he may take his case before the Local Grievance Board in his territory, or to the Code Authority in New York for a hearing and adjustment.

Even though an exhibitor has not signed the code, but has accepted or has asked for any benefits under the code—such as the 10 per cent cancellation privilege—then the exhibitor must pay the assessment, and the Code Authority has ruled that if an exhibitor does not pay such assessment when he is subject to payment, then he may not show in his theatre any motion picture to which is attached the NRA Blue Eagle, and if he does he is in violation of the code.

Verschleiser, Lackey Now Monogram Producers

Robert Welsh, executive producer for Monogram, has announced that Ben Verschleiser and William Lackey have been raised to full Monogram producers, with a wider range of production responsibility. They had been associate producers.

Trem Carr, in charge of Monogram production on the Coast, has been discharged from the Cedars of Lebanon Hospital, Hollywood, following a major operation and confinement for six weeks.

New Censor Board of Nine Members Named in Seattle

An entirely new board of theatre censors, nine in number instead of five as formerly, has been named by Mayor Charles E. Smith of Seattle, who assumed official duties last month.

The new board includes Rev. Dr. Cyrus A. Wright, a leader in the "clean films" movement; L. Kenneth Schoenfeld, furniture dealer; Frank A. Donley, real estate dealer; Charles R. Watts, building material dealer; G. Roy Sumpter, president of the Seattle Property Owners' Association; Ellis H. Moehring, suburban shoe dealer; N. W. Federspiel, salesman; Charles Crickmore, motion picture projectionist and Mrs. George Faltico, active in Italian club circles. A chairman is to be elected shortly.

J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

We are wondering if the directors of Western pictures will ever get a true vision of the *real west.* It is a common idea among picture makers that the West is composed of bandits, Indians and drunken cowboys, all of which might have been true years ago but which is a joke nowadays. There are more bandits within the city limits of New York than there are in the territory west of the Mississippi river. Out here the trees and telephone poles are too handy. A drunken cowboy nowadays is pretty generally a young punk from the East who comes west and puts on a pair of chaps, a couple of six shooters and a wide rimmed hat and imagines he is a "bad actor" until some cowboy takes it out of him. After that he goes back to mamma and tells of what he did in the west, if he can get anyone to listen to him.

Out here there are no posses chasing people over the hills and mountains unless they are after cattle rustlers, which rarely occurs these days, except as we see them in the pictures. The supposed "drunken cowboy of the West" is as much of a gentleman today as you will find in most communities east of the Alleghenies.

A Westerner would as soon expect to see a barroom scene out here as pictured in the movies as he would a rodeo at the corner of Broadway and 42nd Street, New York. We are *civilized* out here and Hollywood ought to find that out pretty soon. The nearest to a true Western we have seen in a long time was Jackie Cooper the other evening in "Lone Cowboy."

The man who directed this picture has evidently been out in the short grass himself and knows something of conditions, for in "Lone Cowboy" he picturizes the West as it pretty generally is, and he leaves out a lot of that nonsense that exists only in the mind of the studios. If you want to see something of the West, see Jackie Cooper in "Lone Cowboy." It's reasonable and it's entertaining, although somewhat overdrawn.

▽

Ever since we were a boy in short pants (although that was so far back that we can't visualize ourself in short pants) we have been somewhat goofy about a circus and when Joe E. Brown came to town on the screen in "The Circus Clown" we were ready to carry water to the elephants if necessary to see the show.

Joe didn't play much of a "clown" part but he was strong on doing the lover part with one of the bareback riders.

He played a double role, the part of the father and son, and in his characterization of the father he especially pleased us because he looked very much like our old friend, Henry B. Walthall.

As an actor he is splendid. As an acrobat and tumbler he will pass without criticism. As a trapeze performer his double did some excellent work, but when it comes to "hick lovin" you've got to pass the mustard to Joe. The circus is an ancient theme for movie men, and it has been worked pretty hard, but it is always an interesting subject with us young people. Joe and "Leo" put on an act all by themselves, and there was one time when Joe got his feet washed as they should be.

▽

A fellow said to us the other day, "Say, Colonel, you were out to Hollywood for three months and no doubt you were in the studios a great deal and met a lot of the people. Will you tell me the most handsome star you saw?" We thought a moment and then replied, "Well, if you will guarantee that we won't be shot, and will keep it strictly under your hat, we would say that it was Venus. And he said, "Venus, Venus, Never heard of her before."

▽

We knew a fellow once by the name of "Teddy" who said to the striking miners in southern Illinois, "You go to mining coal right now or the government will." He didn't let the people freeze for the want of coal. But then there weren't as many voters in those days as there are now.

▽

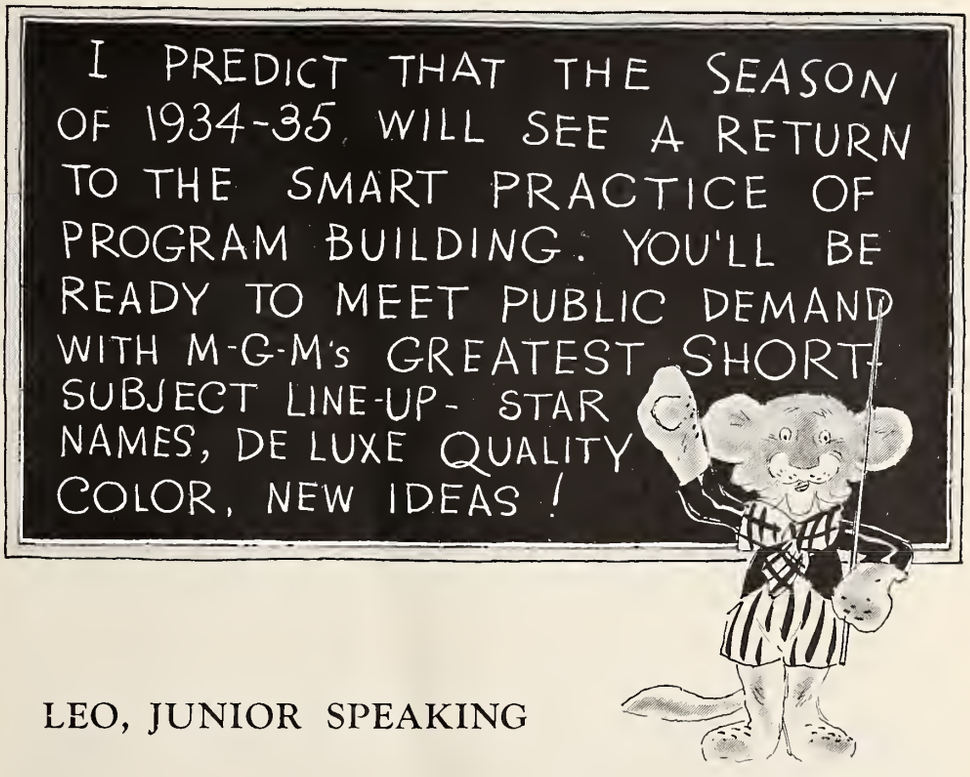
Out in front of a window where we are writing this we have a bird bath and there are some robins that will sit on this bath for an hour and not drink themselves but they will fight away the other birds that do want to drink. This makes us so darn mad that it causes us to wonder if it would be a violation of the game and bird law if we should get our gun and shoot some insectivorous birds with both barrels.

▽

During the World War, while our boys were over in the trenches in France, being shot at at $30.00 per month, we were out in Seattle at the time the longshoremen and ship carpenters getting $8 a day struck for higher wages and the government paid them $12 a day, which wasn't enough for the chances they were taking in falling into the water and getting all wet.

Now the longshoremen at San Francisco have struck for $1 per hour. With beer selling at ten cents per glass the poor fellows ought to have it. We can pick up 100 men in two days out here who would be glad to work for $1 per day, and yet we have heard of some people who are dissatisfied with three thousand a week. We had a pretty good feed once at a bachelor's shack out on the plains huting and all we had was rye bread and sorghum molasses, with the flies so thick they looked like a swarm of bees. We were so hungry that it tasted like a banquet in the Brown Derby. It isn't what you are getting that makes you dissatisfied, it is what you think you ought to have, and don't get. Now, you take Ernie, for instance, he thinks this spasm is long enough and he will be perfectly satisfied if we quit.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist



LEO, JUNIOR SPEAKING

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 235.—(A) Are there ever more than two wires in an electric circuit, insofar as has to do with electrical action? Explain. (B) Explain, in detail, why in a three-wire circuit there are three separate circuits available. (C) Explain the different effects of these various circuits and what their effect is or may be on the generators connected thereto. (D) Tell us what is consumed when electrical power is produced. (E) Explain what happens in a rheostat connected in series with an electric arc. (F) Would or would it not be theoretically possible to operate an arc on 110-volt current without rheostatic resistance or something in lieu thereof? (Some of this series of questions may make you put on your very best thinking cap!)

Answer to Question No. 229

Bluebook School Question No. 229 was: (A) What do you understand by the "critical angle"? (B) Given a clean, perfectly transparent sheet of glass one-eighth of an inch thick, would it be possible to hold it so with relation to a light source that no light would enter or pass through it? (C) What is "chromatic aberration" and what is its effect? (D) Just what is white light?

Some of those listed may observe that I have stretched things considerably to enable them to "get by" on Section D. The following, with the foregoing notation, made good:

D. Danielson: R. J. Arnston; G. E. Doe; B. Doe; C. Oldham; H. Edwards; A. F. Sprafke; J. Wentworth; J. R. Walker; T. Van Vaulkenburg; J. Richmond; L. Cimikoski; L. J. O'Melia; L. N. and C. B. Traxler; Nic Granby; D. Breaston and D. Habor; L. Klar and F. H. Klar; T. Malleby; M. Spencer and D. T. Arlen; D. Goldberg and L. Hutch; B. R. Walker; B. H. Sanders; D. U. Granger; W. Broadbent; K. Y. Spencer; B. H. Sanders; L. Jensen and D. L. Lode; G. Thompson; D. L. Sinklow; D. H. and L. B. Palmer; L. N. Haynes and A. Richardson; L. Thomas, D. D. Davis and T. T. Golley; M. and J. Devoy; O. L. Daris and M. Simms; M. R. Jones; L. Henderson and K. L. Knight; J. J. Richmond; U. L. Danielson; R. and K. Wells; D. Howard and J. Urts; G. Johnson and L. R. Spooner; S. Spanner and B. H. Thaller; F. H., S. and P. Dalbey; L. R. Doty; R. D. Oberleigh and J. Lansing; T. L. Danforth, P. R. Daniels, J. L. Paulson and L. Brady; G. Garrison and G. N. Davis; P. and L. Felt; M. L. Merola; D. Lally and F. Ferguson; P. L. Wilkins and B. R. Skinner; L. Grant and R. Geddings; O. Allbright; L. R. Durant and C. A. Benjamin; M. L. Spooner; S. T. and M. Gibson; M. U. Sampson; K. L. Hess; M. Lerr; F. Y. Gradley and B. L. Donald; L. M. Richards; J. L. Tomlinson and G. Lathrope; L. C. Northup; J. Brody; B. T. Canter and L. H. Daniels; D. L. Monahan and L. B. Bryant.

I have selected the reply of J. R. Walker to Section A for publication. He says:

"First let me quote the laws of refraction. When a ray of light is refracted in passing from one medium into another of different refractive power the following laws obtain:

"1. Light is refracted whenever it passes obliquely from one medium to another of different optical density.

"2. The index of refraction for a given substance is a constant quantity whatever the angle of incidence.

"3. Light rays are bent toward the normal when they enter a more refractive medium, and from the normal when they enter a less refractive medium.

"Now the *critical angle* is that angle between the incident ray and the perpendicular drawn to the surface in the medium of smaller velocity at the point at which total reflection begins to occur, and total reflection can take place only when light traveling in any medium meets another medium in which the speed is greater.

"The *critical angle* varies with the nature of the substance: thus, for water and air it is about 48.5 degrees; for crown glass, 42.5 degrees; for flint glass, 38.6 degrees; for diamond, 23.7 degrees.

"Bodies immersed in a medium more highly refracting than air appear nearer the surface of this medium, but they appear to be more distant if immersed in a less refracting medium. For example: a stick plunged obliquely into water appears bent, the immersed part appearing raised."

J. Richmond answers thus: "The critical angle, or limiting angle, as it sometimes is called, is that angle beyond which light rays no longer will enter the surface of a second medium, but are instead wholly reflected therefrom. This total reflection takes place only when the surface encountered is of less density than the one in which the light rays are traveling. Water has a critical angle of about 48 degrees, 30 minutes. If a light ray in water meets an air surface at a less angle than that, it will leave the water and enter the air. If the angle be 48 degrees, 30 minutes or more, it will not leave the water. Forty-eight degrees, 30 minutes is therefore the critical angle for water and air."

(B) G. E. Doe answers: "No. In the first place there is no such thing as a perfectly transparent sheet of glass. It is only 'perfectly transparent' from an optical viewpoint. [Well, isn't that perfectly transparent for our purpose?—F. H. R.] Also the critical angle applies only when light is incident upon a surface of less density than it is then in, and glass has greater density than air. It therefore would be impossible to hold a glass in such position that light traveling through air would not enter it."

(C) Oldham says: "Chromatic aberration is that quality of an uncorrected lens that causes it to separate white light more or less into its primary colors. The color at the edge of the spot on the projector mechanism cooling plate is due to chromatic aberration set up by the condenser lenses. The spherical aberration of the same lenses sends the color down into the spot, which to some extent detracts from its pure whiteness."

A. F. Sprafke answers Section C thus: "When white light is passed through a spherical lens, both refraction and dispersion occur. This causes a separation of the white light into the various colors, and causes images to have colored edges. This effect, which is most observable in condenser lenses, is due to the unequal refrangibility of the simple colors. But where we have a complete optical system, consisting of two condensers and an objective, it is possible to so construct the combination that practically no color is visible."



IT'S SMART to be WELL-INFORMED

When you want to know about

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Two Theatre Men Condemn Contents Of Fan Magazines

Sharp denunciation of the general run of content of the so-called motion picture "fan" magazines was voiced recently by two southern exhibitors. From one, Vogel Gettier of the Liberty theatre, at Sedalia, Mo., came the expression, "yellow journalism," and from Arthur Swanke, manager of the Saenger theatre, at Hope, Ark., the phrase, "suggestive picture books."

Declared Mr. Gettier: "Your present-day fan magazine is the worst type of 'yellow journalism,' sex-ridden, all the filth and gory slime that can possibly be dug up about our stars and members of the film colony, and the good suffer along with the bad. . . . A little investigation will show just how few of our real fans read this trash. There are thousands of 'hearse chasers' in this broad land . . . but these are not the profitable customers, the regular patrons who make up our regular audiences."

With reference to cooperation between the theatre screen and the fan magazines, on the part of the theatre manager, Mr. Gettier was vehement in his warning against any such practice. "The manager who plays with the present-day fan magazine," he said, "is playing with dynamite, the same as when he failed to raise his voice against sex and filth in his picture."

Mr. Swanke, somewhat less harsh but none the less emphatic, leans very much in the same direction when he says, "They are not 'movie' magazines, but suggestive picture books and they are helping, with each issue, the cause of national censorship. . . . Their main stock in trade seems to be the publishing of hot scenes, love clinches and the like . . . 20 years ago we used to have two or three fairly decent movie magazines . . . but not now."

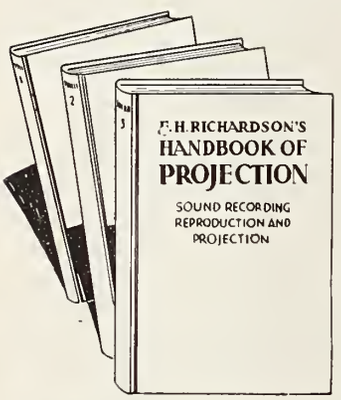
Mr. Swanke is equally decisive in his opinion that, in view of the type of material to be found in the regular run of fan magazines of today, any cooperation on the part of the exhibitor which looks to a buildup which must inevitably result in increased circulation for the fan papers, is, to say the least, unwise.

DeMille Starts Lecture Tour Around the Country

Kansas City, Mo., will be the first stop of Cecil B. DeMille, Paramount producer, in a lecture tour throughout the country, talking before civic, church and social organizations on motion picture films. He will speak at the Community Church in Kansas City on August 12th, following with a talk at Detroit.

Get 16mm. High Fidelity

Burton Holmes Films, Inc., producers of travelogues and educational films, has completed arrangements with RCA Victor Company for immediate installation of facilities for optically reducing 35 mm. negative to 16 mm. size by newly developed High Fidelity methods.



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QUIGLEY BOOKSHOP

1790 Broadway New York

SHORT PRODUCT PLAYING BROADWAY

Week of August 4

MAYFAIR
- Fiddlin' Fun ..... RKO Radio
- Mediterranean Blues ..... Educational
- Mickey's Rescue ..... Columbia

PARAMOUNT
- Society Notes ..... Paramount

RIALTO
- There's Something About a Soldier ..... Paramount
- Superstition of the Black Cat ..... Paramount
- Going Bye Bye ..... MGM

RIVOLI
- Playful Pluto ..... United Artists
- Rock of Gibraltar ..... Fox

RKO MUSIC HALL
- Harnessed Lightning ..... Columbia
- See the World ..... Educational

ROXY
- Gulliver Mickey ..... United Artists
- Get Along, Little Hubby .. Columbia

STRAND
- Service with a Smile ..... Vitaphone
- Penny a Peep ..... Vitaphone

Gillham Bills 55,000 Sheets For Opening of "Cleopatra"

Robert Gillham, director of Paramount advertising, will complete this week a billboard campaign for the opening of Cecil De Mille's "Cleopatra," for which he is using the equivalent of 55,000 one-sheets pasted on boards in some 93 cities and towns in the Metropolitan district, embracing New York, Westchester, Long Island, New Jersey and Connecticut. The premiere, scheduled for the Paramount on Broadway, on August 16, will mark the beginning of a long run policy at that theatre.

Mr. Gillham's billboard campaign, which was routed by Alec Moss, his assistant, includes 350 28-sheets, 1,000 14-sheets, 2,000 6-sheets, 3,500 3-sheets and 8,000 1-sheets, representing 55,000 one-sheets covering a total of 15,000 boards. It is the company's first extensive billboard campaign since Marlene Dietrich's "Song of Songs."

MGM Launches Campaign In 36 National Magazines

An extensive and far-reaching advertising campaign was launched this week by Metro-Goldwyn-Mayer in 36 national magazines in a concentrated effort to bring MGM 1934-35 product to every motion picture goer of the country.

The magazines, which represent a coverage of 33,185,000 circulation, include the Saturday Evening Post, Ladies' Home Journal, Woman's Home Companion, McCall's, Collier's, Liberty, Delineator, Pictorial Review, Good Housekeeping, American Magazine, True Story, Cosmopolitan, Literary Digest, Red Book, Time, Life, Fortune, Film Fun, Screen Romances, Modern Romances, Modern Screen, Motion Picture, Movie Classic, Movie Mirror, Photoplay, Shadowplay, Picture Play, Screen Book, Screen Play, Screenland, Silver Screen and the *Tower* group of Home, Mystery, Serenade, New Movie and Tower Radio.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Broadway Bill"	Original story by Mark Hellinger. Director: Frank Capra.	Warner Baxter, Myrna Loy, Raymond Walburn, Lynn Overman, Paul Harvey, Margaret Hamilton, Clarence Muse, Forrester Harvey, Ward Bond.	Editing
"Orchids and Onions"	Original by Dwight Taylor. Director: David Burton.	Carole Lombard, May Robson, Walter Connolly, Arthur Hohl, Raymond Walburn.	Shooting
FOX			
"Charlie Chan in London"	Based on a novel by Earl Derr Biggers. Director: George Marshall.	Warner Oland, Drue Leyton, Mona Barrie, Alan Mowbray, Ray Milland, Madge Bellamy, Douglas Walton.	Shooting
"Marie Galante"	Based on novel by Jacques Deval. Director: Henry King.	Ketti Gallian, Spencer Tracy, Ned Sparks, Helen Morgan, Leslie Fenton, Arthur Byron, Stepin Fetchit.	Shooting
"Music in the Air"	From operetta by Jerome Kern and Oscar Hammerstein, II. Screen play by Howard Irving Young and Billy Wilder. Director: Joe May.	Gloria Swanson, John Boles, Douglass Montgomery, June Lang, Al Sheehan, Reginald Owen, Nick Foran, Hobart Bosworth, Joseph Cawthorn, Sarah Haden.	Shooting
"The State Versus Elinor Norton"	Based on novel by Mary Roberts Rinehart. Screen play, Rose Franken, Philip Klein. Director: Hamilton MacFadden.	Claire Trevor, Gilbert Roland, Hugh Williams, Henrietta Crosman, Norman Foster.	Shooting
METRO-GOLDWYN-MAYER			
"Babes in Toyland"	Original story by Somerset Maugham. Director: Richard Boleslavsky.	Greta Garbo, Herbert Marshall, Cecilia Parker, Beulah Bondi, George Brent, Jean Hersholt, Katherine Alexander.	Shooting
"Biography of a Bachelor"	Original by S. N. Behrman. Director: E. H. Griffith.	Robert Montgomery, Ann Harding, Edward Everett Horton, Charles Richman.	Shooting
"The Painted Veil"	Book, Vance Hoyt. Director: Chester Franklin.	Jean Parker, Russell Hardie, Paul Hurst, Samuel S. Hinds, Ben Hall, Harry Lowe, Jr., Willie Fung.	Shooting
"Sequoia"	Original play by Sir James Barrie. Director: Gregory LaCava.	Helen Hayes, Brian Aherne.	Shooting
"What Every Woman Knows"	Original operetta, Victor Herbert. Director: Gus Meins.	Laurel and Hardy, Charlotte Henry, Henry Kleinbach, Margaret Seddon, Felix Knight.	Shooting
PARAMOUNT			
"Mrs. Wiggs of the Cabbage Patch"	From the story by Alice Hegan Rice. Director: Norman Taurog.	Pauline Lord, W. C. Fields, ZaSu Pitts, Evelyn Venable, Kent Taylor.	Editing
"Pursuit of Happiness"	Original by Alan Child and Isabelle Loudon. Director: Ralph Murphy.	Francis Lederer, Charlie Ruggles, Mary Boland, Dean Jagger, Walter Kingsford, Joan Bennett.	Editing
"Wagon Wheels"	Screen play by Charles Logue, Jack Cunningham and Carl A. Buss. Director: Charles Barton.	Randolph Scott, Gail Patrick, Billy Lee.	Editing
PRINCIPAL			
"The Return of Chandu"	Screen play by Harry Chandlee and Barry Barringer. Director: Ray Taylor.	Bela Lugosi, Maria Alba, Clara Kimball Young, Lionel Atwill, Jr., Tom Moore, Bryant Washburn, Josef Swickard.	Shooting
RKO RADIO			
"Dangerous Corner"	Story by Norman Krasna. Director: William Seiter.	Miriam Hopkins, Joel McCrea, Fay Wray, Henry Stephenson, Reginald Denny.	Shooting
"The Gay Divorcee"	Play by Dwight Taylor. Director: Mark Sandrich.	Fred Astaire, Ginger Rogers, Alice Brady, Edward Everett Horton.	Editing
"The Richest Girl in the World"	Director: Phil Rosen.	Virginia Bruce, Melvyn Douglas, Conrad Nagel, Betty Furness.	Shooting
SAMUEL GOLDWYN			
"Kid Millions"	Based on the novel "Resurrection" by Leo Tolstoy. Director: Rouben Mamoulian.	Anna Sten, Fredric March, C. Aubrey Smith, Jessie Ralph, Jane Baxter, Ethel Griffies, Gwendolyn Logan.	Shooting
"We Live Again"	Original screen play by Nunnally Johnson, Nat Perrin and Arthur Sheekman. Director: Roy Del Ruth.	Eddie Cantor, Ethel Merman, Ann Sothern, George Murphy, Block and Sully, the Goldwyn Girls.	Shooting
UNIVERSAL			
"Great Expectations"	Story by Fannie Hurst. Director: John M. Stahl.	Claudette Colbert, Louise Beaver, Rochelle Hudson, Paul Lukas.	Shooting
"Imitation of Life"	Original screen play by John Meehan, Jr. Director: Kurt Neumann.	Russ Columbo, June Knight, Roger Pryor, Andy Devine, Henry Armetta.	Shooting
"Wake Up and Dream"	Screen play by William Hurlbut. Director: Ernst L. Frank.	Binnie Barnes, Neil Hamilton, Paul Cavanagh, Grant Mitchell, Eugene Pallette, Jason Robards.	Shooting
"What Ladies Dream"	Story by Charles Dickens. Director: Stuart Walker.	Henry Hull, Jane Wyatt, Phillips Holmes, Alan Hale.	Shooting
WARNER BROS.-FIRST NATIONAL			
"The Firebird"	Story and screen play by Harry Sauber and Brian Marlow. Director: Mervyn LeRoy.	Dick Powell, Josephine Hutchinson, Dorothy Dare, John Halliday, Allen Jenkins, Ruth Donnelly, Marjorie Gateson.	Shooting
"Gentlemen Are Born"	Story and screen play by Earl Baldwin. Director: Lloyd Bacon.	Joe E. Brown, Maxine Doyle, Frank McHugh.	Shooting
"Happiness Ahead"	Story by Albert J. Cohen and Robert T. Shannon. Director: Ray Enright.	Pat O'Brien, Ann Dvorak, Claire Dodd, Roscoe Karns.	Editing
"I Sell Anything"	Based on a story by Frederick Hazlitt Brennan. Director: Ray Enright.	James Cagney, Allen Jenkins, Arthur Aylesworth.	Shooting
"The Perfect Week-end"	Story by Robert Lee Johnson. Director: Alfred E. Green.	Franchot Tone, Jean Muir, Margaret Lindsay.	Shooting
"Six Day Bike Rider"	Based on a play by Lajos Zilahy. Director: Wm. Dieterle.	Verree Teasdale, Lionel Atwill, Ricardo Cortez, Anita Louise, C. Aubrey Smith, Etienne Girardot.	Shooting

HOLLYWOOD SCENE

Short Subject Facilities Expand Ruling on Doubles Brings Tilt; Ten Pictures Start, Seven Finish

WITH part fulfillment of a long overdue promise to eliminate double bills now brightening up the production and exhibition field, producers are letting no grass grow under their feet in expanding their short subject facilities. More time, effort and larger bankrolls are being entered into the one and two-reel budgets.

Some film producers already have armed to the teeth with exploitation and publicity campaigns ballyhooing the short product.

Metro-Goldwyn-Mayer is the ground breaker in the new move. Al Feinman is heading the eastern department of publicity and exploitation on short product. Don McElwaine and Tom Wright have charge of the publicity facilities on the coast.

Thirty-five per cent of the short output at this studio is being done in the new three-color Technicolor process. They already have established longer shooting schedules and bigger budgets.

The Hal Roach Studios, though their product is released through MGM organization, is branching out on its own hook due to the scheduled expulsion of duals. Plans are being formulated for a general expansion of personel and facilities. A construction program is being planned that will top the $100,000 mark. Seven new writers and an art director have augmented the staff.

Universal has been sitting tight awaiting decision of the local clearance and zoning boards. However, with the handwriting now on the wall the studio is talking a new deal with Warren Doane, shorts producer, with much depending upon the general reception of two musical shorts recently completed.

Columbia, which announced an increase in short subject output, finds itself in a ground floor position to meet the impending condition.

With the sudden ascension of Shirley Temple to starring ranks, Fox is reissuing the series of Educational comedies in which the youngster was featured.

▽

News Flashes

Controversy spread out here last week when news reached the street that the Local Zoning and Clearance Board had upheld its clause penalizing any theatre that showed two features for one admission.

W. Ray Johnston, president of Monogram, said: "Independent distributors throughout the country will protest and appeal direct to the Code Authority in New York the decision handed by the local board. . . . The showing of two features is no more unfair trade practice than the joint showing of vaudeville with pictures in one house against the straight picture policy in another house in the same zone."

An official for the Hal Roach organization retorted: "We are confident that upholding of the dual bill clause by the local board presages similar rulings in all sections of the country and with this belief we will at once begin a progressive campaign which will involve several thousand dollars. This will be divided between staff enlargement and physical improvements during the ensuing year."

Sol A. Rosenblatt's 10-day visit here was taken up with the duties of all the five-five committees and straightened out many problems which they could not clear without his advice. The administrator was reluctant to discuss these issues to the press. In his first general meeting he urged committee members not to publicize future discussions. They currently are complying with this order, but the general feeling here is that it won't last long.

* * *

Mae West Picture Completed

The current Mae West picture, "Belle of the Nineties," finally has emerged from the laundry after several weeks cleansing. It will be released August 31.

* * *

Action by producers to prohibit any of their contract players from radio broadcasting is growing and may soon become unanimous with all studios. Several have declared themselves against this practice, with MGM the latest to climb on the bandwagon. Robert Montgomery was the last of their players to get their permission for a broadcast.

* * *

In what looks like another victory over the Academy, 19 more songwriters and composers joined the Screen Writers' Guild, making a total of 50 of this branch to join up the last two weeks. The Academy some time ago formerly invited this group into their organization by offering to set up a special branch for their profession.

* * *

Fox Seeks Leading Women

With more than three pictures ready to start, Fox finds itself in a tight spot through the shortage of leading women. The company is negotiating for outside talent.

* * *

The Code Standing Committee for extras, after working for several months to prune the list of 17,000 registered extras, finally has reduced the eligibles to 8,000. These will have to qualify themselves for the final list by answering a questionnaire with the principal question: "Do you depend solely upon extra work for a living?"

* * *

After setting a deadline for all protests to the local zoning and clearance schedule, the board received 94 protests three days preceding the date set, making a total of 163 received since the draft was made public.

▽

Ten Films Start, Seven Finished

Ten new pictures started last week and seven were finished. This sets at 37 the number actually in work. Paramount was the only lot to start as many as two features. Two completed features are credited to Universal, the other five coming from Goldwyn, MGM, Paramount, Invincible and Monogram.

One started at Paramount was "The Lemon Drop Kid," a topical Damon Runyon story, being directed by Marshall Neilan, featuring Lee Tracy, Helen Mack, William Frawley, Henry Walthall, Clarence Wilson and Kitty Kelly. The other Paramount was "Ready for Love," the first picture for Richard Arlen in several months in which he will be supported by Ida Lupino, Marjorie and Beulah Bondi.

Atherton Pictures started "Dude Ranger," a George O'Brien western, in which Irene Hervey, Henry Hall, Jim Mason and Sid Saylor are the principal supporting players. Columbia began work on "Orchids and Onions," in which Carole Lombard, May Robson, Walter Connally, Arthur Hohl and Ray Walburn will be seen.

"The Firebird" started at Warner. In this Veree Teasdale, Ricardo Cortez, Lionel Atwill, Anita Louise and C. Aubrey Smith head a large cast. Radio put "Dangerous Corners," a J. B. Preistly stage play, before the cameras. Virginia Bruce and Melvyn Douglas have the leads; Conrad Nagel returns to the screen and Erin O'Brien-Moore, Betty Furness, Henry Wadsworth and Doris Lloyd constitute the principal support.

As its starting feature, Universal offers "Great Expectations," based on the Charles Dickens novel. Leading parts will be played by Henry Hull, Jane Wyatt and Florence Reed, newcomers, and Phillips Holmes. Others in the cast are Alan Hale, Francis L. Sullivan, Harry Cording and Douglas Wood.

Big Cast in "Babes in Toyland"

Bearing the earmarks of importance in cast and story, MGM started "Biography of a Bachelor," which teams Ann Harding and Robert Montgomery in the starring roles. Of like quality is the feature length Hal Roach production, the spectacular "Babes in Toyland." Laurel and Hardy are starred. The supporting cast is large; the more familiar names are Charlotte Henry, Kewpie Morgan, Ferdinand Munier, Billy Bletcher and Virginia Karns.

Brian Foy's "That's Gratitude" includes Frank Craven, Arthur Byron, Mary Carlisle and Sheila Manners.

Diversity, marking the new pictures, is likewise found in those completed. Universal's pair are illustrative. The western, "Rocky Rhodes," stars Buck Jones. "Gift of Gab," topical modern farce comedy, has Edmund Lowe, Gloria Stuart, Ruth Etting, Alice White, Victor Moore, Henry Armetta and Sterling Holloway.

In the second Anna Sten picture, "We Live Again," Goldwyn teams the star of "Nana" with Fredric March. The supporting cast includes Gwendolin Logan, C. Aubrey Smith, Jessie Ralph and Sam Jaffee.

At MGM, the topical baseball mystery, "Death on the Diamond," featuring Robert Young, Madge Evans, Ted Healy, Nat Pendleton, Paul Kelly and DeWitt Jennings, was moved to the cutting rooms. Monogram completed "A Successful Failure," in which William Collier, Sr., Lucille Gleason, Russell Hopton, Gloria Shea and William Janney have the leading roles.

Paramount finished "Mrs. Wiggs of the Cabbage Patch." A newcomer, Pauline Lord, is starred. The support lists W. C. Fields, Evalyn Venable, Kent Taylor, Sazu Pitts and George Breakstone.

Invincible's completed picture is "A Girl Must Live," featuring Dorothy Wilson, Charles Starrett and Guinn Williams.

Loew Canadian Circuit Eight-Months Profit $23,589

A net profit of $23,589 for the eight months ended last August is indicated in an interim report of Marcus Loew's Theatres, Ltd., Toronto. A balance of $590,180 was carried forward. The company declared it had retired the last of a $600,000 bond issue

New Color Process Used in New York

Shooting started this week at the Eastern Service Studios on Long Island on a one-reel picture, produced by Eastern Productions, Inc., entitled "The Nephews of Paris."

The producers regard the picture as a practical demonstration of what can be done with the new lenticular film developed by Eastman and Paramount and based on the Keller-Dorian patents.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

THE ONLY INCENTIVE

Again, Famous Players Canadian breaks into the headlines, and deservedly so, with the announcement from General Manager J. J. Fitzgibbons, that managers are hereafter to be remunerated on a percentage basis.

Significant is the following, quoted from Mr. Fitzgibbons' statement:

" . . . You also will be interested in knowing we have evolved a plan whereby our Managers will participate in our gross receipts. This we believe to be one of the greatest steps forward as an incentive to encourage the managers employed in circuit operation, as they definitely become partners in our business."

A great step forward indeed, and one to hearten considerably the hopes of skilled theatremen forced to exhaust their splendid energies in exchange for what is little more than a bare living.

One of the primary planks in the platform of this department is that able managers should share in the added grosses obtained largely through their own efforts, their highly specialized showmanship.

Truly, there is no greater incentive than the just "partnership" Mr. Fitzgibbons emphasizes.

▽ ▽ ▽

WHY TRIBUTE?

Joining Manager Charley Mensing's fight for Sunday opening in Memphis, Loew and Warner swing into line as theatremen Cecil Vogel and Bill Hendricks bring up reinforcements aided and abetted by their superiors, Lionel H. Keene and Howard Waugh.

According to report, for the privilege of operating on Sundays, the theatres are offering $50 weekly guarantees to the Community Fund in addition to turning over to charity any profits shown after expenses are paid.

As a good will gesture perhaps the managers find advisable these propitiatory donations, but we protest vehemently against the weakness or, for that matter, the injustice of a situation that seems to make necessary the payment of tribute in order to sway favorable public opinion.

▽ ▽ ▽

Add to the old time giggles, Bill Taylor's gag concerning the chap who queried the cashier regarding admission prices, to which the gal replied, "40 cents in the orchestra and 25 in the balcony."

And so the guy asked what was playing in the balcony.

JAYSEE SAYS 'TAINT SO

In his very readable column of August 4, our amiable confrere, Colonel Jenkins gets a chuckle out of our recent editorial on the injustice of the 15-hour days put in by more than a few managers. Jaysee says 'taint so, offering in evidence that he has often had to wait until all hours of the morning for some manager to get out of bed.

Well, Colonel, in our early theatre days doing field exploitation for Paramount, we frequently came across the same situation. Hit a town bright and early, then mark time until the manager ambled around to the theatre.

At first it disturbed us and often as not we'd probably say something. However, you would be surprised to find how many of the supposed idlers were at the theatre the night before until way after midnight doing a lot of chores they could not find time for during the day. Such as fixing boilers, making cutouts, and various items of janitor work a whole lot of exhibitors shove off on the shoulders of the men supposedly hired to manage theatres.

Undoubtedly there are and always will be shirkers and chiselers among showmen who take every advantage of fair treatment. We've met 'em. But these are instances not recorded in our files with the letters we receive from theatremen, who, code or no code, are still forced to toil 15 hours daily, seven days a week.

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BROADWAY, TAKE A BOW

Long overdue, New York finally breaks into the winning Quigley column, and Charley Curran is credited with the hit as the judges select his masterly campaign on "Here Comes the Navy," at the New York Strand, for the July Award. The Big City may now again lift a proud head as she moves into the spotlight.

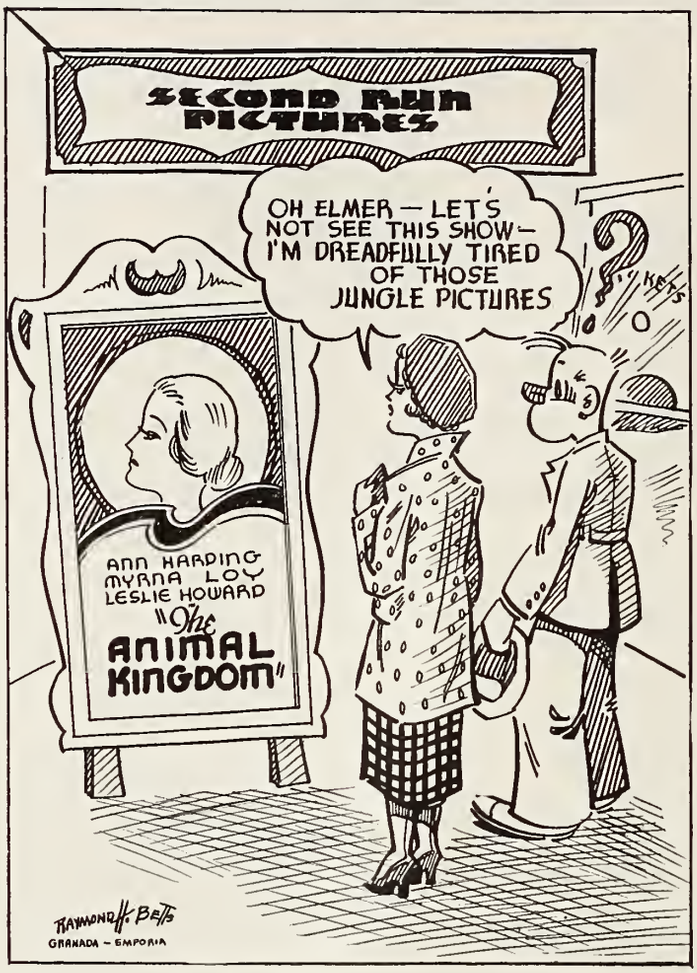
The main streets of Morgantown, West Va.; East Lansing, Mich.; Boise, Idaho; Jacksonville, Fla.; Montreal, Can., and Fairmont, West Va., have up to now provided the backgrounds for the exploitation efforts of the previous winners.

With the choosing of the July champion, New York's Main Stem, triumphantly and no doubt gratefully, now joins her smaller sisters.

Broadway, take a bow!

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



Merchants Invite Readers To Attend "Hollywood Party"

With the merchants of Oneonta, N. Y., and through the medium of a co-op page, Manager Seymour L. Morris of Schine's Palace in that spot invited the town to attend his "Hollywood Party" by offering free tickets to the first five readers making purchases of fifty cents or over in the stores of the advertisers. Interest was further built up by a series of teaser ads, paid for by the merchants in which readers were advised to await the date of the picture.

Seymour used tieups extensively, Chase & Sanborn supplying window streamers and displays and Borden's contributing heralds sent out to the R. F. D. mailing list. Tieups were also made with the two local music shops and song hits were played by orchestra at country club where the date was also announced.

Morris further promoted local clothing shop to pay for 1,000 regular heralds, back page given to merchant's copy, which included an offer of free tickets to those guessing nearest the correct score of a coming ball game. Department store gave entire window with Mickey Mouse cutout (see photo) in center of display.

The campaign was helped additionally by a special children's Saturday matinee wherein candy was given to all attending and also cash prizes for the best juvenile impersonations of any of the stars.

Work For a Quigley Award!



Mickey Extends "Party" Invite

Showmen Turn Out Snappy Weekly

Another neat house organ job is forwarded by Al Myers and Terry Miller, of the Liberty and Star Theatres, Oregon City, Ore. An eight-page weekly, size nine by twelve, "Theatre Chatter," the name of the paper, carries a lot of interesting local gossip and news in addition to picture stuff.

Front page lead story by William A. Long, operator of the theatres, has to do with the clean film movement and the efforts of the industry in this respect. Cut of President Roosevelt and story of his visit to Oregon are also featured.

Quite a bit of outside advertising is carried, the layout and composition being handled quite professionally. All in all, it is well done and should help grosses.

Lawson Promotes Government Tieup

According to Robb Lawson, United Artists' publicity chief for England, a new high in British motion picture exploitation was set recently when for the first time, a tieup was effected with the English government. Working with the General Post Office, Robb secured a complete outfit of British telephone equipment which was installed by the department in the lobby of the Leicester Square Theatre (see photo) in connection with the opening of "Looking for Trouble."

The display was opened officially at the premiere by Sir Stephen Tallents, public relations officer of the G. P. O. and included in the exhibit were various types of dial phones, microphones, receivers, photographs of telephone construction activities, cable sections and Neon light decorations. Theatre posters and stills further decorated the exhibit.

Many high officials of the government service were reported to have attended the opening and exhibit in addition to 500 switchboard operators who came as guests of Jack Buchanan, famous London and Broadway comic, owner of the theatre.

Work For a Quigley Award!

Addison Ties Up Race Track for "Drummond"

Before H. M. Addison, now Boston Zone director for Loew's, left his post in Cleveland, he arranged an outstanding exploitation stunt for "Bulldog Drummond" by tying in with the nearby Bainbridge Park race track.

Addie promoted the officials for a special Ronald Colman-Loew's State Handicap in which the winning horse received a blanket of flowers and the jockey a special loving cup donated by Ronald Colman.

The event was given city-wide publicity in all papers and special one sheets and cards were posted throughout the track all week announcing the special race and the opening of the picture.

Work For a Quigley Award!

"Doctor" Lee Featured

Scheduled for publication in every paper using John Chapman's *Daily News* column, is the story used by that feature writer on the career of "Dr." Joe Lee, "Sick Theatre Specialist." The article describes many of the high spots of Joe's career in this country and abroad, giving a lot of inside stuff on how Joe does his stuff.

Work For a Quigley Award!



British Government "Trouble" Tieup

KNIGHT HONORED BY VARIETY CLUB; CURRAN IS WINNER OF JULY AWARD

Pittsburgh Members and Guests Witness the Presentation of June Award by Kalmine; Mayor McNair Also Speaks

by HAROLD W. COHEN
Special Correspondent

(Photo in Pictorial Section)

Before a Variety Club luncheon crowd of more than 100, representing the leaders of the motion picture industry in the tri-state area, R. E. (Fuzzy) Knight, Warner Brothers' manager in Fairmont, W. Va., was presented with the Martin Quigley plaque for June, in Pittsburgh on Aug. 6. Due to the overflow turnout, the Variety Club abandoned its regular headquarters for the day and moved to the Cardinal Room of the William Penn Hotel.

Knight, a veteran theatreman with 20 years in the business behind him, won the Quigley prize for his campaign on "20 Million Sweethearts," and is the second of the circuit's men in this territory to capture the Award. The other was Ken Grimes, of Morgantown, W. Va., who received the first of the presentations ever made.

Harry Kalmine, zone manager for Warner Brothers in this district and Knight's superior, made the presentation speech on behalf of the Quigley Publications, and Knight, in his acceptance, mentioned that the day marked a double celebration for him.

"This is one of the greatest thrills," he said, "I've ever received in the theatre business. What's more, it comes to me on my birthday, which makes it all the more so." Knight admitted to 40. He is a brother, by the way, of Fuzzy Knight, the screen comedian.

Pittsburgh Mayor Speaks

Mayor William N. McNair of Pittsburgh sat next to the guest of honor at the speakers' table and spoke briefly before the presentation. Others at the speakers' table, in addition to Knight, Kalmine and the Mayor, were Dick Kemper, Art Levy, Father Garrahan, Harold W. Cohen, Jack Flynn and John Maloney.

In attendance also were Jim Totman, Warner manager in Erie, Pa., and Lee Byers, Warner manager in Clarksburg, W. Va., who were awarded honorable mention by the Quigley committee, also for their campaigns on "20 Million Sweethearts." Among other guests were Harry Olshem, Marshall Taylor, Dick Kemper, Dr. Wise, Tom Fordham and C. J. Latta.

The presentation to Knight was to have been made in Hollywood several weeks ago. He was on his way there to visit his brother, but in Chicago, where he was to have boarded a plane for the remainder of the journey to the Coast, he was stricken with ptomaine poisoning. A physician ordered him to bed and he was rushed to the Johns Hopkins Hospital in Baltimore for treatment.

First Mention

P. DeCamac, Manager
Globe, Calcutta, India

A. Frank, Manager
Lyric, Camden, N. J.

Honorable Mention

John Armstrong, Dir. of Advtg.
Carlton, London, England

Gene Curtis, Manager
Ken Finlay, Exploiteer
Palace, Montreal, Canada

W. H. Decker, Manager
Cambria, Johnstown, Pa.

Jim Dezendorf, Manager
Palace, Marfa, Texas

R. E. England, Manager
Virginian, Charleston, W. Va.

Ken A. Grimes, Manager
Warner, Morgantown, W. Va.

George Laby, Manager
Victory, Holyoke, Mass.

Don Nichols, Manager
Broadway, Charlotte, N. C.

Roy L. Patterson, Manager
Gordon, Middletown, Ohio

John F. Pival, Manager
Senate, Detroit, Mich.

Louis Stein, Manager
Ritz, Newark, N. J.

Walter D. Stevens, Manager
California, Dunsmuir, Cal.

James M. Totman, Manager
Warner, Erie, Pa.

Visger's Pass Tie-up

A stunt that has helped business for Donald Visger, Liberty Theatre, Kennewick, Wash., is a tie-up with the weekly newspapers of his town, whereby a front-page story is run to the effect that the Liberty, as a regular feature, carries in its theatre newspaper ad the names of two persons chosen at random from the papers' subscription list. Each name entitled those persons to two passes to any of that week's program when they turned the clipping in at the box office.

Warner Theatreman Voted July Plaque for Ace Campaign on "Here Comes the Navy," at Strand Theatre, New York

And now New York comes through!

After trailing in the wake of other states and cities from the inception of the competitions, New York now breaks into the headlines, as Charles W. Curran, of the Strand Theatre, wins the Quigley Award for July for his fine work on Warner's "Here Comes the Navy."

Charley won by a majority vote of the judges, Messrs. Neil F. Agnew of Paramount, J. R. Vogel of Loew's and Mort Blumenstock of Warner Brothers' Theatres. But the voting was very "nip-and-tuckish," so to speak, and although Curran hit the tape a winner, the rest were not far behind.

Especially, Manager P. DeCamac, of the Globe Theatre, Calcutta, India, who turned in a great entry on "Queen Christina" and "Devil Tiger," his efforts returning a smart First Mention. DeCamac did a swell job and well deserves his high rating.

The only other showman this month voted First Mention is Manager A. Frank, Lyric Theatre, Camden, N. J., for a corking campaign on "Circus Clown." Frank sure sold plenty of circus in this one, and his reward is very gratifying. Details of above campaigns will be published in our next issue.

Many Managers Repeat

Newcomers and repeaters share the Honorable Mentions, headed by Paramount-eer John Armstrong of the Carlton, London, England. Fourteen Mentions for 13 campaigns have been awarded, including the perennial Curtis and Finlay of Montreal. Ken Grimes and Jimmy Totman are again in the money and, as usual, forwarded some swell jobs of work as did Don Nichols.

Plans are now on foot to present the July plaque to Curran. First and Honorable Mentions are now being forwarded.

Work For a Quigley Award!



"CIMARRON" PARADE. Plugging the revival of the RKO Radio picture at the Orpheum, in Memphis, Manager Charley Mensing put on a covered wagon street parade. Radio-ites P. M. Baker and Herb McIntyre (in photo) assisted.

Shirley Temple Contest Engineered by Ed Hart

Ed Hart, City Manager, Reade Theatres, Plainfield, N. J., recently put over a Shirley Temple contest in connection with "Little Miss Marker," offering $25 in prizes to small girls most closely resembling Shirley. Each miss was permitted to choose her own costume and headdress and prizes were awarded on the basis of audience applause.

A little girl in costume was "hired" for the occasion and drawn through the streets in an old-time carriage (see photo) with bannered theatre copy.

Newspapers carried a "Test Your Child" chart which listed ten items against which parents were to check their own children's reactions and compare them with Miss Temple's. A few of the questions were: "Does your child receive praise without being spoiled? seem at ease in the presence of strangers? admit errors without trying to blame others? lead in group activities? make friends quickly?" etc., etc. Questions were supposed to have been selected in collaboration with leading California educators.

Work For a Quigley Award!

Board of Trade Tieup Features "Drummond"

The outstanding stunt arranged by Bill McChesney and LeRoy Blumenheim on "Bulldog Drummond" at the Paramount, Asbury Park, N. J., was a hookin with the local Board of Trade on a drive against unlicensed peddlers and fake solicitors. Special window cards were planted with copy reading, "The Board of Trade Urges You to Strike Back at Fake Solicitors, etc., etc.," rest of copy tying into date.

Postal Telegraph used the press book post card for stuffing in outgoing messages, and besides a five ton truck street float, a 30-minute radio dramatization was put on over a leading local station.

Work For a Quigley Award!

Byers Broadcasts Date From Downtown Stores

Still new enough in his section to be talked about profitably was Manager W. Lee Byers' loud speaker hookup on "20 Million Sweethearts" at the Ritz, Clarksburg, W. Va. Making good use of the Philco tieup, Lee promoted seven of these radios, planted them in prominent downtown stores and securing a well known local orchestra without cost had the musicians broadcast from the lobby. The music was picked up by the outside radios through their loud speakers, theatre announcements also being made and thus Byers obtained the benefits of a broadcast at little cost. This idea was also used extensively in advance, local talent supplying the entertainment (see photo). The lobby radio stunt was new enough here to attract continuous crowds to which of course the date and song hits were plugged consistently.

From the host of other sales angles whipped over by this Round Tabler, plenty of coverage is indicated. Sidewalk stenciling, hangers on all pay station telephones, automobile tire covers and bumper cards were some of the things done. Merchants were tied in on Dick Powell sundae, hat and shirt; ten cent store distributed star stills on fan magazine tieup, music stores and local orchestras also coming in on the drive.

Imprinted were hotel and drug store menus, napkins, market bags, as were covers of *Saturday Evening Post* carrying Philco tieup ads. Delivery trucks were bannered, jumbo Western Union telegrams planted in windows and many of the press book national tieups were utilized in whipping over this effective campaign.



Hart Bally on Temple



A Flash from Guatemala



Blumenstock's "Navy" Window



Byers' Lobby Broadcast Stunt

Guatemalan Showmen Heavy Exploiteers

The theatremen down in Guatemala behind the activities of the Palace Theatre, are turning out a lot of fast and fancy exploitation on their various attractions, the campaign on "Mystery of the Wax Museum" calling forth a host of ingenious angles. An auto street float with the chassis completely covered by cutouts and banners brought crowds of the curious, and a giant flash across the front of the building (see photo) also helped.

For the benefit of both natives and foreigners, all advertising copy is carried in Spanish and English, and especially is this true in heralds and throwaways, in which extensive synopses, and picture publicity is carried in lieu, we expect, of newspaper advertising.

Work For a Quigley Award!

Bassin's Promenade

Still going over with a bang is Charlie Bassin's "Starlight Promenade" in the rear of the Oriental Theatre, Boston, Mass. Started last year, Charlie has promoted over $3,000 worth of "atmosphere" to enhance the appearance of his rendezvous. Attractively striped awnings, shrubbery, deck chairs, radio, cigarettes, soft drinks and ice cream cones are a few of the things that go to make for the enjoyment of his patrons. And do they take advantage of it? Ask Charlie.

Work For a Quigley Award!

Stages Parade for "Villa"

Ed Penn, manager of the Fox Redlands Theatre, Redlands, Cal., crashed his newspapers by tying in the annual Zanja Fiesta with his "Viva Villa" date, using the theatre as the headquarters for the celebration. On opening day Penn staged a parade, using a "Villa" float with usherettes and doormen dressed in Spanish costume.

Work For a Quigley Award!

Blumenstock Plugs "Navy" With Mechanical Man

Working under the supervision of Herb Copelan, Warner zone manager, Sid Blumenstock, advertising and publicity head for the Seashore Amusement Co., Atlantic City, N. J., put on a very fancy job of exploitation on "Here Comes the Navy" at the Warner Theatre in that resort city. Faced with the terrific summer competition of countless attractions Atlantic City is noted for, Sid did a job of work that more than held its own.

The beach crowds were covered all the way to Ocean City by a bannered airplane, and for the Boardwalk Blumenstock had a mechanical man riding in a bannered wheel chair. This gag was also used in the business section where the "man" did his job on foot as he pointed to a theatre sign carried by a boy who walked along with him.

Sid promoted the leading department store for a full window display in the most prominent location (see photo), blowup of battleship planted as background topped by the title in large cutout letters in addition to other theatre posters.

Specially printed heralds were stuffed in *Liberty Magazine,* given out on sightseeing buses and placed in hotel key boxes, and a flash lobby was made up of signal flags, anchors, ship's ropes, etc., the equipment all borrowed from the local Coast Guard.

Thornley Stresses Male Appeal on "Fashions"

So as to make sure his general patronage would not misconstrue "Fashions of 1934" as entertainment solely for women, Manager James Thornley, Capitol, Melbourne, Australia, went after the male trade strongly in the campaign put over with exploitation director Frank V. Kennebeck, and Stanley W. Higginson, Warner publicist.

The standout stunt to sell the men folk was an ad endorsement headed, "From One Man to Another," in which Thornley stated that though the title might lead to the belief that the picture was not male stuff, he personally guaranteed a large evening.

However, the women were not neglected, as a storewide fashion tieup was made with a leading style establishment, featured by a mannequin style parade, heavily advertised, and a flock of prominent windows (see photo). Store distributed copies of the endorsement ad, and the showmen followed up this break with a lot of radio tieups and brike out a front of animated girl figures and feather fans.

Work For a Quigley Award!

Round Trip Rates Plug Melniker's "Drummond" Date

The added business railroads have been securing lately through picture tieups brought plenty of cooperation from five local roads to Manager Ed Melniker, Loew's Grand, Atlanta, on his showing of "Bulldog Drummond Strikes Back." Displays plugging a special cent-and-a-half mile rate were planted in all stations within a 75-mile radius, and heralds containing the same information were also distributed.

Both wires came in on the campaign, Postal stuffing every out-going message envelope with picture copy postals, and Western Union planting jumbos in all branch offices. The fingerprint novelty herald was distributed at the theatre, tabloids and other advertising placed in rooms of leading hotels.

Melniker also planted radio dramatizations over two stations, secured windows in many ace locations, and also promoted a co-op ad from prominent department store on Loretta Young styles and coiffure.

Work For a Quigley Award!

Boys' Day Campaign Build Up for "Glory"

For the first time in seven years, and largely through the efforts of J. L. Cartwright, City Manager, Halifax Theatres, Daytona Beach, Florida., a "Boys' Day" was put on locally as part of the campaign on "No Greater Glory." Sixteen high school boys were chosen to run the city for one day and occupied all important civic posts, performing the duties of office under the supervision of the regular officials. All papers gave the stunt a big spread, which proved excellent advance for the picture.

The largest local woman's club sponsored a special morning show on the opening day, after which was held a "No Greater Glory" breakfast. Special tickets were sold for the event, the clubwomen sharing in the receipts. Added interest was obtained with a prize offer for the best written opinion, the outstanding ones being used as advertising.

Tying in with this, Cartwright had constructed for lobby display two giant slates (see photo), one carrying printed praise from leading locals and the other, signatures of patrons who had seen the picture and wishes to endorse it.

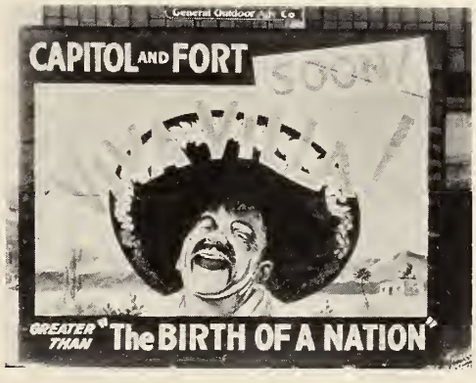
Permission was also obtained to announce the picture in all school class rooms.



Patch-Style "Cellini" Six



Thornley's Storewide "Fashions" Hookup



McFarlane's Sock Eye-Catcher



Cartwright's Lobby Praise "Slates"

United Artists Introduces Poster Style on "Cellini"

A departure from the conventional in motion picture poster advertising is indicated in the paper gotten out by Hal Horne on United Artists' coming "Affairs of Cellini." Stressing the satirical spirit of the production the posters aim to kid the picture itself, and for this purpose, a comic style has been used for the illustrations.

The accompanying photo of the six sheet shows how the medium has been used and this is followed out in the rest of the paper.

The technique used is patch style, a cloth medium. The sheets are solid color paper strips pasted rather than painted to procure a richer effect. Coloring of the costumes is done in vivid pastel shades.

Work For a Quigley Award!

Witt's Shoe Giveaway

Bob Witt, Capitol, Oklahoma City, Okla., is credited with the swell stunt of setting aside one day recently on which he admitted kiddies for a pair of old shoes. These were repaired by the FERA and distributed to needy school children of the city. We are told that Witt thus obtained several hundred pairs of shoes.

Work For a Quigley Award!

Laby's Postcard Gag Lands Two-Column Story

George Laby promoted the Hotel Taft in New York for a lot of postcards addressed them to his local mailing list, filled the message side with copy on "Wonder Bar" for the date at the Victory, Holyoke, Mass., and then had them mailed from the Big City. The response was immediate, for as many of the cards were signed by "Alice," "Edna," etc., and addressed to a lot of local husbands, they were received with suspicion by otherwise trusting wives.

To remove any possible kickbacks, George confided in the editor of one of the local papers, who ran a two-column story about the gag, explaining that it was an advertising stunt to put over the picture, and, we assume, thus again bringing peace to many troubled households. However, the newspaper advised that were the stunt to be used again, cards be addressed to "Mr. and Mrs." to prevent any embarrassment.

Other local lauguage papers were tied into the campaign in addition to co-op pages in the English dailies. Laby put on a host of other stuff featuring a series of ballroom tieups in which passes were given as prizes in dance contests.

Work For a Quigley Award!

McFarlane Erects Board At Strategic Spot

As part of Dale McFarland's Capitol Theatre, Davenport, Ia., campaign on "Viva Villa," five weeks in advance a special 22x 25-foot painted board (see photo) was placed on the side of a factory building located at the entrance of the main bridge between Davenport and Rock Island. Sign was illuminated at night and Dale reports it as one of the best eye-arresters used at his house.

Two days prior boy and girl in Mexican garb worked all the business houses handing out special printed cards selling the picture. As a lobby display, special copy was painted on a piece of linoleum six by ten feet and laid in the outer lobby.

IDEAS ON FRONTS AND LOBBIES



Unique Star and Title Flash

(Left) ASHLEY M. ABENDSCHEIN, manager of the Frederick Theatre, Frederick, Md., turned out this flash on "David Harum." Note how Ashley used the modernistic touch in his treatment of the star and title banner. Indirect lighting and contrasting colors were handled effectively.

(Right) LOUIS FISHKIN had his artist reproduce the front cover of the press book for his lobby display on "Wild Cargo," at the Alba, Brooklyn, N. Y. Below the title, flashers were used to make the painted waves realistic. Lou goes in for these smash posters on the big ones. They get a lot of attention.



Press Book Cover Reproduced



A Typical Charninsky Front

(Left) LOUIS CHARNINSKY, of course. His giant sized posters are a trademark down in Dallas, Texas, at the Capitol Theatre, where the spaciousness of the front lobby combines with Charninsky's ingenuity as an outlet for this member's creations, such as this one on "Poor Rich."

(Right) ARTIE COHN, publicist, who in cooperation with JOE FELDMAN, managing director, Earle Theatre, Philadelphia, puts on those fancy campaigns, here poses with one of his recent crowd-stoppers. Illuminated tank under the "No More Women" cutout contains real fish. That's atmosphere, what?



Live Fish in Front Display



Grant Book Lobby Standees

(Left) SID DANNENBERG and NAT WOLF, Warner exploiteers in the Cleveland zone, prepared these three huge book shaped standees on "As the Earth Turns," for general theatre display. One plugged the "down east" angle, the second, the star, and the third, the story.

(Right) STAN MYERS is credited with this well done presentation on "Little Man" at the Alhambra, Milwaukee. Illustrated are the side and front panels. Large cutout letters of star's name contrast well with title transparency below, and front still layout is nicely handled.



Some Neat Poster Panels



Mike Sells Star and Picture

(Left) MIKE KALLETT takes the bow for spreading "House of Rothschild" over the landscape for the date at the Civic Theatre, Syracuse, N. Y. Star and title were what Mike had to sell and he planted his posting on both strategically, as witness roof sign, street banner and lobby.

(Right) ERLE WRIGHT used a lot of jungle effects tastefully in arranging the front of the Poli, New Haven, Conn., on "Tarzan." The transformation of the box office into a native hut added a lot of atmosphere to the general display. Note effective marquee decorations.



Box Office Becomes Bamboo Hut

ABOUT OVERSEAS EXPLOITATION

Much Box Office Showmanship Displayed by British and French, Says Recently Returned Publicist

by MONROE GREENTHAL
Exploitation Director, United Artists

Realizing that some first hand observations on exploitation as it is practiced by our foreign brethren would be of more than passing interest to the membership, we asked Monroe Greenthal to give us a little of the low-down on overseas exploitation which he had an opportunity to study briefly during his recent short stay on the other side.

Here it is! —*MIKE*

On the way over to England there were several film men on the boat. I asked them how they go after exploitation in England and they all laughed and said—"If you have 50 sandwich men out on a picture it is a big campaign, if you have no sandwich men out it is just an ordinary picture." However, I found by observation and actual experience while in England that this was not the case.

Campaigns in England seemed to go from one extreme to the other—either they were exceptionally good or the picture was not exploited at all. The custom in America of sending exploitation men to key cities all over the country where big pictures are opening is not closely followed in England. Most of the foreign companies have a staff composed of two or three men who handle exploitation out of London, and now and then make jumps out over England covering the important engagements. But there is no continuity of coverage such as is practiced over here.

English Ad Rates High

However, there is really a greater need for exploitation in England than in the States, for one simple reason—the newspaper rates of the London and other papers are proportionately much higher than United States, the lineage rate being so high that most of the big London attractions only run a small six line advertisement mentioning the name of the theatre and attraction, and once a week cut loose with a display ad. Even on the day before opening of a big picture you will see small rate holder ads rather than big display ads heralding the coming of the picture. Therefore, since advertising space is at a premium the best way to sell your picture is naturally exploitation.

In the city of London proper, street ballyhoo of exploitation nature always runs into trouble with the police. Most exploitation men on a good stunt expect to be fined—and a $50 fine on a good stunt is usually worth it as it attracts attention. For example—when Universal opened "The Invisible Man" in London an automobile was driven through the streets by remote control; the authorities permitted the stunt to go on but of course eventually stopped it and slapped a fine on the exhibitor.

Admission Prices Way Up

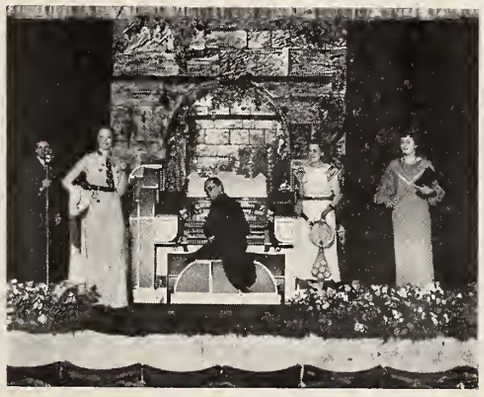
When a campaign is successful in London it reaps a big financial reward for the reason that admission prices are much higher than United States. Eddie Cantor in "Roman Scandals" at Leicester Square Theatre in London on a grind policy from 11 A. M. to midnight brought admission prices ranging from the cheapest seats at 87 cents to the better seats as high as $2.12. Mind you, this is not two a day, but continuous run.

One of the outstanding exploiters in England is a wide awake man by the name of Billy Stewart, formerly manager of the Empire Theatre in London a first run house and now handling the destinies of the Astoria Theatre in Brighton—Brighton being a big summer resort on the same order as Atlantic City. Stewart pulled a stunt recently that attracted a lot of attention. He played a Warner Bros. picture "Convention City," and had Margaret Hardy, Mayor of Brighton, cable a message to Mayor Bacharach in Atlantic City.

Mayor Bacharach cabled back, and in both instances Stewart got big newspaper breaks on the international exchange of cordial greetings, and the picture did remarkably well. Billy pulled a stunt on a British production distributed by Radio, entitled "Say It With Flowers." He tied in with his local department store and had them supply mannequins who modelled the newest sport clothes in a fashion promenade held on the stage of his theatre. The stage was decorated with beautiful flowers through a tie-up with the local florist, and the local radio station came in on this stunt broadcasting part of the picture. (See photo.)

"So, "Say It With Flowers"—which had met with only indifferent success in other cities where it was not exploited—did a sensational business at his theatre due to its big campaign.

However, most of the companies that are directly successful can be traced to such well-known publicity chiefs in England as Dave Bader of Universal, Robb Lawson of United Artists, Pat Dixon of British Gaumont, John Myers of London Films, Bill Downing of British & Dominions, Shelby Howe of MGM, Dillon Damen of Warner Brothers, and many others. These publicity men work hand in hand with the English papers, many of which have a tremendous circulation, and also with the various film magazines.



Billy Stewart's Fashion Parade

The studios at Elstree are wide open to fan magazine writers, and the stars, when off the set, are constantly according these writers interviews that are later developed into big fan magazine breaks. There is a certain casualness about film studios in England that is different from Hollywood. There is not that seemingly incessant drive to get the picture done on schedule. A great deal of lavish care is now being given the productions lately to come out of England, and their recent success has been a result of this carefulness of effort.

Paris Exhibitor an Ace Exploiteer

Paris at the present moment has two great reigning sensations: one is Laurel and Hardy and the other "L'Heure Joyeuse de Mickey," which is an hour composed entirely of Mickey Mouse and Silly Symphony subjects. This Mickey Mouse review has been grossing on an average of 40 to 50 thousand francs a week in the Cine l'Auto, which seats only 300 people. Laurel and Hardy are in the big money class there and doing grosses that come very close to reaching some of the Chaplin figures.

One of the leading exhibitors of Paris is Managing Director Umanski of the Lord Byron Theatre. In fact, he has three theatres, besides the Lord Byron the Avenue and also the Aubert Palace. Umanski just takes American pressbooks and duplicates practically every stunt mentioned therein. His opening of "Henry The VIII" was the sensation of Europe, attended by diplomats from all over the country, including the Ambassadors of every nation, and an all-time record was set for length of run and gross receipts.

Key Spot Showmen Speedy

Taking all in all, your showmen across the water are very much wide awake in some of the key spots, but in the smaller towns they do not go after the picture as fiercely as our showmen over here; however, in the key cities they "go to town" on all big pictures. They may not plant as many contests or use as many throw-aways, but they certainly plant pictures, stories and serializations, and when the final count is taken the English theatres are doing a very profitable business due to these intense efforts.

personalities

D. L. SCHUMANN
has purchased the Pastime in Rittman, Ohio.

▽

E. A. LAKE
may now be found at the Figueroa, Los Angeles, Cal.

▽

NATE SCHULTZ
has leased the Lucier Theatre, Cleveland, Ohio. FRED SCHRAM will manage the house.

▽

E. E. MARSH
has been named manager at Hamrick's Oriental Theatre, Portland, Ore.

▽

ARTHUR M. MILLER
has been made district manager for Fox West Coast Theatres for all second run houses in San Francisco, Burlingame, San Mateo, Palo Alto, Salinas and Watsonville.

▽

GEORGE A. SMITH
has purchased the Majestic Theatre at Willits, Cal.

▽

A. E. ESCHELBACH
has taken over the Tracy Theatre in Tracy, Cal.

▽

KARL KRUEGER
is now managing director of the Fisher Theatre, Publix, Detroit, Mich.

▽

FRANK KRUEGER
is at the mast of the Punch-Judy Theatre, Detroit, Mich.

▽

BILL LEVEY
formerly at the Capitol in Riverhead, L. I., is now at the Floral in Floral Park, L. I. Good luck, Bill.

▽

THEODORE L. SMALLEY
at the Capitol Theatre, Worcester, Mass., is to be congratulated on his recent marriage to Miss Jeannette Goodman of Brookline.

▽

THEODORE LEHMEIER
has been appointed manager of the Forest, Cincinnati, Ohio.

▽

C. A. BELL
will be the new manager of the Nordland, Cincinnati, Ohio.

▽

MIKE BAROVIC
is managing the Beverly, Tacoma, Wash. House was dark for some time and just reopened.

▽

NICHOLAS MASCOLI
is the proud father of a baby girl. Nick operates the Carroll and Alhambra in Waterbury, Conn., and the Community in Oakville, Conn.

▽

GEORGE CRONIN
formerly assistant at the Rivoli, Boston, is now at the Egyptian, in Brighton.

▽

F. L. NEWMAN, JR.,
is the city manager at the Bellingham Theatre, Seattle, Wash.

▽

ALBERT F. WINSTROM
has been appointed manager of Loew's Richmond.

POSTER ART WORK FOR THE THEATRE



ANOTHER DISPLAY from Mique Henderson, artist at the Keeney Theatre, Elmira, N. Y. Mique, if you recall, uses his three-sheets and paints in whatever fitting background he wants. Send along some more to us; we can use them.

HOWARD SHORTLEY
has replaced MIKE GOLDBERG as manager of the Town Theatre in Omaha, Neb.

▽

RICHARD PIERSON
has purchased the Oxford at Oxford, Ohio, from JOSEPH NEISER who will remain as manager.

▽

RUSSELL BOVIM
has been promoted to the position of city manager for Loew's Columbus, Ohio, theatres.

CLUB PIN

Managers' Round Table Club, Motion Picture Herald, 1790 Broadway, New York. • Send postpaid the number of pins noted below, for which payment is enclosed at $1.00 each (Actual pin is 3/8 of an inch in diameter.)

MEMBER _____

THEATRE _____

ADDRESS _____

CITY _____

STATE _____

GEORGE N. HUNT, JR.,
formerly assistant at Loew's State, Louisville, Ky., is now managing the Majestic in Evansville, Ind.

▽

RAYMOND L. JONES
has been named manager of Loew's Vendome, Nashville, Tenn. He was formerly assistant at Loew's State, St. Louis, Mo.

▽

L. WARD FARRAR
has been shifted to the Palace, Indianapolis, Ind. Farrar's old job at Loew's in Canton has been filled by KEN REID.

▽

GEORGE HEALEY
has been promoted from assistant at the Marlboro to manager of the Dudley, Boston, Mass.

▽

JERRY LASWELL
has replaced CARL WERNER as publicity chief at the Pantages in Portland, Ore.

▽

FRED M. PRICE
has taken over the Royal Theatre, Oakland, Cal.

▽

WILLIAM REID
formerly manager of the Lafayette, St. Louis, Mo., is now at the Pageant, replacing JAMES WALKER, who is at the Aubert.

▽

GEORGE FORBES
who used to be at the Kingsland, is shifted to the Lafayette.

▽

HARRY FOXX
goes from the Congress, St. Louis, to the Kingsland, and JACK HOEHN of the Union to the Congress.

▽

ED BURKE
formerly at the Aubert, is now at the Gravois.

▽

D. L. SCHUMAN
has purchased the Pastime in Cleveland, Ohio.

▽

E. E. MARSH
is the new manager of the Whiteside Theatre, Corvallis, Ore.

▽

ERNIE A. ROSE
assistant manager of the Orpheum in Spokane, Wash., has been named manager of the State there.

▽

RUSSELL BROWN
present manager of the State in Spokane, Wash., goes to the Orpheum to assume the same duties there.

▽

H. O. WHITE
is manager of the newly opened Bainbridge Theatre in Bainbridge, Ky.

▽

L. W. GOODBREAD
has been appointed manager of the New Grand Theatre, Lake City, Fla.

▽

JACK LEVY
assistant at Warners Ritz, Newark, has been made manager of that house replacing LOUIS STEIN who has been shifted to the Stanley.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May 1	70	
Green Eyes	Charles Starrett-Shirley Grey	June 15	67	
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks-Wm. Bakewell	Feb. 5	65	Mar. 24
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15	75	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond the Law	Tim McCoy-Shirley Grey	July 20	58	
Black Moon	Jack Holt-Fay Wray	June 15	69	July 7
Blind Date	Ann Sothern-Paul Kelly-Neil Hamilton	July 20	75	
(See "In the Cutting Room," June 16.)				
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr. 20	58	
Defense Rests, The	Jack Holt-Jean Arthur	July 15	70	
(See "In the Cutting Room," June 16.)				
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17	62	Apr. 12
Hell Bent for Love	Tim McCoy-Lilian Bond	May 20	58	Aug. 4
Hell Cat, The	Robt. Armstrong-Ann Sothern	June 16	69	July 14
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23	105	Mar. 3
Lady Is Willing, The	Leslie Howard-Binnie Barnes	July 30	76	Feb. 10
Line-Up, The	William Gargan-Marian Nixon	Mar. 17	65	May 5
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24	58	June 2
Man's Game, A	Tim McCoy-Evalyn Knapp	June 21	58	
Most Precious Thing in Life	Jean Arthur-Donald Cook-Richard Cromwell	June 5	70	June 23
Name the Woman	Richard Cromwell-Arline Judge	July 25	63	
No Greater Glory	Frankie Darro-Lois Wilson-George Breakston	Apr. 20	78	Mar. 10
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31	64	May 26
Party's Over, The	Stuart Erwin-Ann Sothern	May 15	65	May 19
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15	70	Apr. 14
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10	74	
Speed Wings	Tim McCoy-Evalyn Knapp	Feb. 5	60	Apr. 7
Twentieth Century	John Barrymore-C. Lombard-Walter Connolly	May 11	91	Apr. 21
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6	59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr. 10	74	Apr. 21
Whom the Gods Destroy	Walter Connolly-Robert Young-Doris Kenyon	July 14	71	July 21

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Among the Missing	Richard Cromwell-Billie Seward	Aug. 15		
(See "In the Cutting Room," July 21.)				
Broadway Bill	Warner Baxter-Myrna Loy			
(See "In the Cutting Room," July 14.)				
Captain Hates the Sea, The	Fred Keating-Wynne Gibson-Victor McLaglen-John Gilbert			
(See "In the Cutting Room," July 7.)				
Georgiana	Nancy Carroll			
Girl Friend, The	Lupe Velez-Jack Haley			
Girl in Danger	Ralph Bellamy-Shirley Grey	Aug. 20		
I'll Fix It	Jack Holt			
I'll Love You Always				
One Night of Love	Grace Moore-Tullio Carminati			June 30
Orchids and Onions	Carole Lombard-May Robson-Walter Connolly			
Song You Gave Me, The	Bebe Daniels-Victor Varconi		84	Oct. 21,'33
Sure Fire	Gene Raymond-Ann Sothern			
That's Gratitude	Frank Craven-Sheila Manners-Charles Sabin-Mary Carlisle			
White Lies				
Wolves of Catclaw	Tim McCoy			

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston-May Stuart-Borneo Joe	Apr. 14	70	
Blue Light	Leni Riefenstahl	Aug. 1	90	
Girl in the Case	Jimmy Savo-Eddie Lambert-Dorothy Darling	Mar. 15	60	
Hollywood, City of Dreams	Jose Bohr	Mar. 30	68	
Romance in Budapest	Franciska Gaal	Apr. 18	93	May 19
Shame of a Nation	Gustaf Diessl	Apr. 10	75	May 5
Tell-Tale Heart	Norman Dryden-John Kelt-Yolande Terrell	June 5	55	June 30

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Men	War Film	Apr. 1	84	May 27,'33
Road to Ruin	Helen Foster-Paul Page	May 15	58	Feb. 24

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circus Clown, The	Joe E. Brown	June 30	63	May 19
Dark Hazard	Edward G. Robinson	Feb. 3	72	Nov. 25,'33
Fashions of 1934	William Powell-Bette Davis	Feb. 17	78	Jan. 13
Fog Over Frisco	Donald Wood-Bette Davis-Lyle Talbot-Margaret Lindsay	June 2	68	June 16
Journal of a Crime	Ruth Chatterton	Mar. 10	65	May 5
Mandalay	Kay Francis-Ricardo Cortez	Feb. 10	65	Feb. 24
Man With Two Faces, The	Edward G. Robinson-Mary Astor-Ricardo Cortez	Aug. 4	72	June 2
Merry Frinks, The	Aline MacMahon	May 26	67	July 7
Midnight Alibi	Richard Barthelmess-Ann Dvorak-Helen Lowell	July 14	59	May 26
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7	62	July 21
Return of the Terror	Lyle Talbot-Mary Astor	July 7	65	June 2
Side Streets	Aline MacMahon-Paul Kelly-Ann Dvorak	July 14	63	
(See "A Woman in Her Thirties," "In the Cutting Room," Mar. 17)				
Twenty Million Sweethearts	Dick Powell-Ginger Rogers-Pat D'Brien	May 26	89	Mar. 24
(Reviewed under the title "Rhythm in the Air.")				
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5	62	Mar. 24
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31	84	Feb. 17

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big-Hearted Herbert	Guy Kibbee-Aline MacMahon-Patricia Ellis-Phillip Reed			
British Agent	Leslie Howard-Kay Francis	Sept 15	*75	
(See "In the Cutting Room," June 23.)				
Dragon Murder Case, The	Warren William-Lyle Talbot-Margaret Lindsay	Aug. 25		
(See "In the Cutting Room," June 23.)				
I Sell Anything	Pat O'Brien-Ann Dvorak-Claire Dodd			
Six Day Bike Rider	Joe E. Brown-Maxine Doyle			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Men Are Enemies	Hugh Williams-Helen Twelvetrees	Apr. 20	79	Apr. 7
Baby Take a Bow	James Dunn-Claire Trevor-Shirley Temple	June 22	73	June 16
Bottoms Up	"Pat" Paterson-Spencer Tracy-John Boles	Mar. 30	84	Mar. 10
Call It Luck	"Pat" Paterson-Charles Starrett	June 1	64	June 2
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb. 2	82	Feb. 3
Cats-Paw, The	Harold Lloyd-Una Merkel	Aug. 7	100	Aug. 4
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18	76	May 12
Charlie Chan's Courage	Warner Oland-Drue Leyton	July 6	71	
(See "In the Cutting Room," May 26.)				
Coming Out Party	Frances Dee-Gene Raymond	Mar. 9	79	Jan. 27
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23	84	Apr. 14
David Harum	Will Rogers-Evelyn Venable	Mar. 2	83	Mar. 3
Devil Tiger	Kane Richmond-Marion Burns	Feb. 16	60	Feb. 17
Ever Since Eve	George D'Brien-Mary Brian	Feb. 9	72	Apr. 7
George White's Scandals	Rudy Vallee-George White-Alice Faye-Jimmy Durante	Mar. 16	78	Mar. 17
Grand Canary	Warner Baxter-Madge Evans	July 27	74	June 23
Handy Andy	Will Rogers-Peggy Wood	July 27	81	May 5
Heart Song	Lilian Harvey-Charles Boyer	Apr. 27	81	Aug. 12,'33
Hold That Girl	James Dunn-Claire Trevor	Feb. 16	65	Mar. 31
I Believed in You	Victor Jory-John Boles-Rosemary Ames	Feb. 23	68	Feb. 17
Murder in Trinidad	Heather Angel-Victory Jory-Nigel Bruce	Apr. 6	74	May 26
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	May 11	87	Apr. 28
She Was a Lady	Helen Twelvetrees-Donald Woods-Ralph Morgan	July 20	67	
(See "In the Cutting Room," June 30.)				
She Learned About Sailors	Lew Ayres-Alice Faye	June 29	76	June 23
Springtime for Henry	Otto Kruger-Nancy Carroll-Heather Angel	May 25	73	Apr. 28
Stand Up and Cheer	(All Star Musical)	May 4	80	Apr. 28
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May 4	81	June 16
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23	65	July 21
Wild Gold	John Boles-Claire Trevor	June 8	77	May 26

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Caravan	Charles Boyer-Loretta Young-Jean Parker-Phillips Holmes	Sept. 28		
(See "In the Cutting Room," June 30.)				
Charlie Chan in London	Warner Oland-Drue Leyton	Sept. 14		
Judge Priest	Will Rogers	Oct. 5	*80	
(See "In the Cutting Room," Aug. 4.)				
Lottery Lover	"Pat" Paterson-Lew Ayres			
Lovetime	"Pat" Paterson-Lew Ayres	Sept. 21		
(See "Serenade," "In the Cutting Room," July 28.)				
Marie Galante	Spencer Tracy-Ketti Gallian	Oct. 26		
Music in the Air	Gloria Swanson-John Boles-Douglass Montgomery			
Pursued	Rosemary Ames-Victory Jory-Russell Hardie	Aug. 24		
(See "Wanted," "In the Cutting Room," July 21.)				
Servants' Entrance	Janet Gaynor-Lew Ayres	Sept. 7	*84	July 28
State vs. Elinor Norton	Claire Trevor-Norman Foster-Hugh Williams-Gilbert Roland			
365 Nights in Hollywood	Alice Faye-James Dunn			

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Sally	Cicely Courtneidge		72	Mar. 3
(Reviewed under the title "Aunt Sally.")				
Arson Ring, The	Leslie Banks		68	
Channel Crossing	Constance Cummings-Matheson Lang	June 1	64	Apr. 7
Dick Turpin	Victor McLaglen	June 15	72	
Evergreen	Jessie Matthews-Sonnie Hale			June 23
Friday the 13th	Jessie Matthews	May 1	73	May 26
Ghoul, The	Boris Karloff	Feb. 15	75	Oct. 28,'33
Just Smith	Tom Walls		69	May 5
Murder Party, The	Leslie Banks		62	Mar. 10
(Reviewed under the title "The Night of the Party.")				
Orders Is Orders	Charlotte Greenwood-James Gleason	Apr. 15	61	Aug. 19,'33
Prince of Wales, The			57	
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8,'33
Strike!	Leslie Banks-Carol Goodner		63	
Waltz Time	Evelyn Laye	Mar. 1	76	Aug. 12,'33
What? A Boy!	Edward Everett Horton-Leslie Hensen		80	Sept. 30,'33
(Reviewed under the title "It's a Boy.")				
Wings Over Everest				June 16
Woman in Command, The	Cicely Courtneidge-Edward Everett Horton	May 28	70	June 9

GOLDSMITH PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Hang	All-Star Cast	June 15		
I Hate Women	Wallace Ford-June Clyde	Apr. 15	72	Apr. 14
Woman Unafraid	Lucille Gleason-Richard "Skeets" Gallagher	Feb. 15	68	

(THE RELEASE CHART--CONT'D)

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Cross Streets	John Mack Brown-Claire Windsor - Anita Louise - Kenneth Thomson	Jan.	22	67	
Fifteen Wives (See "House of Strangers," "In the Cutting Room," June 2.)	Conway Tearle-Noel Francis	June	1	68	
Fugitive Road	Eric Von Stroheim - Leslie Fenton - Wera Engels	June	1	66	
In Love With Life	Onslow Stevens-Lila Lee-Oickie Moore	Apr.	1	68	May 19
Twin Husbands	John Miljan - Shirley Grey Monroe Owsley	Feb.	25	62	June 9

Coming Attractions

One in a Million	Oorothy Wilson - Charles Starrett				

LIBERTY PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Cheaters	"Bill" Boyd-Oorothy Mackaill-June Collyer	June	1	68	May 19
When Strangers Meet	Richard Cromwell-Arline Judge	July	20	74	

Coming Attractions

No Ransom	Leila Hyams-Phillips Holmes	Oct.	26	70	July 21
Once to Every Bachelor	Marian Nixon-Neil Hamilton	Dec.	14	72	May 19
School for Girls	Sidney Fox-Paul Kelly	Mar.	22,'35		
Take the Stand	Jack LaRue-Thelma Todd	Sept.	7	78	
Two Heads on a Pillow	Neil Hamilton-Miriam Jordan	Feb.	1,'35		
Without Children		May	10,'35		

MAJESTIC

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Morning After, The (Reviewed under the title, "I Spy.")	Ben Lyon-Sally Eilers	Jan.	1	63.	Oct. 28,'33
Unknown Blonde	Edward Arnold - John Miljan-Barbara Barondess - Oorothy Revier	Apr.	23	67	May 5
You Made Me Love You	Thelma Todd-Stanley Lupino	May	29	69.	Oct. 14,'33

Coming Attractions

Night Alarm	Neil Hamilton-Mary Brian				
Scarlet Letter, The	Colleen Moore-Hardie Albright-Henry B. Walthall			*70	July 14
She Had to Choose (See "In the Cutting Room," July 14.)	Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey	Oct.	1	*65	

MASCOT PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Lost Jungle, The	Clyde Beatty	June	13	68	

Comina Attractions

Crimson Romance	Ben Lyon-Sari Maritza				
Young and Beautiful	William Haines-Judith Allen				

MAYFAIR PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Badge of Honor	Buster Crabbe-Ruth Hall	Apr.	15	68	
Fighting Rookie, The	Jack LaRue-Ada Ince	May	15	68	
Dil Raider, The	Buster Crabbe-Gloria Shea	July	15	65	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Cat and the Fiddle, The	Jeanette MacDonald - Ramon Novarro	Feb.	16	78	Feb. 24
Girl from Missouri, The	Jean Harlow-Franchot Tone	Aug.	3	74	July 21
Hollywood Party	(All Star Musical)	June	1	70	June 2
Laughing Boy	Ramon Novarro-Lupe Velez	Apr.	13	79	June 30
Lazy River	Jean Parker-Robert Young	Mar.	16	77	Mar. 10
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May	4	95	Apr. 28
Men in White	Clark Gable-Myrna Loy	Apr.	6	75	Feb. 17
Murder in the Private Car	Charles Ruggles-Una Merkel	June	29	65	June 30
Mystery of Mr. X	Robert Montgomery - Elizabeth Allan	Feb.	23	91	Mar. 3
Operator Thirteen	Marion Davies-Gary Cooper	June	15	86	June 16
Paris Interlude	Otto Kruger - Robert Young - Madge Evans - Una Merkel	July	27	73	July 14
Queen Christina	Greta Garbo-John Gilbert	Feb.	9	103.	Dec. 30,'33
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar.	30	90	Mar. 31
Sadie McKee	Joan Crawford-Franchot Tone	May	11	95	May 12
Show-Off, The	Spencer Tracy-Madge Evans	Mar.	9	80	Mar. 3
Stamboul Quest	Myrna Loy-George Brent	July	13	90	July 14
Straight Is the Way	Franchot Tone - Karen Morley - May Robson-Gladys George	Aug.	10	59	July 28
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr.	20	116	Apr. 28
Thin Man, The	William Powell-Myrna Loy	May	25	91	May 19
This Side of Heaven	Lionel Barrymore-Fay Bainter	Feb.	2	76	Jan. 27
Viva Villa!	Wallace Beery-Fay Wray	Apr.	27	115	Apr. 7

Coming Attractions

Babes in Toyland	Laurel and Hardy				
Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March			*109	Aug. 4
Biography of a Bachelor	Robert Montgomery-Ann Harding				
Chained	Joan Crawford-Clark Gable	Aug.	31		
Death on the Diamond	Robert Young-Madge Evans				
Have a Heart (See "In the Cutting Room," Aug. 4.)	Jean Parker - James Dunn - Stuart Erwin - Una Merkel				
Hideout (See "In the Cutting Room," July 21.)	Robert Montgomery - Maureen O'Sullivan	Aug.	24	*80	
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald				
Painted Veil, The	Greta Garbo-Herbert Marshall-George Brent				
Sequoia	Jean Parker-Russell Hardie				
Student Tour (See "In the Cutting Room," June 23.)	Charles Butterworth - Jimmy Durante				
Treasure Island	Wallace Beery - Jackie Cooper-Lionel Barrymore-Otto Kruger	Aug.	17	*95	July 14
Untitled	Constance Bennett - Herbert Marshall - Hugh Williams				
What Every Woman Knows	Helen Hayes - Brian Aherne				

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Beggars in Ermine	Lionel Atwill	Apr.	1	70	Feb. 24
Blue Steel	John Wayne	May	10	54	May 12
City Limits	Ray Walker-Sally Blane-Frank Craven	May	1	70	June 23
House of Mystery, The	Verna Hillie-Ed Lowry	June	1	61	
Loudspeaker, The	Ray Walker-Jacqueline Wells	May	30	67	May 12
Man from Utah, The	John Wayne	May	15	55	
Manhattan Love Song	Dixie Lee-Robt. Armstrong	May	1	73	Mar. 31
Money Means Nothing	Wallace Ford-Gloria Shea	June	15	70	May 19
Monte Carlo Nights	Mary Brian-John Darrow	May	20	62	
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keefe	Mar.	15	62	Mar. 31
Randy Rides Alone	John Wayne	June	5	54	June 23
Shock	Ralph Forbes-Gwenllian Gill	Aug.	1	66	July 28
Star Packer, The	John Wayne-Verna Hillie	July	30	54	
West of the Divide	John Wayne-Virginia B. Faire	Mar.	1	54	Jan. 20
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb.	15	68	Jan. 27

Coming Attractions

Girl of the Limberlost (See "In the Cutting Room," July 14.)	Marian Marsh-Ralph Morgan	Oct.	15		
Happy Landing	Ray Walker-Jacqueline Wells	Sept.	1	63	Aug. 4
Healer, The					
Jane Eyre	Colin Clive - Virginia Bruce	Aug.	15	65	July 14
King Kelly of the U. S. A.	Guy Robertson-Irene Ware	Sept.	15		
Moonstone, The	Oavid Manners-Phyllis Barry	Aug.	20	62	
Reckless Romeos	Robt. Armstrong-Wm. Cagney				
Redhead	Bruce Cabot-Grace Bradley				
Successful Failure, A	Wm. Collier, Sr. - Lucille Gleason				
Tomorrow's Youth	Oickie Moore-Martha Sleeper-John Miljan-Gloria Shea	Sept.	15	63	
Wolf Hunters, The	John Wayne-Verna Hillie				

PARAMOUNT

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Bolero	George Raft-Carole Lombard	Feb.	23	80	Feb. 17
Come On, Marines	Richard Arlen-Ida Lupino	Mar.	23	68	Mar. 10
Death Takes a Holiday (Reviewed under the title, "Strange Holiday")	Fredric March-Evelyn Venable	Mar.	30	78	Jan. 20
Ooouble Ooor	Evelyn Venable-Kent Taylor	May	4	75	Apr. 28
Elmer and Elsie	Geo. Bancroft-Frances Fuller	July	27	64	July 21
Good Dame	Sylvia Sidney-Fredric March	Feb.	16	72	Feb. 10
Great Flirtation, The	Elissa Landi-Adolphe Menjou-Oavid Manners	June	15	71	June 9
Here Comes the Groom	Jack Haley-Patricia Ellis-Neil Hamilton-Isabel Jewell	June	22	64	June 16
Kiss and Make Up	Cary Grant-Genevieve Tobin	July	6	70	June 16
Ladies Should Listen	Cary Grant-Frances Drake	Aug.	3	60	July 14
Little Miss Marker	Adolphe Menjou-Dorothy Oell-Shirley Temple	June	1	80	May 5
Many Happy Returns	Guy Lombardo-Burns and Allen	June	8	60	May 12
Melody In Spring	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern	Apr.	20	76	Mar. 24
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Oakie	May	25	89	May 12
No More Women	Edmund Lowe-Victor McLaglen	Feb.	23	72	Feb. 17
Notorious Sophie Lang	Gertrude Michael - Paul Cavanagh	July	20	64	July 28
Old-Fashioned Way, The	W. C. Fields	July	13	71	July 14
Private Scandal	Mary Brian-Phillips Holmes	May	11	65	May 5
Search for Beauty	Larry ("Buster") Crabbe - Ida Lupino	Feb.	2	75	Jan. 20
She Loves Me Not	Bing Crosby-Miriam Hopkins	Aug.	10	85	July 14
She Made Her Bed	Sally Eilers-Richard Arlen	Mar.	9	78	Feb. 24
Shoot the Works	Jack Oakie-Ben Bernie-Dorothy Dell-Arline Judge	June	29	81	June 30
Six of a Kind	C. Ruggles - M. Boland - W. C. Fields - A. Skipworth - Burns and Allen	Feb.	9	65	Jan. 27
Thirty Day Princess	Sylvia Sidney-Cary Grant	May	18	60	May 5
Trumpet Blows, The	George Raft - Adolphe Menjou - Frances Drake	Apr.	13	72	Apr. 7
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr.	27	74	May 5
Wharf Angel	Victor McLaglen-Dorothy Dell-Preston Foster	Mar.	16	62½	Apr. 28
Witching Hour, The	Judith Allen-Tom Brown	Apr.	27	64	Apr. 28
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe	Apr.	6	70	Mar. 31

Coming Attractions

Belle of the Nineties (See "It Ain't No Sin," "In the Cutting Room," May 12.)	Mae West				
Cleopatra	Claudette Colbert - Henry Wilcoxon - Warren William			101	
Crime Without Passion	Claude Rains	Aug.	17		
Mrs. Wiggs of the Cabbage Patch (See "In the Cutting Room," July 14.)	Pauline Lord - W. C. Fields - ZaSu Pitts - Kent Taylor Evelyn Venable				
Now and Forever	Gary Cooper-Carole Lombard	Aug.	31	*83	Aug. 4
Pursuit of Happiness, The	Francis Lederer - C. Ruggles - Mary Boland-Joan Bennett				
Scarlet Empress, The	Marlene Dietrich-John Lodge	Aug.	17	100	Apr. 28
Wagon Wheels	Randolph Scott-Gail Patrick				
You Belong to Me (See "In the Cutting Room," July 28.)	Lee Tracy-Helen Mack	Aug.	24	65½	

PINNACLE PRODUCTIONS

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Chloe	Olive Borden-Reed Howes	Apr.	1	64	
Hired Wife	Greta Nissen-Weldon Heyburn	Mar.	1	65	Mar. 24
Playthings of Desire	Linda Watkins-James Kirkwood	Mar.	15	58	

PRINCIPAL

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Ferocious Pal, The	Kazan - Ruth Sullivan - Robert Manning	Feb.	2	55	
Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May	6	54	
Little Damozel	Anna Neagle-James Rennie	June	11	59	

Coming Attractions

Peck's Bad Boy (See "In the Cutting Room," July 28.)	Jackie Cooper-Thomas Meighan-Dorothy Peterson-O. P. Heggie-Jackie Searl				
Return of Chandu, The	Bela Lugosi - Maria Alba				

RKO RADIO PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Bachelor Bait	Pert Kelton - Stuart Erwin	July	27	74½	June 16
Cockeyed Cavaliers	Wheeler and Woolsey	June	29	72	June 16
Crime Doctor	Otto Kruger-Karen Morley	Apr.	27	74	Mar. 17
Down to Their Last Yacht (See "In the Cutting Room," May 19.)	Sidney Blackmer - Sydney Fox	Aug.	3		
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May	4	73	Apr. 7

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hips, Hips, Hooray!	Wheeler and Woolsey	Feb. 2	68	Jan. 27
His Greatest Gamble	Richard Dix-Dorothy Wilson	Aug. 10	70½	June 23
Keep 'Em Rolling	Walter Huston-Frances Dee	Mar. 2	69½	Feb. 10
Let's Try Again	Diana Wynyard-Clive Brook	July 6	67	June 30
Life of Vergie Winters	Ann Harding-John Boles	June 22	82	June 23
Lost Patrol, The	McLaglen-Karloff	Feb. 16	75	Feb. 3
Man of Two Worlds	Francis Lederer-Elissa Landi	Feb. 9	96½	Jan. 20
Murder on the Blackboard	James Gleason-Edna May Oliver	June 15	71½	June 2
Of Human Bondage	Leslie Howard-Bette Davis	July 20	83	July 7
Sing and Like It	ZaSu Pitts - Pert Kelton - Edward Everett Horton	Apr. 20	72	Apr. 21
Spitfire	Katharine Hepburn	Mar. 30	88	Feb. 24
Stingaree	Irene Dunne-Richard Dix	May 25	76½	May 12
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	June 1	74½	May 5
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16	77	May 12
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr. 13	76	Apr. 21
We're Rich Again	Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe - Edna May Oliver	July 13	71½	June 23
Where Sinners Meet	Clive Brook-Diana Wynyard	May 18	72½	Apr. 28
Wild Cargo	Frank Buck	Apr. 6	96	Mar. 31
Coming Attractions				
Adventure Girl	Joan Lowell	Aug. 17	76	
Age of Innocence, The (See "In the Cutting Room," June 30.)	Irene Dunne-John Boles			
Dangerous Corner	Melvyn Douglas-Virginia Bruce-Conrad Nagel			
Fountain, The (See "In the Cutting Room," June 23.)	Ann Harding - Brian Aherne - Paul Lukas			
Gay Divorcee, The (See "In the Cutting Room," July 7.)	Fred Astaire-Ginger Rogers			
Green Mansions	Dolores Del Rio-Joel McCrea			
Hat, Coat, and Glove	Ricardo Cortez-Barbara Robbins	Aug. 27	64	July 21
Richest Girl in the World, The (See "In the Cutting Room," Aug. 4.)	Miriam Hopkins-Joel McCrea-Fay Wray-Reginald Denny			
Their Big Moment	ZaSu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot	Aug. 17	68	July 28

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Bengal	Harry Schenck	May 2	72	Apr. 28
Moth, The	Sally O'Neil-Paul Page	Jan. 15	63	
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15	68	
Coming Attractions				
Golden Head				
Souls in Pawn				
Special Duty				
Unlimited				
Within the Rock	Lila Lee-Creighton Chaney			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Are We Civilized?	William Farnum	Raspin		70	June 23
Ariane	Elizabeth Bergner-Percy Marmont	Blue Ribbon Photoplays	Mar. 6	69	Apr. 7
Brides of Sulu	Adelina Moreno	Exploration Picts.		67	July 28
Death Parade, The (See "In the Cutting Room," June 16.)	(War Film)	Henry Zapp		77	Feb. 3
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Picts	Jan. 15	80	Dec. 30,'33
Film Parade		General Picts.	Jan. 12	55	
Found Alive	Barbara Bedford	Ideal	Feb. 10	56	Feb. 24
Hell on Earth	All Star	Aeolian Picts.	Jan. 27	70	Feb. 10
Hitler's Reign of Terror		Jewel Prods.	Apr. 30	67	May 12
Le Gong (Dance of the Virgins)		Bennett Picts.		55	Jan. 20
No Funny Business	Gertrude Lawrence-Laurence Ollvier	Ferrone Prods.	Mar. 7	60	
Sweden, Land of the Vikings		Associated Cinemas	Jan. 3	70	Jan. 13
Unknown Soldier Speaks, The		Lincoln Prods.		67	June 2
War's End		Capital		28	May 26
White Heat	Virginia Cherrill-Mona Maris-Hardie Albright	J. D. Trop.	July 15	62	June 30
Wine, Women and Song	Lilyan Tashman-Lew Cody	I. E. Chadwick		70	Dec. 23,'33
Woman Condemned	Claudia Dell	Marcy Picts.	Apr. 4	66	
World in Revolt, The		Mentone		69	June 16

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Be Bad	Loretta Young-Cary Grant	May 18	61	June 9
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young	July 20	83	May 19
Catherine the Great	Douglas Fairbanks, Jr. - Elizabeth Bergner	Apr. 13	93	Feb. 10
House of Rothschild, The	George Arliss	Apr. 6	86	Mar. 10
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Mar. 9	77	Feb. 3
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Mar. 2	88	Jan. 13
Our Daily Bread (See "In the Cutting Room," May 19.)	Karen Morley-Tom Keene	Sept. 28	74	
Palooka	Jimmy Durante-Stuart Erwin-Lupe Velez	Feb. 16	86	Jan. 27
Sorrell and Son	H. B. Warner	Apr. 20	85	Jan. 6
Coming Attractions				
Affairs of Cellini, The (Reviewed under the title "The Firebrand")	Fredric March - Constance Bennett-Frank Morgan-Fay Wray	Aug. 24	79	Apr. 21
Congo Raid	Paul Robeson - Nina Mae McKinney			
Count of Monte Cristo, The (See "In the Cutting Room," July 7.)	Robert Donat-Elissa Landi	Sept. 7		
Kid Millions	Eddie Cantor - Ann Sothern - Ethel Merman			
Last Gentleman, The	George Arliss	Oct. 5	72	May 12
Nell Gwyn	Anna Neagle-Cedric Hardwicke	Nov. 9	75	July 14
Private Life of Don Juan, The	Douglas Fairbanks, Sr.	Oct. 19		
Queen's Affair, The	Anna Neagle-Fernand Graavey			
Scarlet Pimpernel, The (Tent.)	Leslie Howard-Merle Oberon			
Transatlantic Merry-Go-Round	Jack Benny - Gene Raymond - Nancy Carroll-Sydney Howard	Nov. 2		
We Live Again	Anna Sten-Fredric March	Sept. 21		

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of a Gentleman	Paul Lukas - Leila Hyams - Patricia Ellis	May 14	66	May 12
All Quiet on the Western Front. (Reissue)	Lew Ayres	Apr. 2	84	Apr. 26,'30
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May 7	65	May 26
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19	78	Mar. 3
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5	60	Apr. 7
Embarrassing Moments	Chester Morris-Marian Nixon	July 9	67	
Glamour	Constance Cummings - Paul Lukas	Apr. 9	74	Apr. 7
Half a Sinner	Joel McCrea-Sally Blane	Apr. 30	78½	Apr. 28
Honor of the Range	Key Maynard	Apr. 16	61	May 5
I Give My Love	Wynne Gibson-Paul Lukas	June 25	69	June 2
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12	67	Apr. 28
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr. 16	76	Apr. 14
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 26	68	Mar. 17
Let's Talk It Over	Chester Morris - Mae Clarke	June 11	69	June 23
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	June 4	98	May 26
Love Birds, The	Summerville-Pitts	Mar. 12	62	Apr. 21
Love Captive, The	Nils Asther-Gloria Stuart	May 21	61	June 16
One More River	Diana Wynyard - Colin Clive - Frank Lawton - Mary Astor - Reginald Denny (See "In the Cutting Room," June 9.)	Aug. 6	*90	
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb. 26	65	Jan. 6
Smoking Guns (Reviewed under the title "Doomed to Die.")	Ken Maynard-Gloria Shea	June 11	65	Apr. 21
Uncertain Lady	Genevieve Tobin-Edward Everett Horton	Apr. 23	65	June 30
Wheels of Destiny	Ken Maynard	Feb. 19	64	Apr. 14
Coming Attractions				
Gift of Gab (See "In the Cutting Room," July 28.)	Edmund Lowe - Gloria Stuart - Alice White	Sept. 3		
Great Expectations	Henry Hull-Jane Wyatt-Phillips Holmes			
Human Side, The (See "In the Cutting Room," Aug. 4.)	Adolphe Menjou-Doris Kenyon	Aug. 27		
Imitation of Life	Claudette Colbert-Paul Lukas			
Million Dollar Ransom (See "In the Cutting Room," July 28.)	Mary Carlisle - Edward Arnold-Phillips Holmes	Sept. 10		
Rocky Rhodes	Buck Jones-Sheila Terry			
Romance in the Rain (See "In the Cutting Room," Aug. 4.)	Roger Pryor - Heather Angel - Esther Ralston-Victor Moore	Aug. 13	*72	
There's Always Tomorrow (T.) (See "In the Cutting Room," June 9.)	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes	Sept. 17		
Wake Up and Dream	Russ Columbo - June Knight - Roger Pryor	Sept. 24		
What Women Dream	Binnie Barnes-Neil Hamilton-Paul Cavanagh			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As the Earth Turns	Jean Muir-Donald Woods	Apr. 14	73	Feb. 10
Dr. Monica	Kay Francis-Warren William	June 23	65	May 26
Friends of Mr. Sweeney (See "In the Cutting Room," May 5.)	Charlie Ruggles-Ann Dvorak	July 28	68	
Gambling Lady	Barbara Stanwyck	Mar. 31	66	Mar. 10
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr. 7	66	Feb. 24
He Was Her Man	James Cagney-Joan Blondell	June 16	70	May 26
Heat Lightning	Aline MacMahon-Preston Foster-Ann Dvorak-Lyle Talbot	Mar. 3	63	Mar. 17
Here Comes the Navy	James Cagney - Pat O'Brien - Gloria Stuart	July 21	86	July 7
Housewife	George Brent-Bette Davis	Aug. 11	69	July 28
I've Got Your Number	Joan Blondell-Pat O'Brien	Feb. 24	68	Feb. 10
Jimmy the Gent	James Cagney-Bette Davis	Mar. 17	67	Mar. 31
Key, The	Edna Best - William Powell - Colin Clive	June 9	71	May 26
Madame Du Barry	Dolores Del Rio-Victor Jory	July 14	79	
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods	May 12	64	May 19
Modern Hero, A	Richard Barthelmess	Apr. 21	71	Apr. 28
Personality Kid, The	Pat O'Brien-Glenda Farrell	July 7	68	June 9
Smarty	Joan Blondell-Warren William	May 19	64	May 26
Upper World	Warren William - Mary Astor - Ginger Rogers	Apr. 28	72	Apr. 7
Coming Attractions				
Case of the Howling Dog, The (See "In the Cutting Room," July 21.)	Warren William-Mary Astor			
Dames (See "In the Cutting Room," July 7.)	Ruby Keeler - Dick Powell - Joan Blondell	Sept. 1		
Desirable	Jean Muir-George Brent	Sept. 8		
Firebird	Verree Teasdale-Ricardo Cortez-Lionel Atwill			
Flirtation Walk (See "In the Cutting Room," June 30.)	Dick Powell-Ruby Keeler-Pat O'Brien			
Gentlemen Are Born	Franchot Tone-Jean Muir			
Happiness Ahead	Dick Powell-Josephine Hutchinson			
Kansas City Princess (See "In the Cutting Room," June 30.)	Joan Blondell - Glenda Farrell - Robert Armstrong			
Lost Lady, A	Barbara Stanwyck			
Perfect Week-end, The	James Cagney			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adieu Les Beaux Jours	Brigitte Helm - Jean Gabin	Ufa	Apr. 21	100	May 19
Autumn Crocus	Ivor Novello - Fay Compton	Associated Talking Pictures			Apr. 14
Blossom Time	Richard Tauber	Wardour Films			July 28
Cities of the Desert		L. M. B. Films			May 26
End of the World, The	Victor Francen-Collette Darfeuil	Harold Auten	Apr. 12	54	Apr. 28
Great Defender, The	Matheson Lang	Wardour Films			July 21
How's Chances?	Tamara Dean-Harold French	Fox-British			June 30
Lash, The	Lyn Harding - John Mills	Radio			May 19
Lost in the Legion	Leslie Fuller	Wardour Films			July 28
Passing Shadows	Edmund Gwenn-Barry Mackay	Fox			May 19
Pledge, The	Line Noro - Jean Galland	Protex	Mar. 13	96	Mar. 24
Princess Charming	Evelyn Laye	Gaumont-British			July 21
Return of Bulldog Drummond	Ralph Richardson	British Int'l		67	June 16
Saint Anthony of Padua	Carlo Pinzauti	Integrity Film	Feb. 8	90	Feb. 17
Secret of the Loch, The	Seymour Hicks - Frederick Peisley	Associated British Films			June 16
Two Orphans, The	Yvette Guilbert - Rosine Derean - Renee Saint-Cyr	Blue Ribbon Photoplays	Feb. 6	92	Feb. 24

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Dec. 23,'33	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 rl.
The Queen of Hearts	June 25	7
Aladdin	Aug. 10	1 rl.
The Headless Horsemen	Sept. 14	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Back to the Soil		2 rls.
Elmer Steps Out Walter Catlett	Feb. 28	20
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby	June 15	2 rls.
Plumbing for Gold Sidney and Murray	June 29	2 rls.
Punch Drunks		2 rls.
Radio-dough Sidney and Murray	Feb. 5	2 rls.
Stable Mates	Apr. 6	2 rls.
When Do We Eat?	Mar. 19	2 rls.
Ten Baby Fingers Sidney and Murray	Jan. 26	2 rls.
KRAZY KAT KARTOONS		
Autograph Hunter	Jan. 5	1 rl.
Busy Bus	Apr. 20	1 rl.
Bowery Daze	Mar. 30	1 rl.
Cinder Alley	Mar. 9	1 rl.
Masquerade Party	May 11	1 rl.
Southern Exposure	Feb. 5	1 rl.
Tom Thumb	Feb. 16	1 rl.
LAUGHING WITH MEDBURY		
4—Among the Nordics	Feb. 20	1 rl.
5—In India	Apr. 20	1 rl.
6—In Ethiopia	June 15	1 rl.
7—In the Islands of the Pacific		1 rl.
8—Among the Latins		1 rl.
MARCH OF THE YEARS		
No. 5—	Jan. 24	1 rl.
No. 6—	Jan. 24	1 rl.
No. 7—	Feb. 24	1 rl.
No. 8—	Mar. 23	1 rl.
No. 9—	May 15	1 rl.
MICKEY McGUIRE COMEDIES		
4—Mickey's Minstrels	Jan. 11	18
5—Mickey's Rescue	Mar. 23	2 rls.
6—Mickey's Medicine Man	May 18	2 rls.
MINUTE MYSTERIES		
No. 5—The Missing Clue	Jan. 22	1 rl.
No. 6—Hidden Evidence	May 30	1 rl.
No. 7—One Way Out	June 15	1 rl.
No. 8—Simple Solution		1 rl.
No. 9—By Persons Unknown		1 rl.
No. 10—The Professor Gives a Lesson	Aug. 3	1 rl.
MUSICALS		
No. 3—School for Romance Lou Holtz	Jan. 31	2 rls.
No. 4—Love Detective Frank Albertson	Feb. 28	2 rls.
No. 5—Women Haters	May 5	2 rls.
No. 6—Susie's Affair	June 1	2 rls.
No. 7—Tripping Through the Tropics		2 rls.
SCRAPPY CARTOONS		
Aw, Nurse	Mar. 9	7
Scrappy's Art Gallery	Jan. 12	1 rl.
Scrappy's Dog Show	May 18	1 rl.
Scrappy's Relay Race	July 7	1 rl.
Scrappy's Television	Jan. 29	1 rl.
Scrappy's Theme Song	June 15	1 rl.
Scrappy's Toy Shop	Apr. 13	1 rl.
SCREEN SNAPSHOTS		
No. 3	Jan. 18	1 rl.
No. 4	Feb. 7	1 rl.
No. 5	Feb. 18	1 rl.
No. 6	Mar. 16	1 rl.
No. 7	Apr. 24	1 rl.
No. 8	May 18	1 rl.
No. 9	June 8	1 rl.
WORLD OF SPORT		
Cyclomania	May 30	1 rl.
Decks Awash		1 rl.
Dumb Champs	Apr. 20	1 rl.
Harnessed Lightning	May 17	1 rl.
Heigh-Ho the Fox	June 20	1 rl.
Winter Thrills	Feb. 4	1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES		
(TDM TERRIS)		
1. Veiled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Frankie and Johnny Charles Laughton	Oct. 1	8
Miro Unga	Aug. 15	9
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making Frank Albertson	Oct. 1	17
Sword of the Arab Duncan Renaldo	Sept. 15	28
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
An Old Gypsy Custom	Jan. 12	18
Half Baked Relations	June 1	19
Hello Prosperity	Apr. 20	18
Super Snooper, The	Feb. 9	20
BABY BURLESKS		
Gimme My Quarterback	Jan. 26	9
BATTLE FOR LIFE		
Born to Die	Mar. 16	8
City of Wax	Feb. 9	9
Nature's Gangsters	June 15	7
Spotted Wings	June 8	7
BING CROSBY SPECIALS		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 24	20
3—Billboard Girl	Sept. 21	21
4—Dream House	Oct. 5	19
CORONET COMEDIES		
Hello, Sailor	Aug. 17	2 rls.
Hotel Anchovy	Apr. 13	18
Inventors, The	Feb. 2	20
North of Zero	Jan. 19	17
FROLICS OF YOUTH		
Educating Papa	Sept. 7	2 rls.
Managed Money	Feb. 23	20
Pardon My Pups	Jan. 26	19
MERMAID COMEDIES (Harry Langdon)		
No Sleep on the Deep	Apr. 6	21
Trimmed in Furs	Jan. 5	18
MUSICAL COMEDIES		
Elopement	June 29	2 rls.
Going Spanish	Mar. 2	21
Good Luck—Best Wishes	Aug. 24	2 rls.
ROMANTIC JOURNEYS		
Lost Race, The	Apr. 13	8
Mediterranean Blues	Feb. 23	9
Paradise of the Pacific	June 1	9
SONG HIT STORIES		
Doctor, The	Feb. 23	8
Them Thar Hills	Aug. 24	1 rl.
Time on Their Hands	Aug. 31	1 rl.
Trav'lling the Road Alexander Gray	Feb. 9	9
STAR COMEDY SPECIALS		
Allez Oop	May 25	21
Dog-Gone Babies	July 6	20
Expectant Father, The	Feb. 16	21
Gold Ghost, The	Mar. 16	21
TERRY-TOONS		
Black Sheep, The	Oct. 5	1 rl.
Busted Blossoms	Aug. 10	1 rl.
Holland Days	Jan. 12	6
Irish Sweepstakes	July 27	6
Jail Birds	Sept. 21	1 rl.
Joe's Lunchwagon	Apr. 6	6
Just a Clown	Apr. 20	6
King's Daughter, The	May 4	6
Last Straw, The	Feb. 23	6
Lion's Friend, The	May 18	6
Mad House, A	Mar. 23	6
Mice in Council	Aug. 24	1 rl.
My Lady's Garden	July 13	6
Owl and the Pussycat, The	Mar. 9	6
Pandora	June 1	6
Rip Van Winkle	Feb. 9	6
See the World	June 29	6
Slow But Sure	June 15	6
Three Bears, The	Jan. 26	6
Why Mules Leave Home	Sept. 7	1 rl.
TOM HOWARD COMEDIES		
Big Meow, The	Mar. 9	19
Good Scout, A	Apr. 27	18
Wrong Bottle, The	July 13	18
TREASURE CHEST		
Bosom Friends	Mar. 30	8
Hula Honeymoon	Mar. 2	7
Pagliacci	Apr. 6	11
Then Came the Yawn	Aug. 10	8

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Outdoing the Daredevils	Mar. 2	9
With the Navies of the World	Mar. 23	9
On Western Trails	Jan. 23	9
Chasing the Champions	May 18	9
MAGIC CARPET SERIES		
Flemish Folk	Jan. 5	9
Tunisian Travels	Jan. 19	9
Sentinels of the Sea	Jan. 26	9
Roaming the Netherlands	Feb. 9	9
Under Moroccan Skies	Feb. 16	9
A Journey in Flanders	Feb. 23	9
Fortunate Isles	Apr. 13	9
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
MOVIE TINTYPE SERIES		
The Extravagant Wife	Jan. 5	10
The Girl from the Country	Jan. 19	10
Emma's Dilemma	Feb. 2	10
Love's Old Sweet Song	Feb. 16	10
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)	(Variable)	
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Sammy Fain		7
Cliff Friend		9
Benny Davis		8
Gus Edwards		9
Stephen Foster		10
Fields and McHugh		9
Carrie Jacobs Bond		9
ORGANLOGUES		
Songs of the Hills		6
Sally		7
Night of Romance		7
Tongue Twisters		7
Ship of Dreams		7
Melody on Parade		7
Home Again		8
Tintypes		6
Oriental Phantasy		8
Organ Festival		9
Melody Tour		8
Organlogue-ing the Hits		8
Melodies of Love		8
Songs of the Range		6
Rhapsody in Black		1 rl.
Wine, Woman and Song		1 rl.
Eili Eili		1 rl.
What's in a Name		1 rl.
PET SUPERSTITIONS		
Spilled Salt Phyllis Barry-Geo. Lewis-J. Carrol Naish		10
SPECIAL		
She Whoops to Conquer ZaSu Pitts-Billy Bevan-Daphne Pollard		2 rls.

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Mixed Nuts	Feb. 17	19
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
Next Week-End	Feb. 24	16
CHARLEY CHASE		
Another Wild Idea	June 16	19
Cracked Iceman	Jan. 27	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
IRVIN S. COBB		
Speaking of Relations		19
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Egypt, Kingdom of the Nile	May 19	10
Glimpses of Erin		1 rl.
Italy, Land of Inspiration	Feb. 24	9
Temple of Love, The		10
Tibet, Land of Isolation	Mar. 17	9
GOOFY MOVIES		
No. 2	Feb. 24	10
No. 3	Mar. 24	10
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
LAUREL & HARDY		
Going Bye-Bye		21
Oliver the Eighth	Jan. 13	28
Them Thar Hills		2 rls.
MGM CARTOONS (TECHNICOLOR)		
Discontented Canary		9
Happy Harmonies		1 rl.
MUSICAL COMEDIES		
Apples to You	Apr. 7	20
Benny from Panama	May 26	19
Duke for a Day, A	May 12	20
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19
MUSICAL REVUES		
Big Idea, The	May 12	20
Jail Birds of Paradise	Mar. 10	18
(Color)		
Gentlemen of Polish		2 rls.
What Price Jazz?		18
ODDITIES		
Attention, Suckers!	June 9	10
Dartmouth Days		11
Flying Hunters	May 12	7
Little Feller	May 26	8
Nipups	Apr. 28	9
Old Shep	June 23	9
Pichianni Troupe		1 rl.
Pro Football		1 rl.
Roping Wild Bears	Feb. 10	9
Strikes and Spares		9
Taking Care of Baby		9
Trick Golf	Mar. 24	8
Vital Victuals (Color)	Mar. 3	10
OUR GANG		
First Roundup, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	18
Honky-Donkey	June 2	17
Mike Fright		18
TODD-KELLY		
Babes in the Goods	Feb. 10	19
I'll Be Suing You	June 23	19
Maid in Hollywood	May 19	20
Soup and Fish	Mar. 31	18
Three Chumps Ahead		2 rls.
WILLIE WHOPPER		
Cave Man		7
Davy Jones' Locker	Jan. 13	7
Hell's Fire (Color)	Feb. 17	7
Insultin' the Sultan	Apr. 14	8
Jungle Jitters		1 rl.
Rasslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
2. City of the Sun	Jan. 1	10
3. Love's Memorial	Feb. 1	10
4. Children of the Nile	Mar. 1	10
5. The Peacock Throne	Apr. 1	10
6. Jungle Bound	May 1	10
7. The Last Resort	June 1	10
8. Mother Ganges	July 1	10
9. The First Paradise	Aug. 1	10
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Life Guard	July 13	1 rl.
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Betty In Blunderland	Mar. 2	7
Dancing on the Moon	July 13	1 rl.
Ha! Ha! Ha!	Mar. 2	7
Red Hot Mamma	Feb. 2	8
She Wronged Him Right	Jan. 5	7
There's Something About a Soldier	Aug. 17	1 rl.
COLOR CLASSICS		
Poor Cinderella	Aug. 3	
HEADLINERS		
All on Deck	Mar. 30	9
Broadway Knights Yacht Club Boys	Feb. 23	10
Cab Calloway's Hi-De-Ho	Aug. 3	1 rl.
International Cafe (T.) Leon Belasco and Orchestra-Geo. Givot	Sept. 14	1 rl.
Little Jack Little Revue Little Jack Little and Orchestra - Gypsy Nina - Do Re Mi Trio	May 11	10
Mr. W's Little Game Alexander Woollcott	June 8	10
New Deal Rhythm "Buddy" Rogers	Apr. 13	8
Society Notes (Tent.)	Aug. 24	1 rl.
Station T.O.T.	Jan. 19	10
Underneath the Broadway Moon Isham Jones and Orchestra - Eton Boys-Vera Van	June 29	11
HOLLYWOOD ON PARADE		
No. 6	Jan. 5	11
No. 7	Feb. 2	11
No. 8	Mar. 2	11
No. 9	Mar. 30	11
No. 10	Apr. 27	11
No. 11	May 25	11
No. 12	June 22	10
No. 13	July 20	11
PARAMOUNT PICTORIAL		
No. 7—Queer Fish—Liquid Air—Lanny Ross	Jan. 26	10
No. 8—Sponging on Old Nassau — What Next, Ladies? Song Makers of the Nation, Gordon and Revel	Feb. 23	10
No. 9—Song Makers of the Nation, Lewis and Sherman — Winter—Meshie, Child of a Chimpanzee	Mar. 23	10
No. 10 — Here's How — A House for a Song—Song Makers of the Nation, Con Conrad	Apr. 20	10
No. 11—More or Less—The Eyes of Science — Song Makers of the Nation, Ralph Rainger	May 18	10
No. 12—Let's Make Up—Fairy of the Flowers—Song Makers of the Nation, Harold Arlen	June 15	10
No. 13—Songs of the Organ—The River and Me—Wings Over the North—Roy Smeck	July 13	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 1—	Aug. 17	1 rl.
No. 2—	Sept. 14	1 rl.
PARAMOUNT VARIETIES		
Old Kentucky Hounds	Sept. 21	1 rl.
Superstition of the Black Cat	Aug. 10	1 rl.
POPEYE THE SAILOR		
Axe Me Another	Aug. 24	1 rl.
Can You Take It	Apr. 27	7
Let's You and Him Fight	Feb. 16	7
Man on the Flying Trapeze, The	Mar. 30	7
Shiver Me Timbers	July 27	1 rl.
Shoein' Hosses	June 1	7
Sock-a-Bye Baby	Jan. 19	7
Strong to the Finich	June 29	1 rl.
SCREEN SONGS		
Keeps Rainin' All the Time Gertrude Niesen	Jan. 12	10
Lazybones Borrah Minnevitch	Apr. 13	7
Let's All Sing Like the Birdies Sing	Feb. 9	8
Love Thy Neighbor Mary Small	July 29	1 rl.
She Reminds Me of You Eton Boys	June 22	1 rl.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
This Little Pig Went to Market	May 25	7
Singin' Sam		
Tune Up and Sing	Mar. 9	7
Lanny Ross		
SCREEN SOUVENIRS		
No. 6	Jan. 12	10
No. 7	Feb. 9	10
No. 8	Mar. 9	10
No. 9	Apr. 6	10
No. 10	May 4	10
No. 11	June 1	10
No. 12	June 29	10
No. 13	July 27	10
SCREEN SOUVENIRS (New Series)		
No. 1	Sept. 7	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 7—Jumping Giants	Jan. 26	11
No. 8—Horsepower	Feb. 16	11
No. 9—Flying Bodies	Mar. 23	10
No. 10—Animal Antics	Apr. 13	10
No. 11—Marine Marvels	May 11	11
No. 12—Lucky Anglers	June 8	11
No. 13—Good Shape	July 6	11
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 1—Miles Per Hour	Aug. 3	1 rl.
No. 2—Springboard Champions	Aug. 31	1 rl.
TWO-REEL COMEDIES		
Circus Hoodoo (Harry Langdon)	Feb. 16	21
Gold Nuggets (Walter Catlett)	Feb. 2	18
Just an Echo (Bing Crosby)	Jan. 19	20
Making the Rounds (Pallette-Catlett)	July 6	21
New Dealers, The (Pallette-Catlett)	Apr. 6	20
News Hounds (Pallette-Catlett)	June 1	20
No More Bridge (Leon Errol)	Mar. 16	21
Oil's Well (Chic Sale)	May 4	22
Old Bugler, The (Chic Sale)	Jan. 5	20
Petting Preferred	Apr. 27	19
Up and Down (Franklyn Pangborn)	Mar. 2	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day		17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2	9
Rasslin' Match, The	Jan. 5	11
BLONDE and RED HEAD SERIES		
Bridal Bail	Feb. 9	21
Contented Calves	Aug. 9	20½
Rough Necking	Apr. 27	20
Undie World, The	June 15	21
CHICK CHANDLER COMEDIES		
Unlucky Strike	Aug. 31	20½
CHARLIE CHAPLIN SERIES (Re-issues)		
The Immigrant	Jan. 19	21
One A.M.	Mar. 23	18
Behind the Screen	May 25	2 rls.
The Adventure	July 5	2 rls.
CLARK & McCULLDUGH SERIES		
Bedlam of Beards	Apr. 13	18
Hey Nanny, Nanny	Jan. 12	21
In the Devil Dog House	Feb. 2	21
Love and Hisses	June 8	17½
Odor in the Court	Aug. 2	21½
CUBBY THE BEAR CARTOONS		
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	1 rl.
Good Knight	Feb. 23	7½
How's Crops	Mar. 23	7½
Mild Cargo	May 18	7½
Sinister Stuff	Jan. 26	6½
DUMBBELL LETTERS		
No. 1	June 22	4½
No. 2	July 20	4
No. 3	Aug. 17	
FOUR STAR COMEDIES		
Fuller Gush Man	Aug. 24	18
GRIBBON-KENNEDY-STANTON COMEDIES		
Cracked Shots	May 4	19½
Strictly Fresh Yeggs	Apr. 6	21½
Trailing Along	June 1	21
HEADLINER SERIES		
No. 3—On Approval	Jan. 5	17
No. 4—Autobuyography	Mar. 16	20
No. 5—The Old Maid's Mistake	May 11	20
No. 6—Well Cured Ham	June 22	19
HEADLINER SERIES (1934-35)		
No. 1—Ferry-Go-Round	Oct. 5	20

Title	Rel. Date	Min.
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
In-Laws Are Out	June 29	19
Love on a Ladder	Mar. 2	18
Poisoned Ivory	Sept. 7	21
Wrong Direction	May 18	21
MUSICALS		
Bubbling Over (Ethel Waters)	Jan. 5	20
Everybody Likes Music	Mar. 9	19½
Henry the Ape (Bert Lahr)	Jan. 26	2 rls.
Knife of the Party (Lillian Miles)	Feb. 16	20
No More West (Bert Lahr)	Mar. 30	19
Sea Sore	Apr. 20	2 rls.
MUSICOMEDIES SERIES (Ruth Etting)		
Derby Decade	July 12	22
Torch Tango	Feb. 23	21
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
RAINBOW PARADE CARTOONS		
Pastrytown Wedding	July 27	1 rl.
SDGLDW'S "THE KING" CARTDDNS		
Art for Art's Sake	May 11	6
Cactus King	June 8	1 rl.
Jest of Honor	Jan. 19	7
Jolly Good Felons	Feb. 16	7
Royal Good Time, A	Apr. 13	7
Sultan Pepper	Mar. 16	7
SPECIALS		
Century of Progress	June 15	22
Grand National Irish Sweepstake Race, 1934	Apr. 2	10
La Cucaracha (Steffi Duna-Don Alvarado (Technicolor))		20½
So This Is Harris	Jan. 19	28
TDDDLE TALE CARTDONS		
Grandfather's Clock	June 29	9½
VAGABOND ADVENTURE SERIES		
Damascus	June 8	1 rl.
Eyes on Russia	Aug. 9	11
Gibraltar, Guardian of the Mediterranean	May 4	8
Holy Land	Feb. 16	10
Madeira, Land of Wine	Mar. 30	9
Moorish Spain	Jan. 12	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
1. Giant Land	Nov. 15,'33	7
2. Mickey Shanghaied	Jan. 15	7
3. Camping Out	Feb. 16	7
4. Playful Pluto	Mar. 16	7
5. Gulliver Mickey	May 19	9
6. Mickey's Steamroller	June 15	7
7. Orphans' Benefit		1 rl.
SILLY SYMPHONIES		
1. The Night Before Christmas	Dec. 15,'33	8
2. The China Shop	Jan. 15	8
3. Grasshopper and the Ant, The	Feb. 23	8
4. Funny Little Bunnies	Mar. 30	9
5. The Big Bad Wolf	Apr. 20	9
6. The Wise Little Hen	June 7	1 rl.
7. The Flying Mouse	July 12	1 rl.

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THDMAS		
No. 1	Sept. 10	1 rl.
GODFYTDNE NEWS		
No. 4	Jan. 29	9
No. 5	Mar. 5	8
No. 6	Mar. 19	9
No. 7	Apr. 30	9
OSWALD CARTDONS		
Annie Moved Away	May 28	7
Candy House, The	Jan. 15	9
Chicken Reel	Jan. 1	8½
Chris Columbo, Jr.	July 23	1 rl.
County Fair	Feb. 5	7
Dizzle Dwarf	Aug. 6	1 rl.
Gingerbread Boy	Apr. 16	6
Goldilocks and the Three Bears	May 14	8
Happy Pilgrims	Aug. 20	1 rl.
Kings Up	Mar. 12	7
Toy Shoppe, The	Feb. 19	7
Wax Works, The	June 25	9
William Tell	July 9	6
Wolf, Wolf	Apr. 2	8
STRANGE AS IT SEEMS SERIES		
No. 36—Novelty	Jan. 22	11
No. 37—Novelty	Feb. 26	10
No. 38—Novelty	Apr. 23	9
No. 39—Novelty	May 21	10
STRANGER THAN FICTIDN SERIES		
No. 1—Novelty	Aug. 27	1 rl.
UNIVERSAL CDMEDIES		
Beau Bashful (Herbert Corthell)	June 6	21
Born April First (Sterling Holloway)	Mar. 14	21
Broadway Varieties (Mentone No. 7)	Feb. 14	20
Ceiling Whacks (Henry Armetta)	Mar. 28	20
Ed Sullivan's Headliners (Mentone No. 10)	May 2	20

Title	Rel. Date	Min.
Fads and Fancies (Mentone No. 13)	Aug. 22	2 rls.
Financial Jitters (Eddie Nugent-Gray Sutton)	July 3	2 rls.
Full Coverage (Henry Armetta)	Feb. 28	21
Good Time Henry (Henry Armetta)	May 3	20
Heartburn (Sterling Holloway)	Apr. 11	20
Just We Two	Aug. 8	2 rls.
Hits of Today (Mentone No. 12)	Aug. 15	2 rls.
Mountain Music (Louise Fazenda)	Jan. 3	18
Palsie Walsie (Henry Armetta)	Jan. 31	20
Pest, The (Mentone No. 9)	Apr. 18	19
Picnic Perils (Sterling Holloway)	July 18	2 rls.
Pleasing Grandpa (Sterling Holloway)	June 20	20
Soup for Nuts (Mentone No. 11)	June 27	2 rls.
There Ain't No Justice (Corthell and Hurst)	May 23	19
Trifle Backward, A (Vince Barnett)	Jan. 17	19½
Vaudeville Days (Mentone No. 8)	Mar. 21	21
Vaudeville on Parade (Mentone No. 6)	Jan. 24	20
Where's Elmer? (Vince Barnett)	Feb. 7	20

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V CDMEDIES		
No. 8—How D'Ya Like That? (George Givot-Chas. Judels)	Jan. 13	18
No. 9—Nervous Hands (Ben Blue)	Feb. 3	21
No. 10—Pugs and Kisses (Charles Judels)	Mar. 10	21
No. 11—Mushrooms (Harry Gribbon)	Feb. 17	20
No. 12—Foiled Again (Ben Blue)	Mar. 24	20
No. 13—Very Close Veins (Ben Blue)	Apr. 14	20
No. 14—Corn on the Cop (Harry Gribbon)	Apr. 28	20
No. 15—I Scream (Gus Shy)	May 19	20
No. 16—Salted Seanuts (Chas. Judels-George Givot)	June 2	20
No. 17—The Prize Sap (Ben Blue)	June 23	20
No. 18—Art Trouble (Henry Gribbon)	June 23	20
No. 19—My Mummy's Arms (Harry Gribbon)	July 28	19
No. 20—Daredevil O'Dare (Ben Blue)	Aug. 11	19
BRDADWAY BREVITIES		
No. 13—A Little Girl with Big Ideas (Molly Picon)	Jan. 20	29
No. 14—Not Tonight, Josephine (Frank McHugh-Kitty Kelly (Technicolor))	Jan. 27	21
No. 15—Picture Palace (Hal LeRoy)	Feb. 10	21
No. 16—Come to Dinner	Feb. 24	21
No. 17—Business Is a Pleasure (Technicolor)	Mar. 3	17
No. 18—Look for the Silver Lining (Dorothy Stone)	Mar. 17	30
No. 19—Let's Play Post Office (Jean Sargent)	Mar. 31	21
No. 20—Story Conference (Lillian Roth)	Apr. 7	20
No. 21—Morocco Nights (Technicolor)	Apr. 21	18
No. 22—Private Lessons (Hal LeRoy)	May 5	22
No. 23—Masks and Memories (Lillian Roth)	May 12	30
No. 24—Murder in Your Eyes	May 26	20
No. 25—Service with a Smile (Leon Errol (Technicolor))	July 28	21
No. 26—Darling Enemy (Gertrude Niesen)	June 9	19
No. 27—Who Is That Girl? (Bernice Claire-J. Harold Murray)	June 16	20
No. 28—King for a Day (Bill Robinson)	June 30	19
No. 29—The Song of Fame (Ruth Etting)	July 7	19
No. 30—The Winnah (Arthur and Florence Lake)	July 21	20
No. 31—The Mysterious Kiss (Jeanne Aubert)	Aug. 4	19
No. 32—The Policy Girl (Mitzi Mayfair-Roscoe Ails)	Aug. 11	20
LODNEY TUNES		
No. 4—Buddy the Gob	Jan. 13	7
No. 5—Buddy and Towser	Feb. 24	7
No. 6—Buddy's Garage	Apr. 14	7
No. 7—Buddy's Trolley Troubles	May 5	7
No. 8—Buddy of the Apes	May 26	7
No. 9—Buddy's Bearcats	June 23	7
No. 10—Buddy the Woodsman		1 rl.
No. 11—Buddy's Circus		1 rl.
No. 12—Buddy the Detective		1 rl.
No. 13—Viva Buddy		1 rl.
MELODY MASTERS		
Jack Denny and Band	Jan. 20	10
Mills Blue Rhythm Band	Feb. 17	10
Vincent Lopez	Mar. 17	10
A Big City Fantasy (Phil Spitalny)	Apr. 14	9
Isham Jones	May 12	10
Tin Hat Harmony (Abe Lyman)	June 6	10
A Jolly Good Fellow (B. A. Rolfe)	July 9	10
Ben Pollock and Band	Aug. 4	10
MERRIE MELODIES		
Pettin' in the Park	Jan. 27	7
Honeymoon Hotel (Cinecolor)	Feb. 17	7
Beauty and the Beast (Cinecolor)	Apr. 14	7
Those Were Wonderful Days	Apr. 26	7
Goin' to Heaven on a Mule	May 19	7
How Do I Know It's Sunday?	June 9	7
Why Do I Dream Those Dreams?	June 30	7
The Girl at the Ironing Board		1 rl.
The Miller's Daughter		1 rl.
Shake Your Powder Puff		1 rl.
Rhythm in the Bow		1 rl.
MUSICAL WDRLD JDURNEYS E. M. NEWMAN		
Cannibal Islands	Jan. 6	10
Spanish America	Feb. 3	10
Jerusalem, The Holy City	Mar. 3	10
Picturesque Siam	Mar. 31	10
Slackers of the Jungle	Apr. 28	10
East Indies	May 26	10
Central America	June 23	10
Dark Africa	Aug. 11	10
A Visit to the South Sea Islands	July 21	10
JDE PENNER COMEDIES (Reissues)		
Gangway	Apr. 14	2 rls.
Making Good	Apr. 21	1 rl.
You Nasty Man (Formerly "Here Prince")	Apr. 28	2 rls.
Service Stripes	May 5	1 rl.
Where Men Are Men	May 12	2 rls.
A Stuttering Romance	May 19	1 rl.
Toreador	May 26	2 rls.
PEPPER POT		
No. 10—The Tune Detective (Sigmund Spaeth)	Jan. 13	9
No. 11—Mississippi Suite	Jan. 27	9
No. 12—The Wrong Wrong Trail (Block and Sully)	Feb. 10	10
No. 13—Song Hits, with Roy Turk	Feb. 24	11
No. 14—Easy Aces, No. 2	Mar. 10	10
No. 15—Pure Feud (Edgar Bergen)	Apr. 21	10
No. 16—A Cabinet Meeting (Radio Ramblers)	Apr. 7	10
No. 17—Just Concentrate (Lulu McConnell)	June 2	10
No. 18—Those Were the Days	May 5	10
No. 19—Radio Reel No. 1 (Jessel-Van	May 19	10
No. 20—Penny a Peep	June 30	9
No. 21—Hollywood Newsreel	Mar. 24	9
No. 22—Radio Reel No. 2	June 16	10
No. 23—Dad Minds the Baby	July 14	9
No. 24—At the Races (Edgar Bergen)	July 21	10
No. 25—The Stolen Melody	July 28	10
No. 26—Camera Speaks	Aug. 11	9

SERIALS

(EACH SERIAL 12 EPISODES DF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles (Boy Scouts)	July 1 (each)	2 rls.
MASCOT		
Burn 'Em Up Barnes (Jack Mulhall-Lola Lane-Frankie Darro)	June 16 (each)	2 rls.
Lost Jungle, The (Clyde Beatty)	Apr. 1 (each)	20
Mystery Squadron, The (Bob Steele)	Dec. 23,'33 (each)	20
Wolf Dog, The (Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory)	Sept. 30,'33 (each)	2 rls.
PRINCIPAL		
Return of Chandu, The (Bela Lugosi-Maria Alba (8 episodes))	Sept.	2 rls.
UNIVERSAL		
Perils of Pauline (Evalyn Knapp-Robt. Allen)	Nov. 6,'33 (each)	20
Pirate Treasure (Richard Talmadge-Lucille Lund)	Jan. 29 (each)	20
Red Rider, The (Buck Jones (15 episodes))	July 16 (each)	20
Vanishing Shadow, The (Onslow Stevens-Ada Ince)	Apr. 23 (each)	20

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have a date---with you
Dames!---we're sure to
make a hit---with you!
Your these and thos-es
And record grosses
Will linger in our mem-'ry
of those War-ner-ful

DAMES

*The title of a Warner Bros. musical production starring Ruby Keeler, Dick Powell, Joan Blondell, Zasu Pitts, Guy Kibbee, Hugh Herbert. Directed by Ray Enright. Dances created and arranged by Busby Berkeley.

Vitagraph, Inc., Distributors

IT'S THE SAME STORY *Everywhere*

MOTION PICTURE DAILY

Wednesday, August 8, 1934

"Andy" Is $7,000 Indianapolis Wow

INDIANAPOLIS, Aug. 7.—"Handy Andy" just about ran away with all the business there was in town last week. It piled up $7,000 at the Apollo where the average is $2,500.

"The Old Fashioned Way" reached a par $4,000 at the Circle. "I Give My Love," with John Dillinger, Sr., and his family on the stage of the Lyric failed to stir up any box-office excitement. The take was $3,500.

Total first run business was $18,000. Average without the Lyric is $11,000.

Estimated takings for the week ending Aug. 4:

"HANDY ANDY" (Fox)
APOLLO—(1,100), 20c-40c, 7 days. Gross: $7,000. (Average, $2,500)

"THE OLD FASHIONED WAY" (Para.)
CIRCLE—(2,600), 25c-40c, 7 days. Gross: $4,000. (Average, $4,000)

"I GIVE MY LOVE" (Univ.)
LYRIC—(2,000), 25c-40c, 5 days. John Dillinger, Sr., and family on stage. Gross: $3,500.

"PARIS INTERLUDE" (M-G-M)
PALACE—(2,800), 25c-40c, 7 days. Gross: $3,500. (Average, $4,500)

"Baby" Hits $20,000 for Frisco's Top

SAN FRANCISCO, Aug. 7.—Business is still feeling the effects of the recent waterfront strike, but "Baby Take a Bow" pulled the Warfield out of the doldrums. The $20,000 take was over the line by $1,000.

"Of Human Bondage" held up to $12,000 in its second week at the Golden Gate, but elsewhere business was pretty bad.

Total first run business was $54,500. Average is $59,000.

Estimated takings:

Week Ending Aug. 1:

"OF HUMAN BONDAGE" (Radio)
GOLDEN GATE—(2,800), 25c-40c, 2nd week. Stage band. Gross: $12,000. (Average, $13,000)

"GRAND CANARY" (Fox)
"HERE COMES THE GROOM" (Para.)
PARAMOUNT—(2,670), 15c-65c, 7 days. Gross: $10,000. (Average, $12,000)

Week Ending Aug. 2:

"LOVE CAPTIVE" (Univ.)
"I CAN'T ESCAPE" (Beacon)
FOX—(4,600), 10c-25c, 7 days. Gross: $,500. (Average, $7,000)

"HANDY ANDY" (Fox)
ST. FRANCIS—(1,400), 15c-65c, 7 days. Gross: $7,000. (Average, $8,000)

"BABY, TAKE A BOW" (Fox)
WARFIELD—(2,700), 25c-65c, 7 days. Stage: Vaudeville, band. Gross: $20,000. (Average, $19,000)

"Andy" Pulls Big $7,300, Oklahoma

OKLAHOMA CITY, Aug. 7.—Will Rogers' native state goes for his pictures in a big way. "Handy Andy" overcame the effects of the heat and nearly doubled the normal take of the Midwest with $7,300.

"Side Streets" also was strong, pulling $2,000 in four days at the Liberty.

Total first run business was $16,800. Average is $13,500.

Estimated takings for the week ending Aug. 4:

"MAN WITH TWO FACES" (F. N.)
CRITERION—(1,700) 10.-20c-36c-41c-56c, 7 days. Gross: $4,000. (Average, $5,000)

"HANDY ANDY" (Fox)
MIDWEST—(1,500), 10c-26c-36c-56c, 7 days. Gross: $7,300. (Average, $4,000)

"STINGAREE" (Radio)
CAPITOL—(1,200), 10c-20c-26c-36c-41c, 7 days. Gross: $2,500. (Average, $2,500)

"SIDE STREETS" (F. N.)
LIBERTY—(1,500), 10c-15c-26c-36c, 4 days. Stage show. Gross: $2,000. (Average week, $2,000)

"LOVE CAPTIVE" (Univ.)
LIBERTY—(1,500), 10c-15c-20c-36c, 3 days. Gross: $1,000. (Average week, $2,000)

"Canary" with Show Detroit Top, $19,800

DETROIT, Aug. 7.—"Grand Canary" with a stage show sent the Fox up to $19,800, which beats normal by $4,800.

"Here Comes the Navy" at the Michigan and "Bulldog Drummond Strikes Back" were both disappointing.

Total first run business was $46,700. Average is $55,000.

Estimated takings for the week ending Aug. 2:

"I GIVE MY LOVE" (Univ.)
"THUNDER OVER MEXICO" (State Rights)
FISHER—(2,975), 15c-50c, 7 days. Gross: $4,100. (Average, $10,000)

"GRAND CANARY" (Fox)
FOX—(5,100), 15c-50c, 7 days. Stage: Art Kassel and his famous Kassels in the Air, N. B. C. orchestra heading seven act stage show. Gross: $19,800. (Average, $15,000)

"HERE COMES THE NAVY" (Warn
MICHIGAN—(4,100), 15c-50c, 7 d
Stage: Herb Williams, star of Van and Pop-Eye, the Sailor. Gross: $
(Average, $20,000)

"BULLDOG DRUMMOND STRI BACK" (U. A.)
UNITED ARTISTS—(2,070), 25c days. 2nd week. Gross: $5,800. ($10,000)

"Baby" Pulls Washington's Top, $20,400

WASHINGTON, Aug. 7.—With one extra morning performance, "Baby, Take a Bow" brought $20,400 to Loew's Fox, a meager $100 under the average of $20,500. Stage show might have helped, but Shirley Temple's popularity is generally credited.

"Bulldog Drummond Strikes Back" drew $6,000 in its second week at Loew's Palace, while "Murder in Trinidad" at Loew's Columbia tumbled to $2,700.

The Earle took $15,600 with "Midnight Alibi" and a stage show, $2,000 under average, and the Metropolitan exceeded par for a gross of $4,200 for "Return of the Terror."

"Whom the Gods Destroy" was weak at $8,300. The revival of "Cimarron," which opened last Wednesday, took $4,400 on the first two days.

Total first run business was $57,200. Average is $71,200.

Estimated takings:

Week Ending Aug. 2:

"MIDNIGHT ALIBI" (F. N.)
EARLE—(2,218), 25c-77c, 7 days. Stage: Hal Leroy & Barbara McDonald, Four Cards, Hall & Dennison, Don Cummings, Stewart Sisters. Gross: $15,600. (Average, $17,600)

"MURDER IN TRINIDAD" (Fox)
LOEW'S COLUMBIA—(1,265), 25c-40c, 7 days. Gross: $2,700. (Average, $3,100)

"BABY, TAKE A BOW" (Fox)
LOEW'S BOX—(3,434), 25c-66c, 7 days (plus one extra morning show). Stage: Phil Harris & Orchestra, Charlie Foy & Co., Sammy Lewis & Patti Moore, France & LaPell. Gross: $20,400. (Average, $20,500)

"BULLDOG DRUMMOND STRIKES BACK"
LOEW'S PALACE—(2,390), 35c-77c, 7 days. 2nd week. Gross: $6,000. (Average, $14,500)

"RETURN OF THE TERROR" (F. N.)
METROPOLITAN—(1,591), 25c-40c, 7 days. Gross: $4,200. (Average, $4,100)

Week Ending July 31:

"WHOM THE GODS DESTROY" (Col.)
RKO-KEITH'S—(1,830), 25c-55c, 7 days. Gross: $8,300. (Average, $11,400)

Hold "Navy" on Coast

Los A... Aug. 7.—"Here Comes ... held over for ... Warner ...es.

THEY'RE *all* FROM FOX

AUG 17 1934 ©CIB 234402

MOTION PICTURE HERALD

Vol. 116, No. 8 August 18, 1934

PICTURE MONGERING

THAT great and righteous family newspaper, The Chicago *Daily News*, is doing the motion picture industry no good with a weekly rotogravure section entitled "Hollywood Unmasked." It is a series appearing with each Saturday's paper. The issue of August fourth contained pictorial dissertations on the vagaries of censorship, but attained its appeal by stills from foreign versions and the like, with the accent on the legs.

The next issue, the section promises, will be devoted to "What Hollywood Won't Tell About Its Stars."

The outstanding aspect of this pictorial adventure in journalism is the abundance of pictorial material which it contains that could have been obtained only with the cooperation of persons engaged in the industry and with access to files.

Currently the risque still activity of the press agents has been curbed by a photographic supervision through the Production Code Aministration in Hollywood and the supervision of advertising copy in New York by the Hays office. That, however, obtains only with the open official operations. The problems posed will not be solved until the underground traffic in tart stills is stopped.

Something of the effectiveness of the industry's endeavor, however, is indicated by the negotiations now being conducted by a New York publisher of sex-pandering magazines to purchase access to files presumed to contain possible material. The negotiator has been bold enough to say that he had been able to make "some arrangements."

Turning again to the newspaper press, it is of interest to recall an editorial entitled "Movies and Newspapers," which recently appeared in various Scripps-Howard papers, including the *Rocky Mountain News*, which has been forwarded for our attention by Mr. H. E. Jameyson, of Wichita:

"American newspapers have seldom gagged at or refused any of the sexy come-on type of advertising put out by the movies. They have published reams of slush relative to the love life of Hollywood. There has been little sustained newspaper protest against exploitation of sex perversion and deifying of crooks.

"Now that the forces mobilized by the churches have risen in protest, certain elements of the press are showing a distinct tendency toward self-absolution and recently acquired sanctimony. It will behoove newspapers not to squawk too noisily about the mote in the movies' eye and forget the beam in their own."

Whatever repute the motion picture community of Hollywood may have in the eyes of the world must be credited very considerably to what Hollywood has told about itself to the army of newspaper and fan magazine thrill-hawks who hover about the Brown Derbys and the dressing rooms. Hollywood talks too much, whispers too much.

"THIRTY"

A PARAGRAPH in the daily press records the passing of the last Associated Press "brass pounder" in New York state, meaning that the swift printer-telegraph has taken over all the job of news dispatching from hands of the Morse operators.

The news wire operators are fading before the developments of the machine age and with their passing goes a picturesque and salty sub-guild of journalism and a school which has contributed many capable men to the editorial forces of American newspapers. Much sending of stories taught many to write and endowed them with news judgment and national perspective. It is strange that so many graduated to the desk from the key and the printer's case in the days of handset type and so few from the linotype. Apparently modern machinery does not encourage thinking.

Before the coming of the automatic printer-telegraph the men of the key, related by the wires webbing across the nation, evolved into a curious community independent of geography. There was the famous instance of the two men who worked a leased wire between Pittsburgh and New York, developing a friendship and exchanging confidences about their families for twenty-odd years before they met on vacation.

A monograph could be written on the influence of the Phillips code of the Morse operators on newspaper English. Operators persistently edited copy to fit the speedy code and filled the papers with stereotyped phrases. The code boiled whole sentences of standard news events into a handful of letters, as "S A I K," which meant "shot and instantly killed." "Seventy-three" was the operator's greeting and "thirty" was his good night.

△ △ △

A CODE limitation restricting the size of the olive in the martini not to exceed 7.5 per cent of the cubic capacity of the glass is advocated by Mr. Stuart Webb, custodian of the Pathe rooster, and cocktail authority of the East Sixties and East Hampton. Research on the proper ratio of the cherry to the Manhattan is now in progress. Current data tends to indicate little uplift value in pickled fruit.

△ △ △

IN collaboration an array of engineers, sculptors and electricians in New York have constructed a talking robot to appear at the Chicago fair. It is said to simulate precisely the voice, expression and gestures of "stars of radio and screens." No adequate explanation is given as to why they went to the trouble.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week - - -

NO DILLINGERS

Exhibitors of St. Louis have been asked by the Better Films Council to do no booking of the family of John Dillinger, bandit, who now are on vaudeville tour, capitalizing on the career and slaying of their notorious kinsman. . . .

FOR SALE, A STUDIO

Bargain offers will be considered by the Ontario government for the province's $700,000 studio at Trenton, Ont. Premier Hepburn explained the studio had been closed in a general economy move, after $1,600,000 had been spent on production. . . .

DOG COMPETITION

Violation of the NRA code on racing amusements by the dog tracks of New Jersey, with rebate and cutrate tickets as well as giveaways and slashed prices, is charged by Walter Reade, theatre operator, in a protest to Robert A. O'Brien, secretary of the Dog Racing Commission. . . .

INVADING ENGLAND

Construction of laboratories in England is contemplated by Consolidated Film Industries. Ben Goetz, executive vice-president, sailed Saturday to confer with British executives, among them Alexander Korda. MGM and United Artists are reported interested in the project. . . .

TUBE RULING TO RCA

Ken-Rad Corporation, as licensee, must pay royalties on sales of tubes to all other licensees of RCA, with the sole exception of sales to those licensed to make and sell radio tubes under agreements similar to the one involved in the litigation, according to a ruling by Judge Dawson, sitting in district court for western Kentucky. . . .

UNION FUND SUIT

Mismanaging of the welfare fund of the Los Angeles Cameramen's Union, through a $11,995 settlement of a contract with former business manager Howard Hurd, is the charge of Karl Struss, onetime member.

NO SUCCESSOR

Decline in number of bankruptcies may obviate any necessity for appointment of a successor to the late Henry K. Davis, referee in bankruptcy, who had charge of the Paramount Publix and other bankruptcy proceedings, it was indicated in U. S. district court in New York this week. The road opened for reorganization under the new bankruptcy laws is another factor. . . .

FINALLY SETTLED

With settlement variously estimated all the way from $127,000 to $750,000, all present and any future libel litigation has been disposed of once and for all between representatives of Princess Youssoupoff and MGM in the matter of the film, "Rasputin and the Empress." MGM will not appeal to the House of Lords; action pending in New York Supreme Court will be withdrawn, and any future court action is forestalled. . . .

NEW ORLEANS BLOW

Exhibitors of New Orleans are studying means of combatting an ordinance introduced by the mayor to place a 10 per cent tax on all admissions above a dime. Exhibitors say they would have to raise prices. . . .

LASKY LOOKS AHEAD

Natural color and third dimension will come into their own with ten years, in the expressed opinion of Jesse L. Lasky. And it's up to the makers of motion pictures to "improve the entertainment quality of product to keep pace," says the producer. . . .

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KAO AND KEITH PROFIT

Net profit of $59,198 is reported for 26 weeks ended June 30, by B. F. Keith Corporation and subsidiaries, after provision for federal income taxes and after $395,933 depreciation, and a net of $485 for Keith-Albee-Orpheum Corporation and subsidiaries after taxes and $489,597 depreciation. . . .

SUES FAN MAGAZINE

Half a million dollars in damages is reported to have been asked by George Webb, in suit against Modern Screen, fan magazine of Hollywood, charging libel in an article which said he had entered into a suicide agreement with Esther Ralston, his former wife. . . .

AUGUSTUS THOMAS DIES

Funeral services were held Wednesday in New York for Augustus Thomas, dean of American playwrights, who died Sunday at 77. Among his fifty or more plays were "Editha's Burglar," "Alabama," "Arizona," "In Mizzoura," "The Copperhead" and "Love Will Find a Way." He was made executive chairman of the Producing Managers' Association in 1922. . . .

FOX SHOWMEN MEET

Showmanship methods for this fall's theatre campaign were formulated at a convention in Topeka, Kan., Tuesday and Wednesday, by managers and district managers of Fox Midwest Theatres. Elmer C. Rhoden, division manager, headed the list of speakers. Howard E. Jameyson, Wichita district manager, presented the manual of showmanship. . . .

CHEER FOR EXCHANGES

The Washington state tax commission has been enjoined from enforcing the state business tax law of one-half of one per cent against gross revenues of film exchanges operated in the state by national distributors. . . .

HE QUOTED SONGS

Right of Hollywood writers to quote copyrighted songs in fiction stories is established by a ruling of federal judge Henry W. Goddard in New York in favor of J. P. McEvoy, humorist at the Paramount studios, who with P. F. Collier & Son Company was sued by Shapiro, Bernstein & Company. The complaint stated that Mr. McEvoy had quoted 10 lines of the 18-word chorus from "You Can't Stop Me from Lovin' You" in his Collier's story, "Are You Listenin'?" . . .

RAISE ADMISSIONS TO AID DISTRIBUTORS: LICHTMAN

Sales Executive Says Industry of "Suckers" Is Entertaining the Public at Loss; Nickel More Would Bring in $52,000,000

Young Moses Halperin, publicity purveyor, ran to the telephone in his United Artists office last Thursday afternoon and told the operator to "call the trade press—in a hurry." He urged the editors to appear at the office of Al Lichtman, in the busy, hurrying, hectic Godfrey building just off Broadway, to hear from United Artists' distribution chief a statement that was promised to "shock and revolutionize the industry."

The statement in essence was:

"We're all a bunch of suckers. We're entertaining the public with motion pictures at a loss."

Mr. Lichtman thus dramatically launched the trial balloon of what he hopes will be a movement toward increased admission prices for the avowed purpose of permitting distributors to collect higher film rentals. Thursday's sally was Mr. Lichtman's first major publicity appearance since he sent aloft the trial balloon of the "exclusive run" campaign of the spring of '32.

This warm August afternoon found Mr. Lichtman in artfully pessimistic mood, although he did manage a smile as he sat, in rolled shirt sleeves, delivering himself of the declaration that he feared "we are on the way back toward the nicklelodeon."

Follows 800-Theatre Survey

He had just returned to his bright and airy office suite from the dry and dusty highways that lead to the box-office windows of some 800 theatres in the field, these having formed the basis of a first-hand study and looksee, from which he concluded that another nickel-a-ticket is the only remedy for all of the industry's economic aches and pains.

By coincidence, on that same afternoon, Mr. Alfred Pritchard, Jr., who, in his capacity of president of the vast General Motors interests, is also recognized as an authority on the nation's business conditions, opined for a column in the New York *Times* that merchandise prices must be brought lower, within the range of a greater number of buyers.

"This business of low admissions, which results in lower film rentals for distributors, can not go on," warned Mr. Lichtman, who was talking as the general over all of United Artists' salesmen.

"Our company can make $50,000 pictures like some of the independents"—he mentioned names—"but if the public gets only this kind of picture it will stop going to the theatre and turn to the saloon."

"That would not be a bad idea," chirped a thirsty reporter.

Conspicuously absent from Mr. Lichtman's scheme for tilting admission prices was an explanation of the public's reaction to paying higher prices for $50,000 pictures that cost $500,000 to make.

Contrary to the opinion held generally that virtually all the producers and distributors are again "in the black," as gathered from recent official financial reports, Mr. Lichtman painted a tragic picture, in red, of the condition of producers and distributors, growing out of what he described as the "indecently" low level of the existing admission scale.

Mr. Lichtman did not mince any words about having the motive of gaining bigger and better grosses by means of a general raising of box office prices, but he did mince some facts. Mr. Lichtman estimated that the present total revenue derived from theatre patronage by exhibitors is only $4,000,000 a week, based on what he claims is a total weekly attendance of only 20,000,000 persons, paying an average admission price of 20 cents. This would bring in a total gross from admissions of under $250,000,000 a year, whereas the weekly attendance estimated by most of the industry's other authorities would not go far below 60,000,000 patrons, nor would the income from tickets in one year at present levels be estimated at less than $600,000,000. In normal times, the average weekly attendance was figured at 100,000,000, returning a yearly income of some $850,000,000.

The general increase of five cents a ticket sold by every theatre, everywhere, would bring in another $1,000,000 weekly—on the basis of a 20,000,000 attendance—totaling $52,000,000 in a year, Mr. Lichtman has estimated.

"We could use more," added Mr. Lichtman, "but $52,000,000 would help."

"Not one subsequent run theatre in the country should charge less than 25 cents," he continued, later excluding "dumps in the slums." "Downtown first runs should have an established minimum admission of 50 cents," in Mr. Lichtman's opinion.

The means arrived at by Mr. Lichtman for accomplishing the end depends upon the broadcasting by the motion picture trade press of Mr. Lichtman's ideal, to wit: "A sensible get-together on the part of competing exhibitors in each section to talk over the price question and move it up to a livable, decent proposition, so that they can pay decent film rentals and run their houses in a decent manner by having once more nice carpets, good projection, good seats to sit on and make it possible for distributors to charge these theatres a legitimate rental high enough to compel the theatres to charge legitimate admission prices based on present day cost of operating theatres as well as the making of the pictures."

"Theatres are shabby," he said. "They have no money with which to purchase equipment. And, if admissions are not increased, pictures will have to become much cheaper."

Calls Percentage a Factor

At this point he explained that film rentals are being affected tremendously by this condition because the better theatres pay on percentage.

"The big theatres in the big cities are trying to compete with the condition by putting on big stage shows, and even these houses have altered their scales, charging 50 cents where formerly 75 cents was the admission. And they charge 50 cents only for a few hours daily. Most of the time, on mornings and during matinees, their prices are 25 cents and 35 cents.

"In one medium-sized town that I visited, three theatres that were charging 40 cents were compelled to close, due to the competition of 15-cent houses—in other words, we are entertaining the public at a loss. We're suckers."

Mr. Lichtman said that those in exhibition who are profiting are operators who have taken over closed theatres at low rentals, in some cases playing percentage with the landlord, and who, unlike the big exhibitor, do not pay union wages, and by virtue of the cheap admission demand that they get cheap film rentals.

Store theatres, charging 10 cents and 15 cents, are a menace, he added, and are growing at a rapid rate.

"In contrast to the situation in the United States is the heavy business in England," continued Mr. Lichtman. "In fact, if it was not for England there is no producer in this country who could afford to make pictures for more than $150,000 apiece.

"The reason business is healthier in England is because there is no cut-throat competition among exhibitors as to price of admission. And admission prices there are about three times higher than in America."

Lichtmanisms on Admission Issue

Average theatre admission prices, 20 cents, are too low.

"Store" theatres charging 10 and 15 cents are a menace.

No theatre should charge less than 25 cents and downtown first-runs 50 cents.

A "sensible get-together" of competing exhibitors would move prices "up to a livable, decent proposition, so that they can pay decent film rentals and run their houses in a decent manner."

Seeks 25 Cent Minimum With at Least 50 Cents for Downtown First-Runs; Declares Industry Cheapened by Prices

IATSE FINDS FILM CODE BENEFITS MOTION PICTURE PROJECTIONISTS

206 Locals Report Definite Gains, 39 Call Code Detrimental; 150 Cite More Jobs; 48 See Better Conditions

A six months' working test of the labor conditions of the NRA motion picture code has convinced the International Alliance of Theatrical Stage Employees and Motion Picture Operators that the code is beneficial to the projectionist members of that American Federation of Labor affiliate.

Some 206 IATSE projectionist locals in the field, out of 493 local branches that are working under code conditions, have reported to their general headquarters that they have definitely benefited as the result of the code, while only 39 reported that the code has been detrimental to their interests.

Slightly more than 150 IATSE locals indicated that increased employment in their individual ranks followed adoption of the code last December 7. Forty-eight others reported improved working conditions. Maintained conditions were reported by 59 locals.

200 Contracts Signed

Where code provisions for minimum salary and maximum schedule of hours conflicted with private contractual agreements existing at the time the code became effective, the members of 129 IATSE locals assumed the overage, while 70 other locals reported that overages were assumed by exhibitors and 36 locals indicated overages assumed jointly by the theatre and the operators.

Two hundred locals reported that new contracts had been signed with exhibitors since the code was placed in operation. Thirty-seven locals were successful in organizing "unfair" or non-union theatres in their districts.

In a survey by the IATSE, reports filed by 47 affiliated projectionists' locals "would obviously indicate a beneficial condition or improvement as a result of the code, either through increasing employment without the members assuming the overage, or in other cases where the overage was assumed either wholly or in part by the owner," but inasmuch as these 47 local unions did not see fit to term them as beneficial, they were not recorded as such. Had they been so recorded, the number of locals listed as reporting beneficial results from the code would be 253, instead of 206.

Fewer Controversies

"Further proof of the obvious beneficial effect emanating from the adoption of the code," according to Louis Krouse, assistant president of the IATSE, "is the noticeable drop in the number of controversies in the field between the operators and the employing exhibitors, while adjustments effected increased considerably.

"Controversies between IATSE projectionist members and theatre owners were at their height in May, 1933. After the motion picture code became effective in December, 1933, the number of adjustments of controversies began to exceed the number of controversies," continued Mr. Krouse, who added: "In other words, we were gaining ground."

Before the code was enacted, the average weekly schedule of working hours for IATSE projectionists was 40 and a fraction hours. Under the code, no operator is permitted to mork more than 40 hours, and if their maximum schedule as of August 23, 1933, was lower, then, under the code, exhibitors are compelled to employ such lower maximum.

At the time the code was signed, only 10 per cent of the IATSE operators' locals were working under signed contracts with exhibitors. According to the figures gathered in the survey, which shows some 203 locals holding contracts out of 493 working under the code, this percentage has increased about 30 per cent.

On the basis of 14,000 theatres, IATSE union operators are employed in some 4,000 theatres, and of these approximately 1,769 represent two-men operations.

The IATSE has spread upon its permanent records a history of the "bitter" fight with exhibitors and with "rump" unions during the code proceedings to maintain "the American Federation of Labor" standards of wages and hours, which might have resulted in a minimum scale of 40 cents an hour for a 52-hour week.

On the other hand, hundreds of exhibitors have decried the increased payroll expenses that they have been compelled to incur as a result of the benefits from the code that the IATSE claims were gained by its projectionist members. There had been movements to protest to Washington against this new "burden," but these did not materialize.

Blumenthal Resigns ITOA Job

Lou Blumenthal resigned last week as chairman of the board of the Independent Theatre Owners Association of New York. He contended that his recently completed partnership deals with Warner and RKO in the territory barred him from membership. A successor has not been named.

Melville Tucker Dies

Melville E. A. Tucker, secretary, treasurer and a director of Consolidated Associates, and purchasing agent for Consolidated Film Industries, died in New York Saturday. Funeral services were held Tuesday.

Lightman Not to Run

M. A. Lightman will not accept re-election as president of Tri-State Exhibitors, when the organization holds its annual convention in Memphis, in October, he indicated this week.

Brient Heads Cham. of Commerce

An exhibitor is the new head of the Richmond, Va., Chamber of Commerce directorate. He is Elmer Brient, of Loew's

Silver Order No Bar To Industrial Users

The presidential silver nationalization order of last week, which sets 500 ounces as the maximum amount of silver that can be held by any one person for industrial purposes, will not interfere with the extensive use of silver in the manufacture of motion picture raw film—negative and positive—although it will compel the producers of Hollywood, and elsewhere, to dispose of surplus stocks reclaimed by them from old film.

Eastman Kodak Company, largest user of silver in the country, said Wednesday, through an official spokesman, that the corporation assumes it will be eligible under the presidential order for a license to withhold whatever silver is needed for the manufacturing of film and photographic goods.

"The President's order is expected to have no practical effect on the operations and the business of the Eastman Kodak Company," said the Kodak spokesman at Rochester.

No Obstacles to Industrial Users

Treasury administrators at first unofficially expressed opinion that raw stock manufacturers and motion picture producers will be limited to the same silver stocks as other users of the metal, that is, a maximum of 500 ounces for any one person for industrial uses. However, the Treasury later emphasized that there will be no difficulties placed in the way of industrial users of silver. It was further learned that consideration is being given permitting raw film manufacturers to hold large stocks of silver comparable to the necessities of production volume.

However, the case of silver holdings of producers who reclaim silver from old film, is somewhat different. Not being manufacturers of film stock, and, therefore, not having any industrial use for the metal, they would be compelled to return to the mints all silver in excess of 500 ounces.

Investigation in Hollywood on Wednesday revealed an estimated $200,000 worth of silver on hand there among the large studios operating their own laboratories.

Paramount's studio-laboratory in Hollywood was one of the first to melt its reclaimed silver from old film and immediately will dispatch its stock to the United States Mint at San Francisco, in bullion form.

Universal is believed to be the next heaviest holder of silver reclaimed from film, and will likewise sell it to the mint. Fox, Warner and MGM, all operating their own film laboratories in Hollywood, also use the electrolysis system to extract silver from film. They, too, are heavy silver holders.

Independents Sell Outside

The independent laboratories do their own silver reclaiming, but they sell the raw solution periodically to an outside company that specializes in this field. They do not let any silver accumulate.

Mr. Roosevelt's order appears to have opened up a profitable avenue for producers in Hollywood holding silver, which they can now sell to the mint at slightly over 50 cents an ounce, as compared with the average previous price of 45 cents an ounce.

Estimates of the value of silver reclaimed every year by producers ranges from $450,000 to $600,000.

THE CAMERA REPORTS



RE-SIGNED. (Below) Guy Robertson, star of Monogram's "All the King's Horses," who will make "Million Dollar Baby" and one other for Monogram.



RETURNS. (Left) W. G. Van Schmus, managing director of Radio City Music Hall, as he arrived from London, where he had gone seeking new production ideas and talent.

IN SHORTS. (Right) Aye, for she's Marian Martin, a recent Educational acquisition. She will be seen in "Hello Sailor," featuring Tom Patricola and Buster West; and a musical as yet untitled, starring Will Mahoney.





DUTCH ACTOR SIGNED. Carl Laemmle, president of Universal, now in Europe, shown at Carlsbad as he placed Willy Castello on a long-term contract. Castello, who has appeared on the European stage and on the screen as well, sailed soon afterward to make his American debut.



A HAPPY GARBO. Not to minimize the good cheer of her companions, who are co-workers as well in her new MGM vehicle, "The Painted Veil." They are Herbert Marshall, George Brent and Key Luke. The production represents an adaptation of the W. Somerset Maugham novel of the same title.



CELLINI. (Below) How Fredric March recreates the magnificent Benvenuto, genius of the Italian Renaissance, in the 20th Century production, "The Affairs of Cellini," United Artists release.





RADIO SATIRISTS. Karl Freund, director of Universal's "Gift of Gab," comedy of ethereal errors, with members of the producing company. Standing in front are Sterling Halloway, Edmund Lowe, Mr. Freund, Gloria Stuart, Rian James, Phil Baker and Ruth Etting.



EX-AFRICANS ONCE MORE. Mr. and Mrs. Martin Johnson, hero and heroine of many a true film story of the jungle, arriving in New York from Africa, bringing back a few trophies, including a film record of their latest adventures on the Dark Continent.

LONDON GREETINGS. Louis B. Mayer, vice-president of MGM in charge of production, now on an extended visit abroad studying studio activities, as he was welcomed on his arrival at Paddington station in London by Sam Eckman, Jr., managing director of the MGM organization in England.

CODE AUTHORITY MUST DECIDE IF PRODUCTION CODE GOVERNS ALL

Independents Demand New Code of Ethics, Declare Films Not Carrying Hays Certificate Face Being Barred

The motion picture Code Authority now faces the extremely important task of deciding officially whether the Hays code of production morals shall or shall not govern the entire industry—both the large companies belonging to the MPPDA which are now adhering to the regulations, and the independent producers who are not members. It is an issue which the Authority apparently has been avoiding.

The independent Motion Picture Producers Association in Hollywood is not willing, as an organization, to submit its productions to the MPPDA for censoring by Joseph I. Breen, and has resolved to ask the Code Authority at its meeting next week in New York to set up a production code of morals and the necessary enforcement machinery. This the Authority is not empowered to do, the code vesting only in the industry itself the right and privilege of promulgating such regulations and creating such machinery to which everyone signing the code agrees to adhere.

Industry's Own Regulations

General Hugh S. Johnson, NRA Administrator, said at Washington during the code drafting proceedings last fall that the National Recovery Administration would not, either directly or indirectly through the Code Authority, be placed in the position of having to regulate, govern or control motion picture morals, and, therefore, he insisted that the code carry the following clause:

"*The* industry *pledges its* combined *strength to maintain right moral standards in the production of motion pictures as a form of entertainment. To that end the* industry *pledges itself to and shall* adhere *to the regulations promulgated* by and within *the industry to assure the attainment of such purpose.*"

The Hays regulations are the only rules existing for attainment of proper moral standards, and, therefore, when the independents appear before the Code Authority next week, as they have promised, the Authority appears to have no alternative but to recognize these regulations as being those of and for the industry.

Johnston Sees Unfair Situation

Stirred by reports that the Independent Motion Picture Producers Association formally had agreed to participate in the MPPDA machinery for elevating production standards, under the supervision of Mr. Breen, the independents in Hollywood, this week, not only denied that they officially had decided as an organization to submit their product to Mr. Breen for a certificate of approval, but also charged that any refusal by a large affiliated circuit to book an independent picture because it does not bear the "Hays seal of approval," is an unfair trade practice.

Speaking for the independents was W. Ray Johnston, president of Monogram Pictures, and himself a member of the Code Authority, representing independent producers and distributors. Said Mr. Johnston: "The independents thought they had a bit of unfair competition on their hands when Local Zoning Boards stepped outside their powers in penalizing duals, but now the independent producer is apparently faced with a ban on his product at circuit houses because he does not place a seal on his pictures, which seal he cannot secure through anyone but an organization (MPPDA) composed only of major producers whose interests are not those of the independents."

Mr. Johnston declared that "for some unknown reason the Code Authority has never set up a body to carry out the intent of this section" of the code that pledges the industry to proper moral standards. However, the Authority is not empowered under the code either to draft a code of production morals or to create machinery for its enactment. Only an amendment to the code itself would grant the Authority such power, according to legal opinion in New York.

The independents also will ask the Code Authority to declare as unfair competition any action of a theatre or circuit in refusing to book a picture of an independent producer because such picture does not bear the "Hays seal."

Mr. Johnston questioned whether the issuance of approval seals is not a move to force the independent producer and distributor to join the Hays organization "whether he wants to or not."

He reiterated the charge that "the producers affiliated with the Hays association evidently have instructed their associated theatres not to play pictures bearing other than the 'purity seal.'"

Disagree with Johnston

Legal students do not agree with Mr. Johnston that exhibitors or circuits are guilty of "unfair competition" if they refuse to book a picture that does not carry a "seal of approval." Nor does it come under the unfair competition clauses. They said that exhibitors are perfectly within their rights to do so, because they, too, are pledged to adhere to moral standards under the same code clause on morality.

"How can an exhibitor be assured that a picture measures up to the right moral standards unless it has been submitted to the regular Production Code Administration and received a certificate of approval?" queried the legal authorities. "The seal and certificate are the only assurances an exhibitor has of the propriety of a production."

Discounting the latest charges against the Hays organization, a spokesman for the MPPDA said Wednesday that any independent may, without any obligation to him, submit either script or completed picture to the Breen staff in Hollywood for approval.

"The independents do not have to belong to the association, nor are they asked to join it," was pointed out. "Furthermore, they can receive the benefits of Mr. Breen's Production Code Administration without having to share with the large producers any of the costs of the committee's maintenance. Nor do the seal and certificate cost them anything."

The first certificate of approval (No. 154) issued to an independent not an MPPDA member was received by P. A. Powers, for "Aladdin and His Wonderful Lamp."

"This action is in conformity with the association's purpose to afford to all producers, whether they are members of the MPPDA or not, the opportunity to use the facilities which the association has developed to help assure highest standards," said the Hays office.

Church Drive Gives Hays Power Never Had, Says Cochrane

The church drive to raise the standards of motion pictures has placed in the hands of Will H. Hays, president of the Motion Picture Producers and Distributors of America, "the power that he was popularly supposed to have, but never did have—power commensurate with his responsibility."

This was the opinion expressed Monday in New York by Robert H. Cochrane, executive vice-president of Universal Pictures, who, in a signed article appearing in the New York *World-Telegram,* explained "The Truth About 'Czar' Will Hays."

If Mr. Hays does not exercise this power, the "cheap publicity-seeking" critics who have thrived on "raising hell with Hays" will be justified, said Mr. Cochrane. "If he does exercise it, with the pledged backing of his board (MPPDA), the knockers will be hushed," he added.

These "cheap publicity seekers, inside and outside of the business, have managed to get reams of unpaid-for newspaper and tradepaper space by laying the blame for all motion picture troubles at the door of the socalled 'Czar' Hays," continued Mr. Cochrane. "They have demanded his resignation because that sort of a demand lands on the front page.

"His resignation would not be accepted if he presented it, nor even if he urged its acceptance."

"Every producer and distributor and every man who owns or operates a motion picture theatre owes a debt of gratitude to Mr. Hays," in the opinion of Mr. Cochrane. "So does the public.

"In 12 years, with no weapon except persuasion, his efforts were not 100 per cent perfect, but they worked wonders nevertheless. They stopped thousands of movie 'shots' and dialogue with which short-sighted producers were willing to take a chance for the sake of box office returns. . . .

"The attack on the movies by the various churches is welcomed by many producers (of which I am one) because it has served to strengthen Hays' hand and tended to make him a czar in fact instead of merely in newspaper headlines. . . .

"Through the organization for self-regulation which has been set up there is real power of yes or no. That organization can and will kill any picture which does not live up to the standards of good taste. At last Hays has something more effective as a weapon. Yesterday he could only seek to persuade. Today he can demand. Why? Because, very recently, for the first time, the producers who are members of the association passed resolutions abolishing the jury of three producers on the Coast, to which an appeal formerly was permitted; gave the code enforcement machinery greater authority, and assured Mr. Hays that they would stand absolutely by all decisions of this body. Today if any producer in the association violates the letter or the spirit of any decision that producer is subjected to a fine of $25,000."

BOX OFFICE CHAMPIONS

for first six months of 1934



House of Rothschild: United Artists



It Happened One Night: Columbia

● THE HOUSE OF ROTHSCHILD: Directed by Alfred Werker. Screen play by Nunnally Johnson. Based on a play by George Hembert Westley. Associate director, Maude T. Howell. Photographed by Peverell Marley. Cast: George Arliss, Boris Karloff, Loretta Young, Robert Young.

● IT HAPPENED ONE NIGHT: Directed by Frank Capra. From the Cosmopolitan Magazine story by Samuel Hopkins Adams. Screen play by Robert Riskin. Assistant director, C. C. Coleman. Photographed by Joseph Walker. Cast: Clark Gable, Claudette Colbert, Walter Connolly.

● WONDER BAR: Directed by Lloyd Bacon. Based on the play by Geza Herczeg, Karl Farkas and Robert Katscher. Adaptation by Earl Baldwin. Music and lyrics by Harry Warren and Al Dubin. Photographed by Sol Polito. Art director, Jack Okey. Cast: Al Jolson, Kay Francis, Dolores Del Rio, Ricardo Cortez, Dick Powell, Guy Kibbee, Hugh Herbert.

● ROMAN SCANDALS: Produced by Samuel Goldwyn. Directed by Frank Tuttle. Screen play by William Anthony McGuire, from original story by George S. Kaufman and Robert Sherwood. Songs by Al Dubin and Harry Warren. Dances by Busby Berkeley. Photography of the numbers by Gregg Toland. Photography of the story by Ray June. Cast: Eddie Cantor, Ruth Etting, Gloria Stuart, David Manners, Verree Teasdale.

● DINNER AT EIGHT: Produced by David O. Selznick. Directed by George Cukor. From the stage play by George S. Kaufman and Edna Ferber. Screen play by Frances Marion and Herman J. Mankiewicz. Photographed by William Daniels. Cast: Marie Dressler, John Barrymore, Wallace Beery, Jean Harlow, Lionel Barrymore, Lee Tracy, Edmund Lowe, Jean Hersholt.

● DESIGN FOR LIVING: Directed by Ernst Lubitsch. From play by Noel Coward. Screen play by Ben Hecht. Photographed by Victor Milner. Cast: Fredric March, Gary Cooper, Miriam Hopkins, Edward Everett Horton, Franklin Pangborn.

● RIPTIDE: Produced by Irving G. Thalberg. Written and directed by Edmund Goulding. Photographed by Ray June. Cast: Norma Shearer, Robert Montgomery, Herbert Marshall, Mrs. Patrick Campbell, Richard "Skeets" Gallagher, Ralph Forbes.

● FLYING DOWN TO RIO: Directed by Thornton Freeland. Screen play by Cyril Hume, H. W. Hanemann and Erwin Gelsey. From a play by Anne Caldwell. Based on an original story by Lou Brock. Photographed by J. Roy Hunt. Photographic effects by Vernon Walker. Cast: Gene Raymond, Dolores Del Rio, Raul Roulien, Ginger Rogers, Fred Astaire.



Design for Living: Paramount



Riptide: MGM



Sons of the Desert: MGM



Queen Christina: MGM

● LITTLE WOMEN: Directed by George Cukor. Executive producer: Merian C. Cooper. From novel by Louisa May Alcott. Screen play by Sarah Y. Mason and Victor Heerman. Photographed by Henry Gerrard. Cast: Katharine Hepburn, Joan Bennett, Frances Dee, Jean Parker, Paul Lukas.

● DAVID HARUM: Directed by James Cruze. From story by Edward Noyes Westcott. Screen play by Walter Woods. Photographed by Hal Mohr. Cast: Will Rogers, Louise Dresser, Evelyn Venable, Kent Taylor, Stepin Fetchit, Noah Beery.

● SONS OF THE DESERT: Produced by Hal Roach. Directed by William A. Seiter. Original story and continuity by Frank Craven and Byron Morgan. Photographed by Kenneth Peach. Cast: Stan Laurel, Oliver Hardy, Dorothy Christy, Mae Busch, Charley Chase, Lucien Littlefield.



Lost Patrol: RKO Radio



Wonder Bar: First National



Roman Scandals: United Artists



Dinner at Eight: MGM



Flying Down to Rio: RKO Radio



Little Women: RKO Radio



David Harum: Fox



Dancing Lady: MGM



Eight Girls in a Boat: Paramount



Son of Kong: RKO Radio



Easy to Love: Warner

● QUEEN CHRISTINA: Directed by Rouben Mamoulian. Produced by Walter Wanger. Screen play by H. M. Harwood. Photographed by William Daniels. Cast: Greta Garbo, John Gilbert, Ian Keith, Lewis Stone, Elizabeth Young.

● DANCING LADY: Directed by Robert Z. Leonard. Screen play by Allen Rivkin and P. J. Wolfson, from book by James Warner Bellah. Photographed by Oliver T. Marsh. Cast: Joan Crawford, Clark Gable, Franchot Tone, May Robson.

● EIGHT GIRLS IN A BOAT: Produced by Charles R. Rogers. Directed by Richard Wallace. Screen play by Casey Robinson. From story by Helmut Brandis. Adaptation, Lewis Foster. Music by Arthur Rebner and Harold Lewis. Lyrics by Sam Coslow. Photographed by Gilbert Warrenton. Cast: Dorothy Wilson, Douglass Montgomery, Kay Johnson, Walter Connolly.

● THE LOST PATROL: Directed by John Ford. Screen play by Dudley Nichols. Adaptation by Garrett Fort. Photographer, Harold Wenstrom. Cast: Victor McLaglen, Boris Karloff, Wallace Ford, Reginald Denny.

● SON OF KONG: Executive producer, Merian C. Cooper. Directed by Ernest B. Schoedsack. Story by Ruth Rose. Technical staff: Willis O'Brien, E. B. Gibson, Marcel Delgado, Carroll Shephird, Fred Reese, W. G. White. Cast: Robert Armstrong, Helen Mack, Frank Reicher.

● EASY TO LOVE: Directed by William Keighley. Screen play by Carl Erickson and Manuel Seff. Adaptation by David Boehm. From play by Thompson Buchanan. Photography by Ernest Haller. Cast: Genevieve Tobin, Adolphe Menjou, Mary Astor, Edward Everett Horton, Patricia Ellis.

LOCAL BOARDS CANNOT PENALIZE DUALS, CODE AUTHORITY DECIDES

Decision in Test Case Bars Zoning Boards from Discriminating Against Doubles by Writing Longer Clearance

The greatest victory to date for the defenders of the double featuring system of theatre operation was won late last week when the motion picture Code Authority, meting for the 21st time, in New York, ruled against penalization in clearance schedules of any theatre engaged in the practice.

The Code Authority, in deciding a test case, the first under the code administration, resolved that no Local Clearance and Zoning Board in the field shall establish any clearance based upon whether a theatre operates on a double or a single feature policy.

The decision is of extreme importance to thousands of exhibitors because most all 1934-35 clearance schedules filed by the 32 Clearance Boards penalize duals in one form or another, principally by writing in longer clearance over double feature houses in the new schedules. All such penalties must now be eliminated.

Six members of the Authority voted for the resolution: R. H. Cochrane, Universal, (MPPDA), unaffiliated producer-distributor; Edward Golden, Monogram, independent producer-distributor; Nathan Yamins, Allied States, independent exhibitor; S. R. Kent, Fox, (MPPDA), producer-distributor-exhibitor; Charles L. O'Reilly, New York Theatre Owners Chamber of Commerce, independent exhibitor, and J. Robert Rubin, Metro-Goldwyn, (MPPDA), producer-distributor-exhibitor.

Four Oppose Resolution

Four who voted against the resolution, and, therefore, in favor of clearance penalties for dual billing, were: Major Leslie E. Thompson, RKO, (MPPDA), producer-distributor-exhibitor; H. S. Bareford, (MPPDA), Warner Brothers, producer-distributor-exhibitor; Austin Keough, Paramount, (MPPDA), producer-distributor-exhibitor, and Ed Kuykendall, MPTOA, who has been a leader in the fight against the practice.

Executives of Columbia and of United Artists, completing the lineup of the so-called "Big Eight," did not have a voice in the voting, but it is generally understood in the trade that Columbia is not opposed to duals, whereas United Artists has not been heard from in this connection in some time.

The independent producers and distributors were jubilant over the victory, for had the Code Authority sustained the right of the Clearance Boards to penalize double bill practitioneers in exhibition, their very structures would have been undermined, depending as they do on dual showings for so many of their bookings.

The Milwaukee clearance and zoning schedule formed the subject of the test. It was the basic contention of dual bill proponents in protesting the schedule that there is no clause in the code governing the control of the practice, and that industry leaders had decided, in a "gentlemen's agreement," during the Washington code conferences, that there would be no attempt made to regulate the policy under the code.

Johnston Warned Opponents

W. Ray Johnston, president of Monogram Pictures, and a leader in the fight for the preservation of double bills, had warned the dual opponents last week that the independents would fight every penalty in every clearance schedule. Some of Mr. Johnston's independent producer colleagues had traveled from Hollywood to New York to participate at the Code Authority hearing. On hand from New York was the largest gathering of executives and lieutenants that had ever assembled at a Code Authority meeting.

A copy of the Authority's opinion in the Milwaukee case will be sent this week to every Clearance Board in the field.

That the decision will be the cause of an immediate increase in doubling was the general opinion along Broadway, hundreds of theatres having refrained from making arrangements for dual policies because of the threatening penalties set up in clearance schedules. Had the proponents lost the decision, however, the system undoubtedly would be abandoned by many exhibitors who prefer shorter clearance without duals.

Clearance schedules containing the dual penalties will be redrafted immediately. They affect only 1934-35 product.

The defense of doubles before the Code Authority was strong, voiced by Louis Nizer, New York film attorney, representing Universal, Columbia, Security Pictures and B. N. Judell, both Milwaukee exchanges, and some 300 independent Milwaukee exhibitors, and by I. E. Chadwick and John Freuler, both independent distributors, and by William Powers, of Fox West Coast Theatres.

Mr. Kent was chairman. He was surrounded by dozens of industry observers, including Willard McKay, Universal; Jack Cohn, Columbia; E. M. Goldstein, Majestic; Abe Montague, Columbia; Herman Gluckman, Majestic; Harry Thomas, First Division, and Irving Mandel, Bernard Mills, Jack Sullivan, Claude Ezell, William Underwood and others.

Charges Authority Exceeded

Mr. Nizer said that the boards in penalizing doubles had exceeded their authority, and that such schedules are unworkable. He told the Authority that the issue was not on the wisdom or inadvisability of duals. "The code is silent on duals," he continued, "and it is not possible to controvert the code and write into it what is left out."

Mr. Kuykendall, the MPTOA president, appeared to be the only Code Authority member expressing favor of eliminating double featuring.

Later, Mr. Kuykendall said that his organization was unalterably opposed to the practice, and that its directors would decide at a meeting in Chicago, to be held in a few weeks, what action they would take to continue the fight against doubles. However, a modification of the MPTOA's attack is a possibility, if a review of anti-duals activity to be made at the meeting reveals instances of theatre business actually having been injured by curbing them.

On the other hand, Allied States Association will continue to leave the matter up to its local affiliates in the field.

Thousands of Theatres Involved in Ruling Which Gives Proponents of Policy Their Greatest Victory to Date

Barred by Mutual Agreement

And now that the NRA, through the Code Authority, has completely washed its hands of the double feature problem, returning the fight to the field, independent producers, distributors and exhibitors favoring continuance of the policy without any regulatory strings attached will point their guns in the direction of some half-dozen large cities where anti-dual propaganda has succeeded in furthering agreements among exhibitors to outlaw the showing of two features on one program.

The movement to effect elimination of the system by mutual agreement is gaining ground, with discussions pointing toward adoption of a ban going on in New York, New Jersey, Los Angeles. Kansas City, Cleveland and St. Louis exhibitors already have signed such agreements.

The general policy of the MPTOA, it is believed, will continue to be aimed at obtaining local agreements among exhibitors and between exhibitors and distributors outlawing the exhibition and sale of dual features.

It appears that the reported intention of the large distributors to effect a curtailment of the practice by inserting clauses in 1934-35 contracts prohibiting its use, will not develop, at least at this time.

Dillard Joins Code Authority

Tyree Dillard, Jr., formerly of the NRA legal staff in Washington, has joined the motion picture Code Authority, according to an announcement by Division Administrator Rosenblatt, and will handle legal opinions on decisions handed down by appeals committees.

McKay, Exhibitor, Dead

Thomas McKay died this week at Rutland, Vt. He formerly owned theatres and of late had managed Publix houses in Vermont.

Move Warner Theatre Office

Warner New Jersey theatre headquarters will be moved shortly from Newark to the home office in New York. Don Jacocks, division head, will move his office to New York with a week.

Show $1,566,072 MGM Profit For Second Quarter

A profit of $1,566,072 for the 12 weeks ended June 7 was reported this week by Metro-Goldwyn Pictures Corp., after federal taxes, amortization of negative and positive costs and depreciation. This is equivalent to $10.16 a share on the preferred stock for the period as compared with $2.09 for the corresponding 12 weeks in 1933.

Net operating income for the period was $7,834,297, with miscellaneous income $195,313.

No Compromise on Films, Says Pope

Pope Pius this week told delegates of the International Federation of the Cinematographic Press that he would not compromise with producers in the suggestion that they make a certain number of films on religious subjects to satisfy the demand for "moral" pictures. His Holiness said he would not be satisfied until the entire output of the motion picture industry becomes "a moralizing, educational force."

"It is not a question of producing religious films and placing them together or alternating them with libertine films," the Pope told the press delegates at Castel Gandolfo. "It is necessary instead, that the whole cinema be moral, moralizing and educational.

"It is a great relief to know that a strong resistance has been put up in several countries against immoral films," he said, "in which several governments have taken part.

"Especially praiseworthy and noble is the crusade by the Episcopate of the United States, which now has been joined by representatives of other religions and by honest people independently of their creeds.

"We can say that while the results already attained are encouraging, everyone in the United States still must support these noble efforts."

In New York clergymen of Catholic and Protestant faiths were at odds as to the results of the drive for better films. Rev. John Paul Jones, Protestant, contended that the chief fault of the average film was not its immoral taints, but "its meaningless stupidities, inanities and bad art." Further, he blamed the Church for its "prudery, conspiracy of silence and its failure to deal with the question in an open and direct manner."

Wisconsin Meeting Set

The annual convention of the Allied Independent Theatre Owners of Wisconsin is to be held September 26 and 27 at the Hotel Schroeder in Milwaukee. Officers will be named.

Form Exhibitors' Rotary

Exhibitors' Rotary Circuit, Inc., New York City, has been chartered in Albany by George R. Coughlan, Thomas M. Russell and George R. Coughlan, Jr.



Mr. Joseph M. Schenck, *president of United Artists Corporation, sailing for home from France last week-end, made formal announcement of his engagement to* Miss Merle Oberon. *Miss Oberon, pictured here in a recent screen characterization, won attention from the American motion picture world with her appearance in "The Private Life of Henry VIII."*

Hood, Radio City Designer, Is Dead

Raymond Mathewson Hood, internationally known architect and one of the principal designers of the buildings and development of Rockefeller Radio City, died on Tuesday morning at his home on Davenport Drive, Southfield Point, Stamford, Conn. Mr. Hood was 53 years old. His widow and three children survive.

Mr. Hood's unconventional designs for skyscrapers, evidenced in Radio City construction, are responsible for many of the changes in New York's skylines and in those of other cities.

Turner on Quaker Oats Tieup

Terry Turner, former RKO publicist, has been retained by the Quaker Oats company to cooperate with First National's advertising and publicity department on the new Joe E. Brown picture, "Six Day Bike Rider."

New Iowa House Opens

A new house, the Monte, at Monticello, Iowa, was opened recently. It has a seating capacity of 500. Carter and Lambert are the owners.

New Zealand Gets First Trade Paper

The first motion picture trade journal to be published in New Zealand—*N. Z. Film News*—made its initial appearance on June 28, the first issue arriving in New York last week.

The publication is a 20-page magazine, liberally presenting news of the trade in New Zealand, England and the United States. It incorporates reviews of feature films designed to help exhibitor exploitation and also carries separate suggestions on selling.

A pictorial section rounds out the pages of the *N. Z. Film News*, which is published weekly at Wellington. Donald W. MacDonald is managing editor.

Plan New Circuit

Paul R. Aust and others have incorporated Independent Theatre Owners, Inc., at Portland, for the purpose of operating a circuit.

Neufeld Exhibitor Manager

Oscar Neufeld has left distribution at Philadelphia to become manager of the Independent Exhibitors' Protective League.

CODE COMPLIANCE DATE PASSES; 30 COMPANIES PROTEST LEVIES

United Artists Comes Under 10 Per Cent Cancellation Clause; Independents' Appeals Must Have Basis

Final closing of the motion picture code compliance deadline, extended several times in order to get in remaining non-assentors, was one of several important developments this week. Other highlights were:

Code Authority ruled United Artists comes under 10 per cent cancellation clause of code.

Thirty producers and distributors protest code assessments.

Code Authority publishes statement of expense and income from Jan. 1, 1934, to July 31.

Distributors in Pennsylvania accused of not using uniform contract as provided in code and of allocating pictures after they have been canceled.

Industrial Appeals Board at Washington —successor to the Darrow Board—warns independent units of all industries that appeals against Code Authority decisions must have solid bases.

The final compliance deadline came Wednesday and exhibitors who have not signified assent may not file complaints against other exhibitors or distributors under the unfair trade practice provisions of the code. Non-assentors paying exhibitor assessments are entitled to certain benefits under the code, such as the 10 per cent cancellation privilege.

United Artists to Appeal

United Artists had contended for some time that inasmuch as all pictures released through its organization are sold on an individual picture basis exhibitors could not be granted the cancellation privilege on its product. This the Code Authority overruled.

On Tuesday an appeal committee—William J. Kupper of Fox, Charles L. O'Reilly, head of the New York Theatre Owners Chamber of Commerce, and Leon Rosenblatt, New Jersey and Staten Island circuit operator—recommended that United Artists cancel a $12.50 picture as sought by H. R. Evans of the Albion theatre, Albion, Ind.

Disagreeing with the Code Authority decision, United Artists is planning to file suit against the governing body as soon as it hands down an official order on the case, August 23.

30 Protest Assessments

Thirty major and independent producers and distributors filed protests with division administrator Sol A. Rosenblatt on the $90,000 assessments for the first six months apportioned against them for support of the Code Authority. All protests were to be filed by August 15. Official sources on Tuesday indicated that the protests in all probability will be turned down and that the Research and Planning Division of the NRA will ask the Code Authority to draw up another schedule. The two largest producer-distributors to file protests were United Artists and Universal.

United Artists pointed out that it, along with Paramount, RKO Radio, Warner-First National, Fox and MGM, is assessed at $20,000, while Columbia and Universal are assessed at only $15,000, and that United Artists is solely a distributor of a limited number of features annually which do not compare in number with those distributed by other national companies.

Calls Method Unfair

"The gross receipts of the undersigned (United Artists) are far less than the gross receipts of practically all of the national distributors," the letter stated. "The method of allocation is unfair in that the gross receipts and the number of pictures distributed by each distributor should be the factor used in determining contributions to the code." The letter was signed by William P. Phillips, United Artists' treasurer.

Universal's protest, signed by R. H. Cochrane, contained the same allegations and suggested that assessments be based on the gross receipts of the individual distributor and that a public hearing be held on the method of allocating the expense and the method of contribution.

Companies protesting the assessment schedules are:

United Artists, Universal, Amity Exchange, Charlotte, N. C.; Remington, New York; Hollywood Pictures, New York; Capitol Film Exchange, Philadelphia; Monogram, Detroit; Chenoweth Film Co., Omaha; Franklin Productions, Inc., Boston; Paul Goldman, New York; F. & M. Stageshows, New York; Edited Pictures System, New York; Greiver Productions, Chicago; Educational; Ideal Pictures, Minneapolis; Peerless Distributing Co., Philadelphia; Educational, Louisville; Premier Pictures, St. Louis; First Division Exchanges; Strickland Industrial Film Corporation, Atlanta; Progressive Pictures, St. Louis; Hollywood Film Exchanges, New York; Douglas Fairbanks Pictures, Hollywood; Interstate Films, New York; J. Bruce Johnson, San Francisco; Monogram, Denver; Pathe News, New York; Van Beuren; Cameo Screen Attractions, Boston; Charles R. Rogers, Hollywood.

The Code Authority, under its new system of filing monthly financial statements, issued a report showing $94,436.75 total disbursements for the seven months from Jan. 1, 1934, to July 31. Receipts from producers have been $49,700, and from exhibitors $78,570, totaling $128,270 and leaving a balance at July 31 of $33,833.25.

Total home office disbursements amounted to $41,295; for Hollywood offices, $2,600 for main office, $2,182 for extra, and labor, $958. Local boards have spent $47,400.

July disbursements totaled $23,604, or about $1,363 under the monthly budget estimate. Code Authority statements will be published monthly.

Misunderstandings on Contracts

Misunderstandings involving contracts appeared in one or two situations. In Kansas City the question of whether distributors have the right to alter a license agreement in keeping with the local grievance board's demands on an exhibitor found guilty of a contract violation was recommended to be passed on to the Code Authority for decision.

A. G. Smith, manager of the Uptown in Parsons, Kan., refuses to comply with the board's order to drop double bills at ten cents for adult admissions, given after the board determined the Uptown's contracts called for 15 cents minimum. Smith now claims to have obtained written permission from two companies to continue the policy two days a week.

The Motion Picture Theatre Owners of Eastern Pennsylvania protested against contracts offered by "certain distributors" alleged not to be using uniform contracts as called for in the code.

In a letter to John C. Flinn, Code Authority executive secretary, the Pennsylvania MPTO said these distributors have included clauses giving them the right to allocate pictures after they have been canceled.

Initiating investigation of complaints against codes and the National Recovery Administration, the Industrial Appeals Board, successor to the Darrow Board, served warning to independent units of all industries that solid bases for all complaints will be required before they will be heard.

Return of 200 exhibitors in Nebraska and Iowa to observance of the code and a reconciliation with code boards was regarded as possible this week in Omaha, following a conference which Calvin Bard had with Mr. Rosenblatt, as the NRA official passed through Omaha en route to Washington from Hollywood.

Objections to the $21,000 budget for administering the laboratory code and to amendments for price fixing according to "lowest reasonable cost of production" were voiced before deputy administrator W. P. Farnsworth.

Universal and United Artists Call Assesments High; Propose Gross Receipts Decide Assessments for Authority

Reported Settlement Near in Allied Owners Bond Suit

E. Barron Rockwell, secretary of the bondholders' committee for an issue of $9,000,000 of Allied Owners' Corporation first mortgage real estate 6 per cent sinking fund gold bonds, indicated Tuesday that plans for a settlement have been worked out in the $10,000,000 suit against Loew's Theatre and Realty Corporation, Loew's, Inc., and Paramount Publix.

It was said that under the proposed settlement, which first must be approved by two-fifths of the Allied bondholders, Loew's Theatre and Realty would have to pay a total of $12,875,000 at the rate of $500,000 a year, until June 1, 1943, with payments thereafter at the rate of $525,000 until June 1, 1958.

Eastman's Operations Running 45 Per Cent Ahead of 1933

Camera and film manufacturing activities of the Eastman Kodak Company are understood to be running 45 per cent ahead of 1933, based on the first six months of 1934. Employment at Kodak Park in Rochester is at the highest point since 1930.

Eastman will publish this week a financial and earnings report for first six months of 1934, marking the second time in the company's history that such a report has been issued in between the annual statements.

Warner Closes Six Houses

Six Philadelphia theatres closed by Warner are the Boyd, Avon, Allegheny, Lindley, Victoria and Harrowgate.

NOW YOU KNOW FOR YOURSELF *how big it is!*



HAROLD LLOYD

in

The Cat's Paw

From the Saturday Evening Post story
by **CLARENCE BUDINGTON KELLAND**

A FOX release

Now playing Radio City Music Hall

Every thing *new* but these

Those "STATE FAIR"



are sweet on

Janet Gaynor as a merry modern million-heiress masquerading as a maid servant. Lew Ayres as a chauffeur with an inventive turn

Janet GAYNOR Servants'

NED SPARKS

LOUISE DRESSER

ASTRID ALLWYN

Produced by Winfield Sheehan

FOX

ALL THE WORLD

Sweethearts



each other again!

of mind and a leaning toward romance. Gay entertainment with these two star favorites shining their box office brightest.

Lew AYRES Entrance

WALTER CONNOLLY

G. P. HUNTLEY, JR.

SIEGFRIED RUMANN

Directed by Frank Lloyd

From the novel by Sigrid Boo
Adaptation: Samson Raphaelson

LOVES THESE LOVERS

It's getting to be a habit with **FOX**

HIT AFTER HIT!
RECORD-BREAKER AFTER RECORD-BREAKER!

THE WORLD MOVES ON

with

MADELEINE CARROLL
FRANCHOT TONE

Produced by Winfield Sheehan
Directed by John Ford
Story and screen play by Reginald Berkeley

FOX

RADIO NEWS AGENCY LAUNCHES FIGHT ON PUBLISHERS' CONTROL

Transradio Press Service Starts Campaign to Enlist 400 Stations; Association Has 25 Clients Before First Week Ends

A news gathering agency, aiming at the scope of the United Press and the Associated Press—to supply the radio broadcasting industry exclusively with spot developments all over the world, got under way this week as Transradio Press Service, Inc., launched a drive to line up 400 of the 600 stations in the United States for itself and news organizations affiliated with it.

Transradio and smaller news agencies have been regularly supplying live news to a number of important radio stations, following bitter warfare between the broadcasters and the American Newspaper Publishers Association with its Press Radio Bureau, which has supplied all bulletins broadcast by National Broadcasting Company and the Columbia Broadcasting System since March 1.

Transradio Press, which has subjected the Press Radio Bureau to bombardment all summer, announced this week the formation of a subsidiary—Radio News Association—which before it is a week old has 25 radio station clients. The new association has been esablished to concentrate and perfect the delivery of news via short wave on a nation-wide basis. Its creation completes the ground work of the consolidation program of Transradio, which now dominates the independent radio news field.

This group is serving nearly 100 stations nationally, with arrangements for another 50 in the final stages of negotiation. New stations signed by Transradio and RNA include: WLS, Chicago; WEBR, Buffalo; WMAQ, Miami; WSOW, Birmingham; KTRH, Houston; WDAY, Fargo, N. D.; WJAY, Cleveland; WMT, Waterloo, Iowa; KFJZ, Fort Worth; WJMS, Ironwood, Mich.; WBOW, Terre Haute; WGBF, Evansville; KFDN, Casper, Wyo., and WHBQ, Memphis.

Has Five Branches

Radio News Association, capitalized at $50,000, has headquarters at 342 Madison Avenue, New York, with branches in Washington, Chicago, Los Angeles, St. Paul and London. Herbert Moore, head of Transradio, is president and chairman.

The Transradio group will be serving at least 200 stations before the end of the year, Mr. Moore predicted Tuesday.

"We are fighting because we are alive to our responsibility as newspapermen," Mr. Moore said. "The past six months have demonstrated the insatiable demand of the public for a constant flow of fresh and unrestricted news. It is solely upon this public demand that we have built a worldwide news structure, embracing nearly 7,000 correspondents, branch offices in the key cities of the United States and already serving a majority of the leading independent stations."

Radio station executives—many of them affiliated with both the large chains—were virtually unanimous in their opinion that news service sponsored by the Press Radio Bureau has been a failure. News broadcasts are limited to two a day after the newspapers have appeared, and each is limited to 300 words.

Cites Public Demand

Widespread demand by the radio public for more news presents the radio station with this choice—either to disregard the edict of the publishers or prevail upon the Press Radio Bureau to extend service. These sentiments are borne out in a survey being made by *Radio Art,* "The Bluebook of the Air."

Many radio officials are of the opinion that the antagonism of newspaper publishers has been considerably dissipated, but that opposition still exists, with indications that the basic reason is a battle for advertising supremacy.

Newspaper publishers apparently feel they can strike at the value of radio as an advertising medium by minimizing the importance of valuable public service, C. R. Tighe, publisher of *Radio Art,* said this week.

Yankee Network Opened Fight

The Yankee Network, whose president is John Shepard, department store magnate of Boston, paved the way for organization of news services designed exclusively for the benefit of the broadcasters. As early in the year as the end of March, the Yankee Network had organized its own local news-gathering staff.

Transradio is now the most powerful of the radio news services and is delivering international news by private printers' circuits, telegraph, telephone and short wave, out of New York, Chicago, or Los Angeles. Station clients have the opportunity of sponsoring the news programs—a privilege forbidden the broadcasters under their agreement with the Press Radio Bureau. Many stations are reported unable to pay their pro-rata share of Press Radio Bureau service.

Circulation with Cooperation

"They realize the value of news service," Mr. Tighe said, "and because they are local stations a number of them broadcast only local news which they gather themselves or through cooperative tieups with local newspapers. It is significant that where local newspapers cooperate with radio stations, circulation increases, and where antagonism is the publisher's policy, circulation drops."

A further complication has presented itself in the broadcasting of local news. In many instances, the local papers have refused to print the stations' program listings unless they buy the space.

An example is cited in the case of station WGLC in Glens Falls, New York, where the local newspaper, the *Post-Star,* refused to publish the station's program schedules unless full advertising rates are charged. The newspaper does publish the program schedules of station WGY in Schenectady.

Stations' Executives Agree That Press Radio Bureau Has Been Failure With Limited Bulletins and News Already Printed

On Regular Schedule

In contrast, said Richard E. Osgood, program director of WGLC, is the friendly attitude of the newspapers in Albany, 50 miles away. The *Times Union,* a Hearst newspaper, and the *Knickerbocker Press* have both published the schedules of the station. WGLC is a member of the Columbia network, and receives Press Radio Bureau service, but it also broadcasts local news bulletins of its own.

In Denver, station KLZ reported that when the Columbia News Service was in force an open break with local papers was experienced. Articles criticizing radio were given prominent positions, program listings were discontinued, but when the Press Radio Bureau began to function, listings were resumed.

Station WIBW, Topeka, owned by *Capper Publications,* broadcasts local and state news on a regular schedule which it leases through the Topeka *Daily Capital,* a Capper newspaper. Flashes are sent out on the early morning farm period, from 6 to 7 a. m., followed by a 15-minute news broadcast from 7:15 to 7:30 a. m., consisting of a detailed reading of the newspaper. In the evening, the period from 9:30 to 9:45 is devoted to a news service reading from the next morning's first edition of the *Daily Capital,* these broadcasts being regarded as a definite build-up for the paper.

W. A. Young, production manager of WBRC in Birmingham, Ala., called the Press Radio "the poorest excuse for news flashes imaginable.

"We are reminded daily by our listeners," he said, "that certain items given at 10:30 a. m. were read the night before. The public takes the attitude that the newspapers have put a fast one over on the radio stations, which, in our opinion, is exactly correct."

RCA Shows Marked Gain In Six Months Income

Definite improvement was recorded by RCA for the first six months of this year, compared with the same period in 1933. Income of $1,077,580, after deduction of interest, amortization of patents and federal taxes, was transferred to surplus. A net

RCA Expanding Abroad; Sarnoff

David Sarnoff, president of RCA, announced on his return to New York late last week, from Europe, that contracts had been closed with radio companies in Holland, France, Italy, Hungary and England conveying the right to use RCA radio patents in return for royalty payments.

HECHT & MacARTHUR *Click*.

WHAT IS THE AUDIENCE DOING ALL THAT TIME?



AUDIENCE! . . . *all the time*! . . . that's why BEN HECHT and CHARLES MACARTHUR are known as the *"Greatest Writing Team in Motion Pictures!"*

They started something

BEN HECHT AND CHARLES MACARTHUR

. . . authors and collaborators on such successes as "UNDERWORLD", "FRONT PAGE", "SCARFACE" "RASPUTIN", "TWENTIETH CENTURY", "VIVA VILLA!" . . . launch their careers as producers and directors with "audience reaction" as their first and foremost consideration.

LASTING success in any endeavor is not to be achieved unless built on a foundation that is fundamental and basic. When **BEN HECHT and CHARLES MACARTHUR** started work on **"CRIME WITHOUT PASSION"**, *they started more than a motion picture!* They started to establish—once and for all—that revolutionary ideas are more important to the box-office than lukewarm traditions . . . and that real story values and naturalness of characterization are more vital than names that scintillate on the marquee and lack lustre in portrayals on the screen. HECHT and MACARTHUR started—in brief—on the assumption that unless audiences are vitally absorbed and interested in what's going on—*all the time*—it can't be *real entertainment!*

In **"CRIME WITHOUT PASSION"** Ben Hecht and Charles MacArthur have crystallized their ideas with startlingly dramatic results. They have produced an intensely absorbing and entertaining picture guaranteed to tear the heart out of audiences as the action unfolds on the screen. Seldom has so terribly fascinating a character been conceived as their central figure of the criminal lawyer who literally took women's souls apart to satisfy his insane ego. **Seldom has a picture maintained so startling a dramatic tempo from start to finish. "CRIME WITHOUT PASSION" *is box-office!*** It is told with honesty, portrayed with virility, and directed with a real sense of dramatic values and human understanding.



• • • with Stirring Melodrama!

"CRIME WITHOUT PASSION"

A Ben Hecht-Charles MacArthur Picture with

CLAUDE RAINS • WHITNEY BOURNE • MARGO

Written, directed and produced by Ben Hecht and Charles MacArthur

Lee Garmes, Photographer and Associate Director **A Paramount Release**





...and they finished it!





Read What the Critics Say:

Hollywood Reporter, July 28th:
"A stirring melodrama and a darned swell piece of entertainment . . . A picture that has sufficient creeps to send any audience out talking... Hit of the picture is MARGO . . . she comes through with an astonishing performance." — *Billy Wilkerson*

Screen Book, October: "At last a picture of a different sort . . . opens with a flash and whips along to a furious climax . . . Packed with thrills and suspense."

Photoplay, November: "Expertly handled. Good entertainment for those who appreciate a highly dramatic story."

"A superlative piece of craftsmanship . . . is as refreshing as it is a tribute to Mr. Hecht and Mr. MacArthur." —*Pare Lorentz*

All of which tends to prove that HECHT and MACARTHUR not only *started something* with "CRIME WITHOUT PASSION" . . . *but they finished it* in a way to meet with the approval of all audience-wise showmen who have seen it.



Paramount Pictures

INDEPENDENTS INCREASE SCHEDULES, MAJORS CUT

183 More Features Than Last Year from Independents, 28 Fewer from Majors

Production budgets and schedules for 1934-35 having been definitely determined by virtually all companies in the industry, the management of Metro-Goldwyn-Mayer set out on its own, last week, to determine the final numerical status of new products as it compares with that of last year, and learned that exhibitors can expect 28 fewer features from the large interests next season, 183 more productions by independents. Feature releases scheduled for 1934-35 total 835, as compared with 680 on the schedules of all companies last year. Metro's findings in the feature field follow:

	1933-34	1934-35
Large companies	406	378
Independents	274	457
Totals	680	835

Theatre owners of the country, although in a better position insofar as a wider selection of features are concerned, face a reduction of 384 one-reel and two-reel subjects in 1934-35, as gleaned from the following Metro compilation:

	1933-34		1934-35	
	One Reel	Two Reels	One Reel	Two Reels
Large companies ...	624	377	502	289
Independents	202	257	90	197
Totals	826	634	592	486

Of the large companies reporting curtailed schedules, Columbia will have one feature and 39 shorts less than in 1933-34; Fox plans 14 fewer features and 58 shorts less; MGM, 22 shorts fewer; Paramount, one feature and 25 shorts; Radio, two features and 11 shorts; United Artists, 13 features and eight shorts, and Universal 52 shorts less than last year.

Warners Add $5,000,000

Jack L. Warner, vice-president of Warner Brothers, in charge of production in Hollywood, announced Tuesday that for the 1934-35 schedule of 60 productions the company had appropriated a budget that exceeds by over $5,000,000 the costs of last year's product, this because the company "is confident that the nation and the rest of the world is headed for greatly improved business conditions during the coming year."

"Because we kept our studios going throughout the summer months without the customary shutdown, we find ourselves today in the advantageous condition of having 15 pictures ready for release by September 1st," Mr. Warner added.

Buying Strike Is Proposed

Because of the havoc wrought by the drouth, theatre owners of the Midwest have been urged both by the Kansas-Missouri Theatres Associations and the Independent Theatre Owners of Kansas City to join in a four-week buying strike against the allegedly high rentals demanded by distributors for 1934-35 product.

"With crops in Missouri and Kansas cut down to one-fifth of normal, even if rain helps now, it is certain that no exhibitor can hope to pay the same price for product this year as he did last," declared John C. Stapel, Columbia, Mo., president of the KMTA. Jay Means, president of the ITO of Kansas City, agreed.

Columbia announced that Walter Futter had signed with RCA Photophone for the recording of a new series of Travelaughs.

Maurice Conn, in Hollywood, was made president of a new producing company that will make eight James Oliver Curwood outdoor stories, several to star Kermit Maynard, brother of Ken.

First Division Pictures, Harry Thomas, president, finally lined up its 1934-35 program, embracing the product of 11 independent producers to be distributed as follows:

Twenty Monogram features to be handled in New York, Philadelphia, eastern Pennsylvania and northern New Jersey; eight Liberty productions to be distributed in Pittsburgh, Cincinnati, Cleveland, Boston and Louisville; eight Imperial films, for Philadelphia, Washington, Atlanta, Charlotte and New Orleans; three First Division pictures, to be released by Thomas nationally; one Goldsmith production, to be handled in Boston; 18 Chesterfield-Invincible productions, for release in New York, Philadelphia, Buffalo; Washington, Albany, Pittsburgh, Cleveland, Cincinnati, Detroit and Louisville; one Willis Kent feature, for Washington only, and the following to be handled nationally: two Principal pictures, one Du World and one Romance production.

Harold B. Franklin started work at Eastern Service studio on his first, "Gambling." George M. Cohan is the star.

Monogram Pushes Program

Monogram announced that it will speed up production in order to get its present program into the theatres while other companies are rearranging their schedules to conform to the better pictures campaign.

Ten French pictures were announced for 1934-35 by Paramount, which also announced during the week that 15 features of the new program will be ready in this country by August 20.

Charles R. Rogers' new deal with Paramount is for 10 pictures, instead of 12, as originally announced. "The Goddess" will be the first.

Penzner Pictures, headed by William Penzner and B. V. Mindenberg, will make a feature series in Hollywood for the new season.

Four features will be produced by Phil Ryan Productions.

Supreme will expand its present program, consisting of some Bob Steele westerns, to include another series.

Monty Shaff has formed Topical Pictures to produce features.

"Old Folks at Home" and "Brewster's Millions" are two additions to the United Artists schedule, which now includes 29 features.

J. R. Grainger, general manager of distribution for Universal, returned Tuesday from Detroit with contracts signed for Universal product to play the Butterfield Circuit of 81 theatres in 34 Michigan towns. With the closing of the Buterfield Circuit, Universal for the first time in August has signed every important circuit in the United States and Canada, with the exception of two with which negotiations are now in progress. The company said the percentage of contract sales over last year is very nearly 800 per cent.

New Metropolitan Board Offers Plan

Ultimate disposition of the theatres in the Fox Metropolitan circuit of New York this week appeared as uncertain as 10 weeks ago. Two reorganization plans have been filed within a fortnight—during proceedings instituted by Loew's, Inc., and Warner Brothers by which a joint bid of $4,500,000 by the two was intended to satisfy creditors of the circuit and give the two theatre companies control of the 87 houses. Ten days ago Loew withdrew, and the Warner position has not been announced.

The first plan for reorganization was filed by counsel for bondholders whose holdings are said to represent only $11,000. On Tuesday, Judge Julian W. Mack in U. S. district court, New York, said he doubted the good faith of this petition and had not yet decided whether to permit Fox Metropolitan to enter a new bankruptcy status under Section 77-B of the new laws.

On Thursday, a newly elected board of directors of the circuit filed a voluntary petition for reorganization under the new laws. Judge Mack will hold an adjourned hearing next Tuesday.

A. C. Blumenthal, financier and creditor of Fox Theatres Corporation, revealed he shortly will make an offer for Fox Metropolitan.

New Jersey Allied Sets Program; Board Session Off

Three hundred are expected to attend the annual convention of Allied Theatres of New Jersey and other eastern exhibitors, in Atlantic City August 22-24. Subjects for discussion include the proposed music tax increase, "clean" pictures, rentals, block booking, clearance and zoning, code and legislation. Abram F. Myers is to attend.

Eastern Allied directors will not have a meeting at that time.

Finish First Powers Series

"Aladdin and The Wonderful Lamp," which finished on schedule last week, completes the first series of Powers ComiColor cartoons of celebrity for the current season. "The Headless Horseman" will be the first for 1934-35.

New Warner Argentine Head

Harry M. Novak has been appointed Warner general manager of the Argentine and Uruguay. Mr. Novak, who left New York last month with Karl MacDonald, manager of the Latin American division, has already taken charge at the headquarters in Buenos Aires.

Kittie Baldwin Dead

Kittie Baldwin, who played in early motion pictures with John Barrymore and Clara Kimball Young, died at her Buffalo home last week.

Film Barred in Germany

MGM's "Manhattan Melodrama" has been barred by the Reichsanzeiger in Berlin

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

The trumpets will blow from the Paramount theatre in New York's Times Square sector, at nine o'clock on Thursday evening, signaling the world premiere of Cecil Blount DeMille's "Cleopatra." Many spectacular effects will be seen. Many that had been planned will not, among them:

DeMille had planned, as a detail of a scene depicting Cleo's triumphal entry into Rome, to have four colored boys each holding a lion on a leash. He got the lions, but could not get the negroes.

Again, he had Le Roy Prinz, dance master, train some goats to butt the dancing girls in rhythm for a bacchanalian scene. The goats butted, but the girls balked.

DeMille brought his pretty little niece, Agnes DeMille, daughter of Director William, and a noted dancer, from London to Hollywood to do a brief special dance. When Miss Agnes found she was to do the dance on the broad back of a bull, she turned around in a huff and took a train back to New York, refusing the job.

Not a character in the picture is shown dying a natural death. They found while doing research that not a prominent character in Rome during the time of Caesar and Marc Anthony was given time to die naturally or gracefully.

▽

Hollywood Headline in the New York American:

"DON'T REMEMBER" FIRST MARRIAGE, SAYS BANCROFT, FIGHTING ALIMONY

▽

Apropos of nothing is Al Lackey's tale of the elderly Jew who walked into a high class restaurant and ordered himself a roast chicken. When the bird arrived, he proceeded to tear it apart with his fingers as he ate.

The head waiter, excited, tapped him on the shoulder.

"I beg your pardon, sir," he said softly, "but there are other guests here. This is no way to eat a chicken."

The old man shrugged his shoulders and tore off a wing.

"Leesten," he replied, "dun't give me any advwice. Vhat vas good enuf for Henry de Eight is good enuf for me!"

▽

Hollywood is facetiously dubbing films "B. B." and "A. B.—"before Breen" and "after Breen."

▽

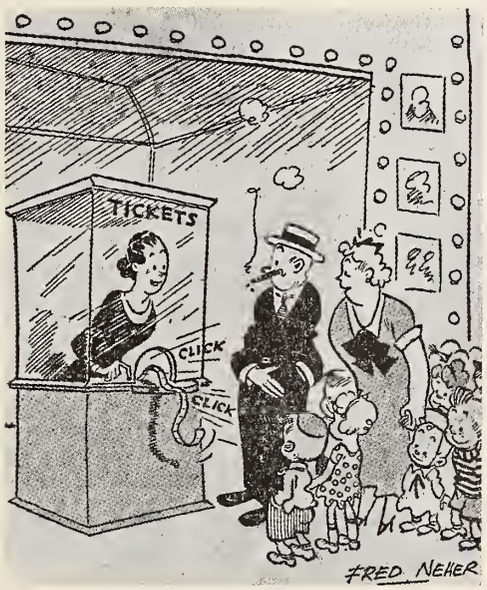
Loquacious, smart-cracking Mae West winked at a Hollywood reporter when he asked her to talk about the "Holy War" for "pure movies," as she said, slowly, "Tell the folks that they made me what I am today. I hope they're satisfied."

▽

Cecil B. DeMille probably will remember for some time the party thrown by friends last Saturday at a Kansas City hotel celebrating his fifty-third birthday anniversary. The affair was featured by a parade of nine mannequins attired in the costumes of the screen heroines DeMille has made famous, and other typical DeMille atmosphere.

The climax came when, in the presence of august city officials and a crowded grill room, it was announced DeMille did not observe his birthday on Saturday night without cause and, heralded by heavy trumpet blasts, four burly Nubian "slaves" from Kansas City's Negro quarters, clad in leopard skins, brought in a white family bathtub.

The tribute, it was explained, was the graceful homage of the nation's plumbers, who regarded DeMille as their patron saint.



"SAY WHEN, MISTER"
Courtesy, N. Y. American

Ray L. Hall, associated for most of his years with newspapers and newsreels, writes from the Capital, where he has for a time divorced himself from motion pictures, explaining that for the life of him he cannot fathom the reason why the President's salary is so frequently compared to the much higher salaries of the stars in Hollywood, "unless it is propaganda looking to an increase for him." And, if that be true, Mr. Roosevelt's expert propagandists appear to be justified, because, says Mr. Hall, he is one of the worst paid executives in the world.

"The last figures I could find," continued Mr. Hall, "showed King George Windsor, of England, getting a tidy little $3,000,000 a year, and I hear he has had a nice raise since then. The President of France, who has nothing to do but refuse to pay debts to America, gets $200,000 for his services each year they don't shoot him. Hayti pays its chief $240,000 per annum. Persia, a paltry $30,000,000. Russia, $10,000,000. Siam, $10,000,000. Spain, $3,900,,000. Morocco, $2,500,000. Japan, $2,300,000. Egypt, $1,575,000. Germany, $1,000,000. Saxony, $700,000. Portugal, Sweden and Brazil, each $600,000. Switzerland alone is lower than the U. S., paying only $3,000 a year, which would make a sad pay envelope in Hollywood." Mr. Roosevelt has got to get by on $75,000 a year and $25,000 expenses.

▽

Jack H. S. Fuld, pioneer exploiteer, arrived at our office bright and early the other morning with a copy of an early popular "movie edition" of a best seller. It was "The Beloved Adventurer," prize novel of the *Ladies Home Journal* of 20 years ago, which was filmed and subsequently published in book form by the Lubin Company in 1914.

The book, by Emmett Campbell Hall, contains the 15 complete adventures of "The Beloved Adventurer," profusely though crudely illustrated with scenes from the photoplays of that series.

One humorous event that followed the costly settlement by Metro of Princess Irina Alexandrovna Youssoupoff's "Rasputin" libel suit, was the gay party given in London by the Princess in celebration of her victory, at which several officials of MGM attended, and, according to press cables, joined others in toasting the Russian for her good luck in gaining from the company a sum variously reported as ranging from $125,000 to $725,000. In honor of the occasion the Metro executives and the lady's friends were permitted to gaze upon an emerald necklace that had belonged to the Romanoffs.

The case was based on the allegations of the Princess that the character Natasha in "Rasputin and the Empress" represented her as an adulteress.

An interesting disclosure at the "victory celebration" that cost Metro plenty, was the information that Princess Youssoupoff and her husband, Prince Felix, are now staying at Windsor Castle as guests of King George and Queen Mary. She is a cousin to the King.

▽

Harold Clayton Lloyd, comedian of "goggles," is staging his comeback at 40. He arrived in New York over the weekend from Hollywood to be on hand for the Broadway premiere of "Catspaw," his first in three years. The Fox press agents had a chorus beauty waiting for him at the Grand Central railroad station. He was supposed to pose with her while hanging on to one of the cat's paws, because his new picture has something to do with cats' paws. Harold squawked, however, when they trotted out a big black cat, on the grounds of superstition. But the press agents, having some sleight of hand qualities, quickly substituted a fluffy white kitten.

▽

Here are some "intimate glimpses" of Mae West, Paramount's self-admitted "gift to a jaded world," furnished gratis by the corporation's home office at Times Square:

She never takes showers, preferring tub baths perfumed with rose scent.

She has more than a dozen fluffy negligees and wears a different one every morning.

There isn't a pair of pajamas in her house.

She likes massages several times a week, and has a stationary bicycle in her apartment.

She has exactly twenty-seven bottles of perfume, but her favorite is sweet pea.

▽

Ed Kuykendall, chubby president of the MPTOA, arrived in New York the other day from his Mississippi home in the deep south, with some tall tales of the unprecedented heat wave in that sector. "It's been so hot down there," reported Ed in his long, soft drawl, "that the water in the Louisiana watermelons has been transformed to steam by the sun, and the melons have been exploding all over the countryside, frightening the negro farmhands out of the fields." A simple solution to save the melons from explosion would be the injection into each of a radiator steam valve.

▽

Walter Reichenbach, brother of the late white-haired Harry, exploiter de luxe of years ago, has returned to New York from Hollywood with some 18 jackasses, these being the foundation for Hollywood's latest craze, "Donkey Baseball." After batting the ball the player has to run the bases on a donkey, provided the donkey runs that way. The bases were "loaded" the other day when the man at bat hit a home run. The batter and the men on first and second were all tagged out when they piled up on third base, unable to proceed any further because the donkey carrying the man on third refused to budge.

The Producers of "Flying Down To Rio"

ANOTHER GREAT MUSIC

"DOWN TO TH LAST YACH

Rippling Tunes
Waves of Joy
Oceans of Fun

Warm Hearts on the Cold Ocean . .
Red Rhythm under Blue Skies.

with

MARY BOLAND
POLLY MORAN
NED SPARKS
SIDNEY BLACKMER
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THEY'RE ON THE AIR

and everybody is humming these gay enchanting tunes

"The Tiny Little Finger On Your Hand," "There's Nothing Else to Do," "Funny Little World" and

"BEACH BOY"

That mesmerizing rhythm known as the South Sea Bolero

RKO RADIO PICTURE

Directed by Paul Sloane . . Lou Brock

associate producer . . . Pandro S. Berman

executive producer

GAUMONT MOVE SEEN BRITISH STUDIO SPUR

Significance of Invasion of U.S. Expected to Percolate to Concerns Making Lesser Product

By BRUCE ALLAN
London Correspondent

There's only one story in London this week: the Gaumont-British decision to engage in direct distribution in the States. Even the arrival of Louis B. Mayer served, by reason of the trend of the speech delivered by the MGM production chief at his Savoy welcome lunch, to underline the increasing international importance of British production; while Joseph Schenck further emphasized the significance of the Gaumont move by a typically open-handed "welcome to America" gesture.

What stuck out in C. M. Woolf's announcement of the Gaumont exchange plan—and it may not have been so plain in cabled versions—was the frank recognition of the fact that GB was up against the problem of pleasing the American box-office and that it proposed to tackle it by American methods. It is significant that GB sent its general manager, Jeffrey Bernerd, to New York with a free hand to select personnel and determine selling methods on the spot. One has the idea that GB, in America, will be Gaumont-America in man power and policy and that the last word may ultimately be found to apply to production as well as to distribution.

Arliss Contract an Indication

Mr. Woolf, one of the shrewdest men in the British industry, said that he regarded America as 60 per cent of the world market. His promise that GB is going to compete with American companies for star and director values suggests that GB production schedules, in a very short time, will be shaped with a view to the requirements of that 60 per cent. The Arliss contract, for two more pictures, shows how the wind is likely to blow. Of more immediate importance is the fact that GB, in America, is going to get behind its existing pictures (and there is pretty good box-office material in "Chu Chin Chow," "Jew Suss," "Man of Aran," "The Iron Duke" and "Little Friend") with all the resources of exploitation as America understands it. Best earnest of their intention is that they haven't sent over a British publicity man, but left Mr. Bernerd to find one, with all his other staff, in New York!

Mark Ostrer and C. M. Woolf are to go to New York as soon as Mr. Bernerd has finished his preliminary organization and it's a pretty safe bet that GB-America will be formally launched in a big way. It should be; after all, what is happening is that the American exhibitor is being offered a new line of product, and the promise of still better to come, from a concern controlling something like $100,000,000 of capital, on which it is earning good profits. A company of that size has the ability to compete with Hollywood on level terms—and to outbid it, as Mr. Woolf suggested, if it feels so inclined.

The establishment of GB exchanges is therefore undoubtedly a major event in America. In Great Britain the news has created a big impression and in due course its significance may be expected to percolate even to those strata of the British production industry which continue to mumble "American conspiracy" because they can't get Broadway runs for films which they book with difficulty, and to indifferent box-office returns, in the British "smalls."

Joseph Schenck, as is his way, seems to have hit the nail on the head when, in welcoming the GB exchanges as "a most constructive move," he added: "These offices will be able to advise as to the type of picture required—the film that will secure international success." [Mr. Schenck returned to New York this week. —Ed.]

Louis B. Mayer also extended the glad hand to British productions, for the sound reason that the American box office needed them. It would welcome forty "Henry VIIIs" a year, he declared. There were several "ifs" in Mr. Mayer's references to MGM's own British production plans, but his condemnation of $10,000 quickies as "nails in the industry's coffin" was significant. What he did say, quite definitely, was that if MGM produced in England it would do so on a big scale, allocating to a London studio part of the activities at present centered in Hollywood and sending directorial and acting "aces" to do the job. That's the only ultimate solution of the quota problem for any American companies which have not established tieups with major British concerns.

* * *

At the British Studios

British and Dominions studio is working at pressure on "Brewster's Millions" and "The Milky Way." Jack Buchanan and Lili Damita have completed opening sequences for the first named and Sir Cedric Hardwicke and Marie Glory, for "The Milky Way," did first interiors reproducing a Parisian music hall.

* * *

Claude Hulbert, signed on an exclusive three-year contract by Irving Asher of Warner-First National, represents another stage in the creation of a Teddington stock company. Barry Clifton, Laura La Plante, Ian Hunter and Esmond Knight are other long-term signings. "The Girl in the Crowd" with Barry Clifton, Michael Powell directing, is WB's next.

* * *

Scott and Whaley, vaudeville team, and Nina Mae McKinney have been added to the cast of "Kentucky Minstrels" (Twickenham) on top of the Debroy Somers band and the Eight Black Streaks.

* * *

Arnold Ridley's stage success, "Recipe for Murder," will be directed at Twickenham, for Universal release, by Bernhard Vorhaus. The title will be changed.

* * *

Rehearsals for George Arliss' "The Iron Duke" has begun at GB's Lime Grove studio at Shepherd's Bush, to continue for the full fortnight during which the plant is to close for overhauling. "Roadhouse" with Violet Loraine, "Schooldays" (Cicely Courtneidge) and "Oh, Daddy" (Leslie Henson and Robertson Hare) occupied floor space up to the vacation.

* * *

Frederick Zelnick has shot in interior sets several "outdoor" sequences showing a garden performance of "Midsummer Night's Dream" for "Mister Cinders" at BIP.

* * *

Walter Dexter, vice-president of the Dickens Fellowship and editor of "The Dickensian," will assist Thomas Bentley in an advisory capacity in the production of "The Old Curiosity Shop."

* * *

Helen Chandler has begun work on "A Safe Bet" (Alexander Esway direction) at BIP. Gene Gerard, Judy Kelly and Allen Vincent are others cast.

Music Tax Fight Waits Next Move

There was quiet during the week along the line of battle between exhibitors and the American Society of Composers, Authors and Publishers, in the conflict over the publicly announced plan of ASCAP to increase royalty rates charged theatres for the reproduction of copyrighted music of Society members.

Resolutions of protest were passed by members of the Southeastern Theatre Owners Association, Gulf State Theatre Owners Association, the MPTO of Maryland, Allied Theatre Owners of Texas, the MPTO of Buffalo and the MPTO of Eastern Pennsylvania.

The Exhibitors' Emergency Committee in New York was still debating over proper legal procedure to be followed in the attempt of exhibitors everywhere to prevent the increase. It was indicated that the law firm of Newton D. Baker is favored to prepare the case for the owners.

Chaplin to Start Film in September

The new Charlie Chaplin film, as yet untitled, will go into production early in September, according to announcement from Hollywood. In accordance with the pantomimist's refusal to "talk" on the screen, the new picture will be without dialogue. Paulette Goddard will play opposite Mr. Chaplin. The theme is reported to be based on present day problems that confront the "little man."

It is expected the production will be completed in January, when it will be released through United Artists.

Philadelphia Unit Organizes Cabinet

The Independent Exhibitors Protective Association of Philadelphia this week elected a board of governors and announced formation of a cabinet composed of staff experts who will aid members.

The board of governors is composed of Morris Wax, chairman; Harry Fried, Columbus Stamper, Herb Elliott, Bill Butler, John Bagley, Norman Lewis, Dave Shapiro and Clarence Hexter. David Barrist was elected an honorary member.

Departments already selected for the cabinet include legal, consulting electrical engineer, purchasing of supplies and equipment advertising.

Educational Laboratory Work Moved to De Luxe

Educational has transferred its laboratory work to De Luxe Laboratories, Inc., a Fox affiliate, following the expiration of the Educational contract with Consolidated Film Industries, according to an announcement from E. W. Hammons, Educational president. The change, declared Mr. Hammons, had no significance other than Educational's "natural desire to work cooperatively with the Fox organization."

U. S. Films Lead At Venice Exhibit

American producers lead in representation at the Second International Exposition of Cinematographic Art, to be held in Venice, Italy, August 1 to 24. The program of pictures to be shown includes 11 from United States producers, compared with six German, six French, five Italian, five British, and an additional 20 from all other countries combined.

The American films to be exhibited are: "Viva Villa," MGM; "Cellini," 20th Century-United Artists; "The World Moves On," Fox; "Mystery Liner," Monogram; "Wonder Bar," Warner; "White Heat," Seven Seas Corporation; "Death Takes a Holiday," Paramount; "Little Women," RKO Radio; "It Happened One Night," Columbia; "Invisible Man," Universal, and a Walt Disney animated cartoon subject.

Loew Managers Shifted In Cleveland Territory

W. A. Finney, Loew division manager with headquarters at Cleveland, has made several managerial changes within recent days. The changes follow the transfer of H. M. Addison, former Cleveland zone manager, to Boston. Colonel Harry Long succeeds Mr. Addison as zone manager.

The changes are as follows: L. Ward Farrar, manager of Loew's here, has been shifted to the Palace, Indianapolis, along with W. O. Crouch, who has been assistant manager here. Farrar is succeeded by Kenneth A. Reid, for three years manager of Loew's Broad, Columbus. E. C. Colvin has been returned to assistant manager. Russel Bovim, manager of Loew's Ohio, Columbus, has been made city manager in that city. Bovin was manager of the local Loew house. Taylor Myers, until recently assistant manager of the Loew's Midland, Kansas City, has been shifted to Columbus as manager of the Broad there.

Franklin Plans to Film Musical, "Three Sisters"

Harold B. Franklin has acquired "Three Sisters," a musical romance by Jerome Kern and Oscar Hammerstein, 2nd, as his first musical film. The play was first produced last April at the Drury Lane theatre, London. The music will not be heard in this country until the production is ready.

The play is in addition to a number of stage properties the Frankwyn Company—Mr. Franklin and Arch Selwyn—in association with Arthur Hopkins, have lined up. The Frankwyn Company is moving from the NBC Building to larger space in the Empire Trust Building, New York.

Diamond to Produce in Europe for Columbia

Columbia's 1934-35 feature schedule will be augmented by an undetermined number of $100,000 productions to be made in Europe by Dave Diamond, who closed negotiations Tuesday with Jack Cohn, vice-president, in New York, after having conferred in Hollywood with Harry Cohn, president. Mr. Diamond sailed Wednesday for London.

FEDERAL LOANS FOR SMALL BUSINESSES

Half Billion To Be Made Available to Companies Under Industrial Loan Section of Federal Reserve Bank

The Administration at Washington has undertaken a campaign to familiarize industrial establishments, especially small ones, of every sound industry, with the machinery whereby Congress has made available, through the Industrial Loan Section of the Federal Reserve Bank, some $500,000,000 to be loaned to companies which have suffered severe capital losses and are now short of working capital. Basically, the machinery works in the following manner:

1. Applications must be made to the regional Federal Reserve Bank's Industrial Loan Section, or to the local branch office of the Reconstruction Finance Corporation.
2. Borrowers must provide adequate security and an audit of their business, made within the last six months.
3. Loans will be granted only for working capital needs (that is, for carrying on actual production, distribution or exhibition operations), and not for new or enlarged equipment. In the case of the Reconstruction Finance Corporation, loans cannot exceed $500,000.
4. Borrowers must prove they were in business January 1, 1934, and that they are complying with the NRA.
5. Loans granted will mature in five years, and the interest rate is the same as that charged by regular commercial banks on similar transactions.
6. Large fees are barred to negotiators of such loans.

Further explanation was made by Max Epstein, chairman of the advisory committee of the Chicgo Loan Section, as follows:

"In order to assist the Federal Reserve Banks in carrying out the intent of Congress, an Advisory Board of five business men has been appointed for each Reserve District. We are determined that every legitimate capital requirement in every sound industry shall be supplied.

Not to Compete with Banks

"To meet these legitimate capital requirements, the new Act provides ample funds. The Federal Reserve Banks are authorized to have outstanding loans of this type, with maturities up to five years, in an aggregate amount not exceeding $280,000,000. Additional loans may be made out of funds received through repayment, so that the aggregate amount of credit to be extended through this agency may be several times as large as the amount mentioned.

"This Industrial Loan Agency is not intended to supplant or to enter into competition with the banks of the country. The intention is rather to create a lending agency which can and will supply needed financing in cases where existing banks are, for any reason, not in a position to supply the funds.

"Business men who make use of the loan facilities we are providing need have no doubts or fears whatever as to government encroachments or interference with their business. There is no intention nor desire on the part of the Federal Reserve Banks—nor was it the intention of Congress in passing this amendment—to seek the slightest measure of control over business through this means. The loans we will make will be straight business loans, on the same basis as a loan from a local bank; and it is our purpose only to be helpful—not in any way to interfere with or encroach upon the free private management and control of the businesses to which loans are made.

"This new Industrial Loan Section of the Federal Reserve Bank is in a position to be particularly helpful to moderate-sized businesses whose financial statements may perhaps not measure up to the necessary formulas and rules of the commercial banks, but where the character and ability of the management and the prospects of the business justify the employment of additional working capital. We are in a position to place especial emphasis on the character of management, the demand for the product, and the general position of the industry—without being bound by rule-of-thumb restrictions based on cold financial statements."

Barthelmess, Inspiration and United Artists Again

The old tri-cornered production and distribution arrangement whereby Richard Barthelmess produced for Inspiration, which released through United Artists, may be resurrected. Mr. Barthelmess has launched discussions pointing toward this end with Walter Camp, Inspiration head. Inspiration, in the old days, handled some 18 Barthelmess pictures. Outstanding was his "Tol-able David."

20th Century and London Films Talent Under Double Contract

Under completed negotiations for joint engagement of talent by Twentieth Century Pictures and London Films, stars, directors, writers and cameramen will be under contract to both producers at once. Product of both companies is released through United Artists. Darryl F. Zanuck, production executive of Twentieth Century, and Alexander Korda, producing head of London Films, made the final arrangements.

Playwright Charges MGM With "Riptide" Plagiarism

Metro-Goldwyn-Mayer was named defendant late last week in a suit filed in the United States district court, New York, by Angel A. Aphenson, playwright, charging alleged infringement by Metro's "Riptide" of a play entitled "The Penalty of Sex."

Marschoene Theatres Expanding

The Royal and Elite theatres at Le Mars, Iowa, have been disposed of by Mrs. D. C. Scott, widow of the owner, to Marschoene Theatres, of Wayne, Neb. The circuit controls theatres at Hawarden, Iowa, Wayne, Neb., and Vermilion, S. D.

SENSA

"A Grand Picture"
—N. Y. Times

"A Superior Photoplay"
—N. Y. Herald Tribune

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"Heartily Recommended"
—N. Y. World Telegram

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"Highly Creditable"
—N. Y. Daily News

•

"A Splendid Film"
—N. Y. Daily Mirror

•

"Compels Attention"
—N. Y. Eve. Post

•

"Faithful Portrayal"
—N. Y. Eve. Journal

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—ask the RADIO CITY

MUSIC HALL

——Don't Ask Us——

about James Whale's Mighty Picturization of Galsworthy's Best Seller!

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UNIVERSAL

ERIVER

THE HOLLYWOOD SCENE

BREEN REEL TO EXPLAIN CODE
FAN MAGAZINE WRITERS CURBED
SEVEN FILMS START, FOUR FINISH

By VICTOR M. SHAPIRO
Hollywood Correspondent

After a fortnight in the humid hecticity of Manhattan, upon returning to the creative film center, the wayfarer discovers much news bursting in Hollywood to intrigue the showman.

Producers started bending over backward in their desire to conform to the tenets of the code of ethics. Many feared milk-and-water pictures were to be in order. In fact, some producers tried to insinuate that emasculation of films was the purpose of the present campaign.

In blunt language it was made clear to producers that the Code does not intend to dilute strength or quality in films, but it was made equally clear that filth or obscenity dragged in by the heels must and will go. One producer was plainly told that his film, dealing with the Mexican border, was of low moral tone and ought not be produced.

Joseph I. Breen, director of the Production Code Administration, listened to importuning of newsreel editors and the American masses will soon know all about the code and pictures. Mr. Breen, Mrs. Mary Breen and the six Breen children will be in the sequence together with a noted American who will ask the questions while Mr. Breen answers. It is reported that Irvin S. Cobb will do the interrogating. A special foreign print also will be made with a well known Englishman asking the questions. It is believed Hugh Walpole will be selected.

▽

News Flashes

Darryl Zanuck's first picture on his return from abroad will entail a reproduction of the world-famed Folies Bergere with the original French "Can-Can" girls and costumes. The entire properties of the production, costumes, scenery and chorus will be brought from Paris under personal supervision of Max Weldie and M. Duval, who have owned and directed the company the last 15 years.

* * *

Beginning with the next issue of their writer-actor monthly magazine, the Writers' Guild will publish all current screen credits and original story titles. This is looked upon as a duplication of the work contemplated by the Academy.

* * *

Despite the Code Authority's ruling prohibiting any zoning board from setting up penalties for the showing of double features, the ITOA of Southern California here will continue its fight for elimination of duals.

* * *

With a unanimous vote from all major studio publicity heads a resolution was passed whereby fan magazine writers' activities within the studios will be more closely regulated and guarded to prevent gross inaccuracies, misrepresentation and exaggeration of facts. In the future it will be necessary to obtain permission from the publicity directors for interviews with any contract players and the copy of this interview must be approved by the publicity director before submission for publication. Any writer violating this rule will be denied admission to the studio or any other cooperation.

* * *

Joseph I. Schnitzer, former motion picture executive and producer, has acquired controlling interest in Western Costume Company, Hollywood's largest costuming and property establishment. Mr. Schnitzer will actively engage in its operation.

* * *

Los Angeles soon will have a drive-in open-air motion picture theatre. It will accommodate 500 automobiles terraced and arranged so that occupants can hear and see with the same comfort as in an enclosed theatre.

▽

Seven Pictures Start

Midsummer business inactivity characteristic of most industries is reflected in the present Hollywood work schedules. Desire of producers to be sure that everything is right before going ahead is demonstrated by the fact that only seven pictures were started in the past week, and but four were finished.

Radio has two of the newly started pictures. Columbia, Paramount, Universal, Warner and Monogram each have one. Two of the completed are credited to Warner; the third comes from Atherton (Sol Lesser) and the fourth is a Paramount.

One of the Radio features is a dramatic romance, "Anne of Green Gables." The principals are Anne Shirley, formerly Dawn O'Day, Tom Brown, O. P. Heggie, Sarah Haden and Helen Westley. The other picture, "Kentucky Kernels," is a Wheeler and Woolsey comedy

Columbia's new one, "I'll Fix It," is a comedy romance drama starring Jack Holt, with Mona Barrie, Nedda Harrigan and Edward Brophy the principal supports.

A mystery thriller, "Secrets of the Chateau," went before the cameras at Universal with Claire Dodd, Alice White, William Faversham and Jack LaRue in the leading parts.

Paramount started "Enter Madame," which teams Elissa Landi and Cary Grant. At Monogram, "Stratosphere," drama, romance and thrills in the upper air, got under way.

Turning to the pictures completed, the Warner pair look interesting. "Happiness Ahead," a glamorous romance reflecting the turmoil of modern metropolitan life, stars Dick Powell and introduces as a new personality Josephine Hutchinson. The supporting cast lists John Halliday, Frank McHugh, Allen Jenkins, Ruth Donnelly and Gavin Gordon. "Six Day Bike Rider," a Joe E. Brown comedy, has Maxine Doyle, Frank McHugh, Gordon Wescott, Arthur Aylesworth and Dorothy Christy.

"Return of Chandu," adapted from the popular radio broadcast feature and a mystery thriller, was completed by Atherton Pictures. Bela Lugosi, Clara Kimball Young, Lionel Atwill and Maria Alba are featured.

Paramount's completed feature, a Zane Grey western, "Wagon Wheels," presents Randolph Scott, Gail Patrick, Billy Lee, Leila Bennett and Monte Blue in the principal parts.

Named Sales Manager

William Gluck has been named sales manager of the Amusement Supply Company, New York.

FIGHT FOR CONTROL OF CHINESE ACTORS

Another Hollywood tempest concerns the Chinese teapot. Yu Seng Kiang, Chinese vice-consul, representing the Chinese government, and Tommy Gubbins have come to grips over Chinese actors and extras in films.

Gubbins has controlled his lucrative trade for years. He is known as the Mayor of Chinatown and has many side incomes.

Yu Seng Kiang, through his dignitaries, is now attempting to take over the film end of Gubbins' activities and the China seas are boiling while eight China films are in production. The Chinese colony is in a ferment, with all speaking different dialects, and "we think we got trouble."

4 Millions View U.S. Bureau Films

More than four million persons viewed Bureau of Mines motion pictures at 49,457 showings in the fiscal year ended June 30. This represented an increase of 43 per cent in number of showings and 36 per cent greater attendance than in the previous year. In the film library were 2,517 reels for distribution.

Inquiries from educational institutions indicated a far greater demand for next year showings.

Denver Lease Cancelled

The federal court at Denver has cancelled the lease held by Welton Theatres Corporation, formed last year by Harry Huffman and Marco Wolff, of Fanchon & Marco, on the Orpheum theatre. Mr. Huffman has formed Centennial Theatres, Inc., to negotiate for the Orpheum, which has been ordered sold.

Theatre Partners Split

In a decision of the superior court, San Francisco, last week, the agreement under which the New Mission, New Fillmore and American theatres, San Francisco, have been operated by N. E. Zaibak and Nasser Brothers has been dissolved. Nasser Brothers are now sole owners.

Columbia Expanding Plant

Plans for the remainder of Columbia's studio expansion program are under way following the completion of a $50,000 electrical shop building. The second building will house trailers, special departments and other units.

Oklahoma Theatre Planned

Western States Theatres Company has filed application for a charter at Oklahoma City. An attorney, carrying on negotiations, said a $1,000,000 theatre, seating 3,000, is planned. Foster McSwain, former owner of the Ada theatres, is head of the new organization.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Madame Du Barry

(Warner)

Farce Comedy

Title significance, character names, locale, time and the fact that it's a "costumer" to the contrary, "Madame du Barry" emphatically is not an historical romance drama as that term is commonly applied. Rather, it's a colorful, spectacularly staged farce comedy. Intriguingly provocative without being the slightest bit shocking, it's the intimate story of Louis XV, King of France, and a lady of uncertain antecedents and character. As is literally shown in the picture, it is the story of du Barry who took the King, his court and all France for a sleigh ride.

Farce, usually satirical, sometimes ridiculously burlesque, there seldom being a serious moment, is the sole motivation. Louis is a gay dog who likes the ladies. When he becomes exceedingly fond of du Barry, she doesn't utilize her favor politically. No empires or dynasties dramatically rise and fall because of her. She just has a grand and glorious time, and while enjoying it to the limit permits herself to do what every woman likes to enjoy—triumphs, big and little, over other women and some men who think they are a whole lot better than she.

The show is lavishly mounted and staged; skillfully acted and directed, there's fun in the modernly applied dialogue, action and situations. Imagination-exciting illusion is allowed to play an important part. Everybody knows that a lot of intimate sexy stuff is going to and does happen. But nobody sees it.

Only a few of the highlights are necessary to illustrate its character. Gay Louis feels pretty good when du Barry more than does the trick as his unofficial consort. Her slightest whim is the occasion for him to squander the wealth of France in its gratification. Jewels and gowns are hers for the asking. She wants a sleigh ride in midsummer and Louis orders his ministers to see that she has it. That they must commandeer all the sugar in Paris to cover the Versailles gardens for the sliding runners doesn't mean a thing to him or her.

When du Barry wants to put a particularly obnoxious worthy on the spot by inviting him to a clandestine liaison and then double crossing him before the King, he's sore only because she let his regal rival use his robe and slippers. Desiring to be presented formally at court, her wish amazing the courtiers, Louis assents partly in fear of what the explosive lady might do to him and partly in admiration for her nerve. That Richelieu, Lebel, d'Aiguillon and the Duchess de Grammont conspire and succeed in stealing her court gown doesn't stop her. She shows up in her nightgown. And the sequence is not brazen.

The balloony Dauphin, completely educated in the arts, sciences and politics, proving a husbandly washout with Marie Antoinette on their wedding night, Louis asks du Barry to give his successor a few lessons in what every young husband should know.

With brilliant pageantry that's about how it goes. In the end, Louis dies and the royal Marie Antoinette, wary of what the captivating Du Barry might do to her husband, banishes her to a lonely convent. Du Barry, content that she has had a pretty good time, takes it with a smile.

The picture is entertaining for class and mass. The introduction should capitalize on personalities, accentuate its poignant subtle humor, and play upon the spectacularly elaborate staging.—McCarthy, Hollywood.

Produced and distributed by Warner Bros. Story and screen play by Edward Chodorv. Dance creations by Albertina Rasch Dancers. Directed by William Dieterle. Photography by Sol Polito. Film editor, Bert Levy. Dialogue director, Daniel Reed. Vitaphone orchestra conducted by Leo F. Forbstein. Supervisor, Henry Blanke. Art director, Jack Okey. Gowns by Orry-Kelly. Production Code Administration Certificate No. 73. Running time, 79 minutes. Release date to be announced.

CAST

Du Barry ..... Dolores Del Rio
Louis XV ..... Reginald Owen
d'Aiguillon ..... Victor Jory
Richelieu ..... Osgood Perkins
Duchess de Grammont ..... Verree Teasdale
Lebel ..... Ferdinand Gottschalk
Adelaide ..... Dorothy Tree
Marie Antoinette ..... Anita Louise
The Dauphin ..... Maynard Holmes
Duc de Choiseul ..... Henry O'Neill
Professor de la Vauguyon ..... Hobart Cavanaugh
Countess de Berne ..... Helen Lowell
Florette ..... Joan Wheeler
English Ambassador ..... Halliwell Hobbes
Mme. Noailles ..... Nella Walker
Sophie ..... Virginia Sale
Master of the Bedroom ..... Arthur Treacher
Zamore ..... Jesse Scott
Victorie ..... Camille Rovelle

The Human Side

(Universal)

Comedy Drama

It's the entertainment and showmanship of this picture that provides the exhibition values. Basically it's a comedy drama. Understandable humanness is its outstanding characteristic. Not a preachment, although it has a moral, it is light, airy and exciting. Just when everything seems securely settled, new complications arise, and taking quick twists it races off to new interest-creating angles. A family type attraction, it has plenty of strength in cast and entertainment quality as a big house attraction as well as for smaller communities.

Always fast moving, it has an exciting opening. Aboard train en route to New York, Gregory, producer, and Alma, financing star, read a criticism of their latest flop, the tenor of which is that the reviewers had very bad seats, because they were unable to see and hear everything. A hectic verbal clash ensues. Although divorced, and much to Alma's displeasure, Gregory makes a visit to his ex-wife Vera and their four children as his first duty. Jealousy leads to more excitement between the squabbling pair. This is anathema to Vera, who now is finding much in Dalton's company.

Much as he likes Vera, the children and the good times he has with them, Gregory can't stay at her home. In his club, he comes across Speigle, a composer who has a hit supposed to have been a sensation in Germany that he wants produced. A little intrigue sets him back in Alma's good graces and with her as the star and financial angel, Speigle's yarn is produced only to have the critics tab it as the most colossal of all Gregory's flops. A furniture wrecking battle ensues between Alma and Gregory, which makes newspaper headlines and brings odium upon his family.

Vera decides she will marry Dalton. The kids, however, find out that she doesn't love him, but is only doing it to insure their safety and future. Ganging up on her, the elder two, Lucille and Phil, tell their irresponsible father what's in the wind. Bag and baggage he moves back home. When marriage-license-hunting Vera returns, there he is and no amount of argument can move him. Next morning Dalton comes around to claim his bride, only to be met by Gregory, who convinces him that he has moved back home for good with Vera's assent and permission. Vera, however, having had enough of Gregory, leaves with Dalton, but all her illusions about her and the children's happiness are shattered when Dalton plans to send the elder pair off to boarding school and arranges a rigorous schedule for the younger two. Walking out on him, she goes home to find that Gregory for some strange reason has received one of those fabulous Hollywood offers. The reunited family is off to the Coast and all the happiness that Gregory's years of gadding around have denied it.

It's a wholesome family picture, and there is plenty of sock in it for those who must have their sock. While comedy in action, dialogue and situation is its big point, it tells a real love story. The menace of its triangle is not heavy. Gregory loves Alma only for the money she will put up for his shows. The cast is adequate; Menjou, Reginald Owen, Doris Kenyon and Betty Lawford for the grownups, Charlotte Henry and Dick Winslow for the adolescents, and Dickie Moore, George Ernest and their dog for the youngsters. Beside the commercial campaign given this, word of mouth advertising can be relied upon to boost it considerably.—McCarthy, Hollywood.

Produced and distributed by Universal. Directed by Edward Buzzell. Associate producer, E. M. Asher. Stage play and screen treatment, Christine Ames. Screen play by Frank Craven and Ernest Pascal. Sound supervision, Gilbert Kurland. Photographed by Norbert Brodine. Film editor, Maurice Wright. Art director, Harrison Wiley. Editorial supervision, Maurice Pivar. Production Code Administration Certificate No. 130. Running time, 60 minutes. Release date, Aug. 27, 1934.

CAST

Gregory ..... Adolphe Menjou
Vera Sheldon ..... Doris Kenyon
Lucille Sheldon ..... Charlotte Henry
Fritz Speigle ..... Joseph Cawthorne
James Dalton ..... Reginald Owen
Alma Hastings ..... Betty Lawford
Phil Sheldon ..... Dick Winslow
Tom Sheldon ..... George Ernest
Bobbie Sheldon ..... Dickie Moore

The Dragon Murder Case

(First National)

Mystery

The title is fully explanatory of this picture's character. Adhering closely to the familiar Van Dine story formula, it's a mystery thriller. There's plenty of weird and baffling situations for the gasps and screams; the full quota of comedy for contrasting laughter, and only a modicum of romance for love interest. Primarily it's entertainment, aimed at mystery thrill fans, those who have followed the series of Van Dine pictures, his book readers and to detective yarn devotees. As in its predecessors, there's a tinge of terror; not revolting, but rather as a motivating basis. The novelty of the picture is its difference of locale, the premise of its story and the new characters surrounding the familiar Philo Vance and Sergeant Heath.

Contrasted with the comedy of the bewildered detective, the yarn is mainly dramatic, with a sustaining romantic angle. Menacing mystery is apparent from the start. A swimming party is suggested by Bernice Stamm. Her fiance, Montague, leaps into the pool, and though Tatum and Greeff search for him, he is never

the PROOF of Short This



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"MICE IN COUNCIL"
"WHY MULES LEAVE HOME"
TERRY-TOONS

"THEN CAME THE YAWN"
TREASURE CHEST

COMING SOON

YORK and KING in "DOMESTIC BLISTERS" Marriage Wows Comedy

BUSTER KEATON

TOM HOWARD

seen alive again. Heath is called in and shortly Vance. The body not being recovered, the whole thing looks phoney and there is much comedy to contrast the mystery. Finally Vance finds the body. Then, as everybody is under suspicion, the search is on for the murderer. It is established that a legendary dragon inhabits the pool. Stamm's character, a strange forbidding man, explorer of strange places, lends color to the situation as he is questioned. Vance, prying around, finally contacts Mrs. Stamm, an eccentric old lady who gives him a clue. As he follows it, Greeff disappears and the butler is mysteriously assaulted. A dragon trap is devised, the first murder is reenacted and Vance's suspicions of how the murder was committed is verified. If a motive can be established, the guilty party will identify himself. Vance pries a motive out of Stamm and he is revealed as the murderer.

The picture is straightaway thrill and mystery. There is no moral hazard in action, situations or dialogue to be considered. There being neither sex nor sophistication to worry about, it has showmanship values particularly for the classes previously mentioned as well as worth while all classes of patrons in and above the teen years.—McCarthy, Hollywood.

Produced and distributed by Warner-First National. From S. S. Van Dine's mystery novel. Screen play by F. Hugh Herbert and Robert N. Lee. Dialogue director, Daniel Reed. Directed by H. Bruce Humberstone. Art director, Jack Okey. Gowns by Orry-Kelly. Adaptation by Rian James. Supervisor, Henry Blanke. Photography, Tony Gaudio. Film editor, Terry Morse. Vitaphone orchestra conducted by Leo F. Forbstein. Running time, 65 minutes. Release date, Aug. 25, 1934.

CAST

Philo Vance	Warren William
Bernice	Margaret Lindsay
Leland	Lyle Talbot
Sergeant Heath	Eugene Pallette
Markham	Robert McWade
Mrs. Stamm	Helen Lowell
Ruby	Dorothy Tree
Stamm	Robert Barrat
Tatum	George E. Stone
Montague	George Meeker
Dr. Holliday	Robert Warwick
Greeff	William Davidson
Trainor	Arthur Aylesworth
Hennessey	Charles Wilson
Doremus	Etienne Girardot

Our Daily Bread

(United Artists-King Vidor)

Comedy Drama

Extraordinary topical showmanship values abound in this production, a down-to-earth motion picture literally and figuratively. For topical subject matter it would be difficult to find a theme more pertinent currently or more widely applicable than the drought which has paralyzed and withered farm produce and small city business of the Northwest, Middlewest and Southwest. Furthermore, the calamity has sered its effects upon mind and emotion of a vast section of the United States, not only through the long period of its prevalence, but undoubtedly into the winter to come. And whatever segments of the population have not been directly affected have assuredly been close to the situation through the daily press, for months. The field of exploitation for "Our Daily Bread" has been deeply furrowed.

Into the theme have been woven other up-to-the-minute subjects of discussion and action. There is the farm cooperative; there is the development of the past year in which farmers, particularly in Iowa, have protected one another's property against foreclosures by forcing acceptance of their own $2 bids.

In treatment, the production ends on a happy note, and logically so, when the temptation toward gloomy ending, that bane of the small community exhibitor at least, might have been overwhelming.

Heading the cast are Karen Morley and Tom Keene. In support, John T. Qualen, in the role of the dispossessed and Norse-brogued farmer from Minnesota who is invited in by Keene to work the property with him, gives a performance which promises well for future appearances. Barbara Pepper is the girl who attempts to win away Keene. In every respect, however, the production is in the spirit of the Production Code of Ethics and is a picture for the entire family. There is a "going to have a baby" situation, but here the event is part of the story, an impoverished man and wife and the problem of their daily bread.

Of action there is abundance, not in the sense of plot complications, but in the unfolding of the simple story of the conquest of soil and sun.

Keene pawns his mandolin for a chicken when his wife, Karen Morley, insists they invite his uncle to dinner and ask him for a job. He offers them a broken-down and heavily mortgaged farm and they start out. Qualen and family, passing, are stalled by a puncture. Keene invites them to share in the farm. Keene gets the idea of a cooperative farm of jobless men experienced in various trades. Ingenuity overcomes lack of equipment. The corn crop has an excellent start. Then comes the drought. Keene's own dejection rapidly is communicated to the others. His wife senses more than discouragement and asks Barbara Pepper to leave the farm. She does, but Keene slips away to join her. On the road he has a vision of Addison Richards, who had one of the farm men turn him over to the sheriff so that the farm could have the $500 reward, for food. Then he hears signs of water running in a stream that had been dried up, leaves Miss Pepper, returns to the farm and inspires the men to the climactic sequence, the feverish digging of a three-mile ditch diverting the water to the field.

It's a production for any and all days of the week. In the smaller communities it is made-to-order for weekend showing.—Rovelstad, New York.

Distributed by United Artists. Produced by King Vidor. Director, King Vidor. Story by King Vidor. Business manager, Isadore Bernstein. Production manager, Vernon Keays. Assistant director, Ralph Slosser. Screen adaptation, Elizabeth Hill. Dialogue director, Mortinmer Offner. Camera man, Robert Planck. Second camera man, Reggie Lanning, Technical director, Lloyd Brierly. Film editor, Lloyd Nossler. Sound engineer, Russell Hanson.

CAST

Mary	Karen Morley
John	Tom Keene
Chris	John T. Qualen
Sally	Barbara Pepper
Louie	Addison Richards
Mother	Madame Boneita
Uncle Anthony	Harry Holman
Father	Harold Berquist
Old lady	Marion Ballow
Mrs. Larsen	Alma Ferns
Larsen children	Three Milsfield children
Barber	Lionel Baccus
Cigar salesman	Harris Gordon
Jew	Bill Engel
Plumber	Frank Minor
Carpenter	Henry Hall
Undertaker	Frank Hammond
Bully	Lynton Brant
Politician	Henry Burroughs
Little man	Harry Brown
Professor	Harry Bradley
Blacksmith	Captain Anderson
Sheriff	Harrison Greene
Lawyer	Si Clogg
Tough guy	Ray Spiker
Deputy sheriff	Eddy Baker
Chief	Harry Barnard
First gossiping woman	Doris Kemter
Second gossiping woman	Florence Enright
Italian shoemaker	Harry Samuels
Jewish boy	Sidney Miller
Jewish wife	Nelly Nichols
Violinist	Alex Schumberg
Stone mason	Bud Ray
Hannibal	Rob Reeves
Powerhouse man	Ed Biel
Motorcyclist	Jack Baldwin

Kansas City Princess

(Warner)

Comedy

Hokum, fast moving fun, "Kansas City Princess" deals in popular entertainment ordinarily appealing to the rank and file fans. It is snappy and zippy in dialogue, action and situations. The idea of the story centers on two gals who have only one objective in life—get the money and let those whom they give a whirl take care of themselves. Light and amusing, occasionally threatening to hop over the traces, but so directed and acted that the intent rather than the actuality is developed, it has plenty of intimate color without any of its real dangers.

The story starts in a swanky Kansas City barber shop. Manicurist Rosie is satisfied to be the adored of minor league gangster Dynamite. All is well until a combination of Manicurist Marie's urgings to get the big dough and the loss of a sparkler given to her by Dynamite convince the pair that their future is more secure in some other place than Kansas City. Disguised as a pair of Outdoor Girls among hundreds of other Outdoor Girls, with menacing Dynamite just a step behind, they make New York. Hopping into a taxi they land in the laps of a pair of Babbits, Weller and Cameron. Rushed to a boat, still a breath ahead of Dynamite, they are unwilling guests of the two Midwest big shots as the liner pulls out. Aboard boat, smart Marie inveigles their new found friends into financing and clothing them as Dynamite establishes himself as bodyguard for the bewildered Junior Ashcraft. Paris is the next stop, and when the trio, after airing the Babbits, learn of Ashcraft's marital troubles they decide to help him. However, Detective Duryea and Gigolo Sacha work a smart double-cross and Herbert is shown up as the chiseler. The climax costs him some money, but it paves the way for Dynamite and Rosie to get together and Marie to see what she can do with making things easier and safer for Ashcraft.

The picture should be sold as farce entertainment, using the strength of cast names as the principal selling angle and hinting at the colorful situations that whip the royal Kansas City princesses into the sensation of Paris.—McCarthy, Hollywood.

Produced and distributed by Warner Bros. Screen play by Manuel Seff and Sy Bartlett. Original story by Sy Bartlett. Directed by William Keighley. Assistant director, Russ Saunders. Art director, John Hughes. Supervisor, Lou Edelman. Photography, George Barnes. Film editor, William Clemens. Gowns by Orry-Kelly. Vitaphone orchestra conducted by Leo F. Forbstein.

CAST

Rosie	Joan Blondell
Marie	Glenda Farrell
Dynamite	Robert Armstrong
Junior Ashcraft	Hugh Herbert
Marcel Duryea	Osgood Perkins
Sam Weller	Hobart Cavanaugh
Jimmy, the Dude	Gordon Westcott
Quincy	Vince Barnett
Dr. Sacha Pilnikoff	Ivan Lebedeff
Jim Cameron	T. Roy Barnes
Mrs. Ashcraft	Renee Whitney
Greenway	Arthur Hoyt

The Fountain

(Radio-Berman)

Drama

Creating popularity for this picture will test anybody's showmanship ability. It has several commercial advantages. The novel from which it was adapted was widely read. The cast presents many names, Ann Harding, Paul Lukas and Jean Hersholt particularly, which have definite box office value. The subject with which it deals—conflict of love, hope and desire under unusual conditions and situations—is an established entertainment premise.

An exploitation problem is the general tone of the picture. Its serious psychological study drama is presented in a somber atmosphere. Comedy being entirely absent, there is no easing contrast. There is no action. Dialogue, many times long drawn out and requiring close attention to grasp its import, carries the plot. Only in one or two instances are there any dynamic or gripping situations. Only once does it visibly stir audience sympathy. Seldom are there any of those common entertainment qualities usually so necessary in kindling mass enthusiasm.

Consequently "The Fountain" is a class picture, the potential appeal of which is limited. Accepted and handled as a woman's picture, it affords certain business creating possibilities.

Timed to the World War era, located in neutral, but pro-German Holland, here's what happens. Allison, interned British officer, is paroled to Von Leyden's castle. Living there, but now married to a German officer, Von Narwitz, is Allison's childhood sweetheart, Julie. Though both combat it, their old affection is renewed. There is no rushing into each other's arms; they talk and analyze the circumstances that

have denied them the happiness that both desired. The Leyden family's opposition to things British, to Julie and Allison, the Leyden family, mainly interpreted through Sophie, is contrasted only by the understanding tolerance of the Baron.

Long discourses between Julie and Allison ensue before Von Narwitz, severely wounded, is brought to the castle. He knows all about Allison; Julie has told him in letters. He wants to meet the man. They do and there are more discussions of why things are why. Eventually, undoubtedly inspired by her unconcealed love for Von Narwitz, Sophie pours out her bitterness towards Julie and Allison. Her words are the soldier's death blow. Julie tenderly nurses him with all the faith and love of a true wife. Before he passes, Von Narwitz tells her that he could think of no other happiness for him and her than to have her marry Allison.

Catchlines and publicity stories must be depended upon mainly to create interest. An effective means, it would seem, would be to present the show as a problem play, putting it up to women and asking them what they would do under similar conditions.—McCarthy, Hollywood.

Distributed by RKO Radio. A Pandro S. Berman production. Directed by John Cromwell. Adaptation by Jane Murfin. Dialogue by Samuel Hoffenstein. From the novel by Charles Morgan. Music by Max Steiner. Photographed by Henry W. Gerrard, A. S. C. Art directors, Van Nest Polglase and Carroll Clark. Costumes by Walter Plunkett. Recorded by Clem Portman. Edited by William Morgan. P. C. A. Certificate No. 49. Running time, 85 minutes. Release date, September. Exact date to be announced.

CAST

Julie Von Narwitz ..... Ann Harding
Lewis Allison ..... Brian Anerne
Rupert Von Narwitz ..... Paul Lukas
Baron Van Leyden ..... Jean Hersholt
Ballater ..... Ralph Forbes
Baroness Van Leyden.....Violet Kemble-Cooper
Sophie Van Leyden.....Sara Haden
Allard Van Leyden.....Richard Abbott
Goof's wife ..... Barbara Barondess
Goof Van Leyden..... Rudolph Amendt
Allard's wife ..... Betty Alden
Van Arkel ..... Ian Wolfe
De Greve ..... Douglas Wood
Doctor .....Frank Reicher
Nurse ..... Ferike Boros
Commandant ..... William Stack
Kerstholt ..... Christian Rub
Shordley ..... J. M. Kerrigan
Lampman ..... Charles McNaughton
Willett ..... Desmond Roberts

Friends of Mr. Sweeney

(Warner)

Comedy

With Charlie Ruggles in the leading role, and playing the kind of part in which he does so well, lively and entertaining comedy, the exhibitor should have something to sell his patrons. Ruggles has been steadily rising in popularity recently, his comedy is of the definitely appealing sort, and he can be counted upon to have a following in almost any community.

The yarn of the timid soul, who is spurred to the hair-trigger action which was supposed to have characterized him as a great college quarterback, is ready made for Ruggles and he extracts all the comedy there is, which is plenty. There are laughs in his timid-soul romance with Ann Dvorak, who as his secretary contrives, with the aid of his old college chum, to bring Ruggles out of the aspect of fearsome timidity in which he lives, and restore to him his self-respect.

It is comedy which is to be sold here, with Ruggles supported by Eugene Pallette, Berton Churchill and Dorothy Burgess in addition to Miss Dvorak. That Ruggles plays the part of a man called Asaph and that he is afraid of his own shadow, and the boss's whisper, is an idea from which the showman should be able to make a good deal in copy lines. Indicate that here, in a lively comedy, the star has a role which fits him like a glove, and that romantically he is just what all the girls dream about, with heavy accents of sarcasm, and there should be stirring of interest among the patronage. And when that timid soul goes on the loose, and starts making amends, the comedy is really entertaining.

Asaph is a timid editorial writer for the "Balance," a "journal of critical opinion," owned by the four-flushing Churchill. Miss Dvorak is Asaph's smitten, but pitying secretary, who would like nothing better than to see Asaph be a man, if it could possibly be arranged. Asaph is ordered to write an editorial boosting the candidacy for governor of William Davidson, whom he knows to be a crook. Despite his misgivings he writes it.

Then into town comes Pallette, old college chum of Asaph's, who remembers Asaph when he was a tearing quarterback, and is saddened to find him a "worm." At a fast evening party, Pallette speaks his piece, a reformation is wrought in Asaph, and he takes Miss Dvorak with him when he goes back to the office to rewrite the editorial on Davidson as he thinks it ought to be done. They run into a holdup, as a gang sent by Davidson, has Churchill at gun-point in the office while they look for evidence which would be particularly harmful to Davidson's gubernatorial ambitions. Asaph disarms the intruders, dictates terms, and his editorial, tells Churchill what he thinks of him, and concludes by proving his reformation by chastising a soda fountain clerk who had treated him as the timid soul he was—the day before.

Lively, entertaining comedy, with a popular player, the film should be found entertaining.—Aaronson, New York.

Produced and distributed by Warner Bros. Directed by Edward Ludwig. Screen play by Warren Duff and Sidney Sutherland. Based on novel by Elmer Davis. Added dialogue by F. Hugh Herbert and Erwin Gelsey. Photographed by Ira Morgan. Film editor, Thomas Pratt. Art director, Robert Haas. Release date, July 28, 1934. Running time, 68 minutes.

CAST

Asaph .....Charles Ruggles
Beulah .....Ann Dvorak
Rixey .....Eugene Pallette
Millie .....Dorothy Burgess
Olga .....Dorothy Tree
Alex .....Robert Barrat
Brumbaugh .....Berton Churchill
Mike .....Harry Tyler
Claude .....Harry Beresford
Prime .....William Davidson

BRITISH PICTURES SHOWN IN LONDON

THE PRIMROSE PATH

Produced for and distributed by Paramount. Directed by Reginald Denham. Features Isobel Elsom, Max Adrian and Whitmore Humphries.

Frankly a "quota" offering, the wrong sort of British accent as well as dialogue is in evidence. There is a thin triangle drama with a doctor, his middle-aged wife and an author with sex appeal as the protagonists.—B. A.

▽

THE LIFE OF THE PARTY

Produced for and distributed by First National. Directed by Ralph Dawson. Features Jerry Verno and Betty Astell.

Drunkenness, with the conventional stage sequel of the "hero" entering another man's house and bed, is the theme in chief of this quota offering, which can only be described as a crude film for crude audiences.—B. A.

▽

TO BE A LADY

Produced for and distributed by Paramount. Directed by George King. Features Dorothy Bouchier, Bruce Lister and Charles Cullum.

Another "quota" film, the melodramatic story is of a girl who comes to London to seek her fortune, is wrongfully accused of theft and sent to prison, but finally reconciled to her true lover by a repentant would-be seducer. The settings are better than the naive plot, which handicaps an adequate enough cast.—B. A.

Side Streets

(First National)

Melodrama

Problems raised by story content and development call for special attention by the exhibitor showing this production, a special attention which should start with seeing the picture first. The story itself, with two cases of "going to have a baby" and a third threatened, makes it strictly adult material.

Aline MacMahon, as the central figure of a theme of true love sacrificed to philandering unfaithfulness, presents as much performance value as the story permits. Paul Kelly is her husband, Ann Dvorak is the girl whom he betrays and Dorothy Tree is the niece with whom he starts to elope, only to be called back to his wife by his conscience.

The picture was made from the story, "Fur Coats," by Ann Garrick and Ethel Hill, and carried that tentative title at one time as well as "A Woman in Her Thirties."

Miss MacMahon, proprietress of a fur shop, befriends Kelly, shiftless but likable sailor, and they marry. His irresponsible nature takes him into an affair with Ann Dvorak, but he drops this when an obstetrician's bill reveals to him the situation at home. But when his own baby dies he responds to the overtures of Miss MacMahon's niece, and they plan to elope. Miss Dvorak has advised his wife that she, too, is now a mother. Miss MacMahon helps her and eagerly accepts an offer to keep the child. Kelly hears them, orders Miss Tree to leave, alone, and returns to his home.

The entire theme is distinctly not for child consumption.—Rovelstad, New York.

Produced and distributed by Warner-First National. Directed by Alfred E. Green. Based on a story, "Fur Coats," by Ann Garrick and Ethel Hill. Screen play by Manuel Seff. Photography by Byron Haskins. Running time, 63 minutes. Release date, July 14.

CAST

Bertha .....Aline MacMahon
Tim ..... Paul Kelly
Marguerite ..... Ann Dvorak
Tillie ..... Helen Lowell
Ilka ..... Dorothy Tree
George ..... Henry O'Neill
Mrs. Thatcher ..... Marjorie Gateson
Mazie ..... Mayo Methot
Mabel ..... Renee Whitney
Madeline ..... Lynn Browning
Helen ..... Lorena Layson
Mrs. Richards ..... Dorothy Peterson
Jack ..... Clay Clement
Ray ..... Paul Kaye

The Superstition Of the Black Cat

(Paramount Varieties)

Actionful Comedy

Speeding to the big football game, Harry Myers has to turn around when a black cat crosses their path and his wife insists it would mean bad luck to continue. But the return trip brings a puncture and then the action trips off into a kidnaping by a witch and the final rescue. It's fast moving and brightly developed.—Running time, 8 mintues.

Going Places

(Universal)

Interesting

Universal here offers a new series, of which this is the initial subject, in which the popular radio commentator, Lowell Thomas, takes his screen audience to far away places, describing and explaining as the camera records. The three phases of this number are devoted to the famed glass manufacturers of Venice, where master craftsmen produce beautiful pieces of unusual design; the Russian playground for wounded, ill and deserving workers of the Soviet on the Crimean coast of the Black Sea, once the country place of czars; the affinity for the dance of the native tribes of Africa, from the duck-billed women of the Ubangi tribe to the pygmies of the Belgian Congo. The subject is definitely interesting, and well handled. —Running time, 9 minutes.

GAUMONT BRITISH ANNOUNCES ITS AMERICAN DISTRIBUTION POLICY

COINCIDENT with the publication of this announcement, Gaumont British will assume the important position in the American motion picture field to which it is rightfully entitled through the indisputably high quality of the product which it has to offer to the exhibitors and the theatre-going public of this country.

Arrangements are rapidly being consummated for the establishment of an exchange system nation-wide in scope, which will offer the same high quality of service now provided by major American distributors. Without exception these exchanges will be manned by an all-American personnel.

On the opposite page we have described briefly some of the productions which we will offer to discriminating exhibitors for presentation to their supporting patrons, and it is worthy of especial mention that every picture which emanates from our studios has been produced with particular consideration of the requirements of American audiences.

Current and future production plans of Gaumont British include the employment of many of the best known American stars and directors. Technically, as well as artistically Gaumont British and Gainsborough pictures are comparable with the finest produced in America.

We earnestly urge all exhibitors to reserve ample open time in which to book our product in its entirety, a group of not less than twenty pictures for the 1934-35 season, all of which can be secured on equitable terms which will insure their presentation at a liberal margin of profit.

JEFFREY BERNERD, *General Manager*
GAUMONT BRITISH PICTURE CORPORATION
1600 Broadway, New York

Gaumont British

WITH SUCH FINE PICTURES AS THESE!

Anna May Wong in CHU CHIN CHOW

With George Robey and Fritz Kortner. This splendid, dramatic musical extravaganza, reflecting all the glamor and fascination of the Orient, presents the exotic Anna May Wong at her loveliest. Directed by Walter Forde.

Jessie Matthews in EVERGREEN

With Sonnie Hale and Betty Balfour. The world-famous Cochran stage play by Benn W. Levy brought to the screen with all the drama and charm of the original production. Romance, comedy and drama blended with unforgettable melodies, in a distinctly different motion picture. Directed by Victor Saville.

Matheson Lang in LITTLE FRIEND

Co-starred with Mr. Lang in this gripping drama of marital life is a child star whose poignant, appealing, yet poised performance definitely establishes her as the most important screen discovery of recent years. She will take America by storm. The picture is directed by Berthold Viertel.

Conrad Veidt in POWER ("JEW SUSS")

With Benita Hume and Cedric Hardwicke. A compelling screen translation of Lion Feuchtwanger's great novel. A picture inevitably destined to be ranked among the Year's Best Ten. Directed by Lothar Mendes.

George Arliss in THE IRON DUKE

With the completion of "The Iron Duke" George Arliss will have given to the screen the outstanding portrayal of his distinguished career. This dramatic story of the historical "100 days" and Wellington's defeat of Napoleon at Waterloo is directed by Victor Saville.

Evelyn Laye in PRINCESS CHARMING

With Yvonne Arnaud and George Grossmith. Never has the bewitching charm and vivacious loveliness of Evelyn Laye been seen to greater advantage than in this lilting tale of a serio-comic revolution in the mythical Kingdom of Ruritania. Directed by Maurice Elvey.

● *In addition to "The Iron Duke", George Arliss will make two more pictures for Gaumont British; Jan Kiepura, sensational star of "Be Mine Tonight" will be seen in his second picture, "My Song For You"; and Conrad Veidt will be starred in three, the first to be titled "King of the Damned".*

● *We shall release not less than twenty box-office productions during the coming season, and exhibitors have our assurance that every one will possess outstanding entertainment values and, furthermore, will be* **absolutely clean in both theme and dialogue.**

GAUMONT BRITISH ASKS YOU TO SEE THESE PICTURES BEFORE YOU BOOK THEM

Gainsborough Picture

Picture Corporation

THE CODE QUESTION BOX

By JAMES P. CUNNINGHAM

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

58—ADMISSION PRICE AGREEMENTS; "BARGAIN DAYS"

QUESTION—There are two theatres in this town. We both have a midweek "Bargain Day" policy of 10 cents to every one. We intend to raise our price to 15 cents in compliance with the code. If we cannot reach an agreement with our opposition, will you please advise me if we can make a complaint to the Code Authority, or if such complaint must come from the distributors serving the opposition?

ANSWER—First, complaints are not made to the Code Authority, but to the Local Grievance Board in the territory in which the theatre is located. The Code Authority hears appeals from decisions of the Local Grievance Board.

There is no clause in the motion picture code which compels a theatre or his competitor to individually or in agreement together to raise their admission prices from 10 cents to 15 cents, as described, unless, of course, either one or both have a contract with a distributor which contract calls for a 15-cent minimum admission price, and in that case the code says that such a contract minimum be maintained. However, if the contract allows a 10-cent minimum admission, then the code could not compel an exhibitor to increase his price to 15 cents for the showing of the pictures under the 10-cent minimum contract.

This means then that the inquiring exhibitor does not have grounds for complaint against his competitor because the competitor refuses to raise his admission from 10 cents to 15 cents, unless, as previously stated, the competitor's contracts with the distributors specify that a 15-cent minimum admission scale be maintained.

▽ ▽ ▽

59—CUT-RATE TICKETS

QUESTION—Please give me an opinion under the motion picture code as to the following:

A theatre 38 miles from our town mails twice a month to many of our patrons in our community a program, on the cover of which is printed in large type: "Your Bargain Ticket Inside!" On the inside of the program is printed: "This Program and 20 Cents Will Admit One Adult at a Matinee or Night."

The regular admission price of the theatre mailing these programs into our territory is 35 cents. Our admission price is 30 cents. Could this be called unfair competition?—TEXAS.

ANSWER—Under Section 1 of Part 3-E of the motion picture code, no exhibitor is permitted to give rebates in the form of coupons, reduced script books, throwaway tickets or other forms. The competitor of the complaining exhibitor is probably violating the code and the complaining exhibitor may file a complaint against him with the Local Grievance Board.

▽ ▽ ▽

60—CHANGED STATUS OF EMPLOYEES IN THEATRES

QUESTION—I am employed in a chain theatre, as assistant manager, with the duties and the authority of that position.

However, when the code went into effect, orders came from the home office that all assistant managers were to be listed under "General Utility," and that they were to continue to work the same number of hours at 40 cents per hour that their original salaries called for. ($20 weekly salary would mean, at 40 cents an hour, that the assistant manager would work 50 hours a week.)

Since that time, I have worked approximately the same number of hours that I worked before, which is well over the 50-hour per week mark, performing the same duties as before, including taking full charge during the absence of the manager, sometimes for days at a time, this at the rate of 40 cents an hour.

Isn't this an evasion of the code? If it is, am I entitled to back pay? And if so, at what rate?

This theatre has not a blue eagle, but has a sign on the box-office that it supports the code signed by the President for the motion picture industry. Does that make any difference in deciding the above case?—MASSACHUSETTS.

ANSWER—Section 2, Part 1-C, Article I-V, of the motion picture code says that the maximum schedule of 40 hours per week which applies to theatre employees in general, shall not apply to employees engaged in a managerial, executive or advisory capacity who receive $35 or more per week, nor to employees whose duties are of a general utilitarian character.

This means that unless a manager or an assistant manager receives $35 per week, or more, he shall not be made to work more than 40 hours weekly under the code.

There have been heard similar stories about theatres, principally houses under the control of large circuits, changing the classification of assistant managers to that of general utility worker in order to evade the 40-hour maximum working clause in the code.

No one, so far as we know, has described just what is meant by the phrase, "general utility worker." There has been no official interpretation as to the meaning of the classification. The code itself does not specify what is meant, merely saying: "Employees whose duties are of a general utilitarian character."

The situation described in the question above, wherein the assistant manager's classification was changed to that of general utility worker, might be a subterfuge to effect evasion. Therefore, it is suggested that the matter be taken up with the Regional Labor Board of the NRA in the territory in which the theatre operates. The address of this NRA Regional Labor Board may be obtained from the National Labor Board at Washington.

An unofficial opinion indicates that neither the Regional Labor Board nor the Code Authority would tolerate any such subterfuge.

The labor provisions of the motion picture code are applicable to all theatres, regardless of whether or not they sign the code, and the theatre owner is bound to abide by them.

▽ ▽ ▽

61—LIABILITY OF NON ASSENTORS; MAXIMUM HOURS

QUESTION—Our theatre has not signed the code. Are we compelled to live up to it as though we had signed? Is the limit of hours allowed under the code 40 or 48 per week?—MAINE.

ANSWER—Each motion picture theatre is bound to the provisions of the motion picture code, regardless of whether or not its owner had signed. Non-assentors must live up to the code's requirements as well as assentors, and they may be made defendants of complaints of violation.

An exhibitor who has not signed the code cannot file a complaint against another exhibitor with the Local Grievance Board, although such non-assentor may be made the defendant, as stated above, in a complaint filed against him by an assentor.

The maximum number of hours under the code for theatre employees is 40 weekly, not 48. However, this maximum does not apply to theatre executives or theatre managers who receive $35 or more per week. It does apply to such members of the theatre staff as doormen, ushers, cashiers, projectionists, cleaners, janitors, electricians, stage help and the like.

The 40-hour maximum shall be enforced even though the theatre has not signed the code.

Mundus Names Many Salesmen Over Country

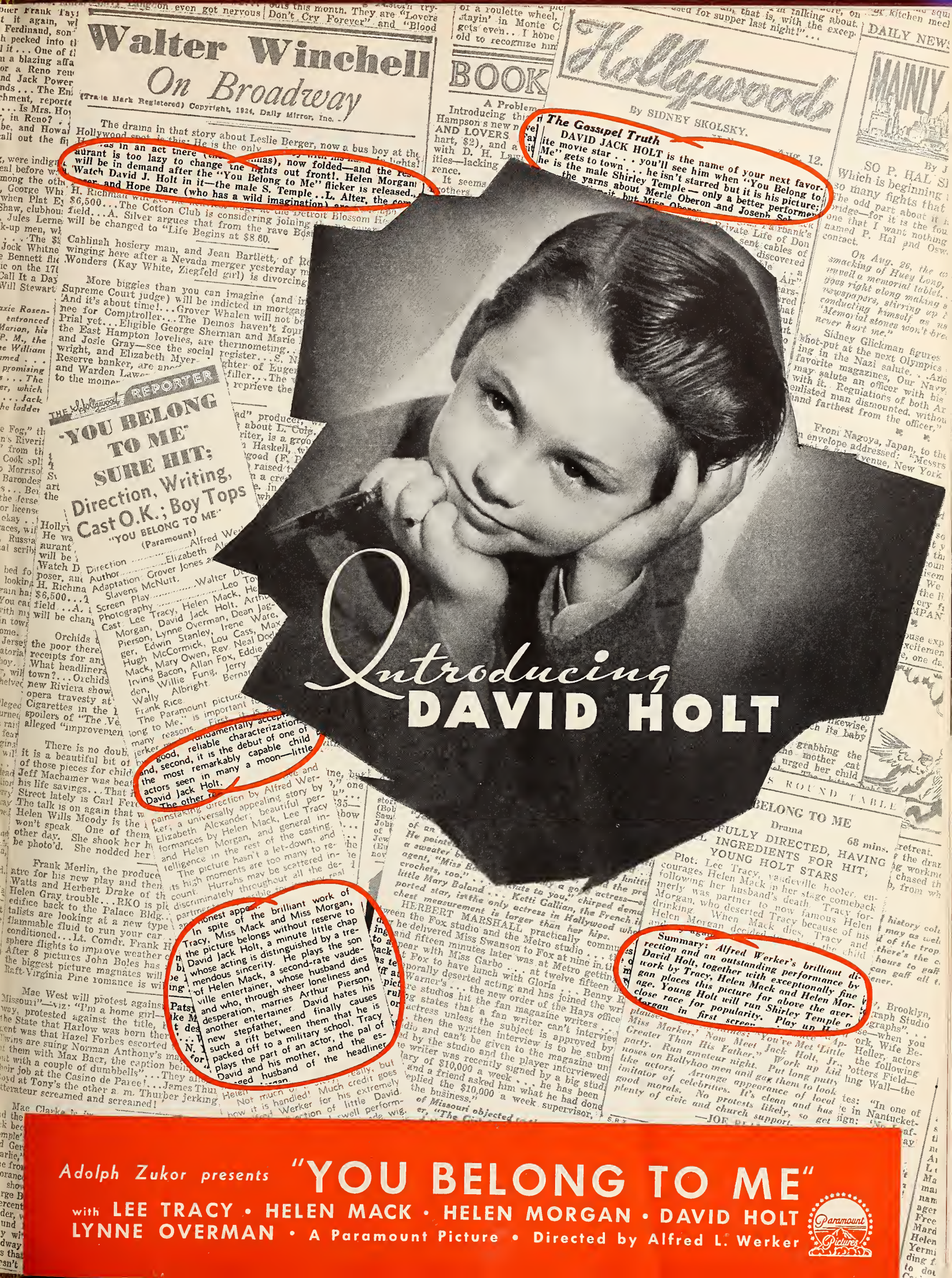
The Mundus Distributing Corporation has appointed seven sales representatives to handle the company's 27 features in the Midwest territory. The appointments were made by Earl W. Kramer, general manager. Other appointments are to follow.

The appointees and their territories are: Jack Groves, Denver and Salt Lake; Charles M. Davie, Detroit; Harry Goldberg, Chicago; John Graham, Kansas City; Edward Shapiro, Milwaukee; Lionel Wasson, Omaha; William R. Karsteter, St. Louis.

William G. Minder and John Franconi have been appointed sales representatives in the Southern territory—Mr. Minder in Charlotte, New Orleans and Atlanta, Mr. Franconi in the Dallas division. Harry Goldman, in Boston, and Basil Brady, Buffalo, and Israel Levine, New Haven, have been added in New England. Also Arthur Abeles, New York; Rubin Brenner, Philadelphia; Moe J. Gould, Pittsburgh; Harvey Schneider, Washington; Herman Booth, Cincinnati; Moe Geiger, Cleveland; M. S Epstein, Los Angeles.

Thompson and Donovan in New Code Posts on Coast

Major J. O. Donovan was selected this week by the Hollywood actor-producer code committee as its secretary, while Kenneth Thompson was named to succeed Charles Miller, of Actors' Equity, as a member of the extras' code committee.


Walter Winchell
On Broadway
Hollywood
By SIDNEY SKOLSKY.
The Gossipel Truth
DAVID JACK HOLT is the name of your next favorite movie star . . . you'll see him when "You Belong to Me" gets to town . . . he isn't starred but it is his picture; he is the male Shirley Temple — only a better performer
THE Hollywood REPORTER
"YOU BELONG TO ME" SURE HIT; Direction, Writing, Cast O.K.; Boy Tops
"YOU BELONG TO ME"
(Paramount)
Introducing DAVID HOLT
good, reliable characterization
and, second, it is the debut of one of the most remarkably capable child actors seen in many a moon—little David Jack Holt.
BOOK
BELONG TO ME
Drama
68 mins.
FULLY DIRECTED, HAVING INGREDIENTS FOR HIT, YOUNG HOLT STARS
Summary: Alfred Werker's brilliant direction and an outstanding performance by David Holt, together with exceptionally fine work by Tracy, Helen Mack and Helen Morgan places this picture far above the average. Young Holt will run Shirley Temple a close race for popularity. Play up H
MAINLY
DAILY NEWS
ROUND TABLE
Adolph Zukor presents "YOU BELONG TO ME"
with LEE TRACY • HELEN MACK • HELEN MORGAN • DAVID HOLT
LYNNE OVERMAN • A Paramount Picture • Directed by Alfred L. Werker
Paramount Pictures

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended August 11, 1934, from 95 houses in 19 major cities of the country, reached $974,162, an increase of $87,313 over the total for the preceding calendar week, ended August 4, when 94 theatres in 19 cities reported an aggregate gross of $886,849.

(*Copyrht. 1934: Reproduction of material from this department without credit to* Motion Picture Herald *expressly forbidden*)

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			**Picture**	**Gross**	**Picture**	**Gross**		
Boston	2,900	25c-50c	"The Lady Is Willing" (Col.) and "Monte Carlo Nights" (Monogram)	15,000	"Bachelor Bait" (Radio) and "Black Moon" (Col.)	14,500	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"Friends of Mr. Sweeney" (W.B.) and "Ladies Should Listen" (Para.)	6,500	"The Personality Kid" (W. B.) and "Elmer and Elsie" (Para.)	7,500	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"His Greatest Gamble" (Radio)	14,000	"Grand Canary" (Fox)	14,000	High 12-2 "Little Women"	28,000
							Low 3-11 "When Strangers Marry"	12,000
Loew's State	3,700	35c-50c	"The Girl from Missouri" (MGM)	14,500	"Jane Eyre" (Monogram)	15,000	High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight"	11,000
Metropolitan	4,350	30c-65c	"The Man with Two Faces" (F.N.)	27,000	"Notorious Sophie Lang" (Para.)	26,000	High 11-4 "I'm No Angel"	44,500
							Low 8-4-34 "Notorious Sophie Lang"	26,000
Paramount	1,800	30c-50c	"Friends of Mr. Sweeney" (W.B.) and "Ladies Should Listen" (Para.)	7,000	"The Personality Kid" (W. B.) and "Elmer and Elsie" (Para.)	8,000	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 7-28-34 "The Circus Clown" and "Green Eyes"	7,000
Buffalo								
Buffalo	3,500	30c-55c	"Of Human Bondage" (Radio)	16,200	"Handy Andy" (Fox)	14,000	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"Double Door" (Para.) and "Merry Wives of Reno" (W. B.)	5,700	"Strictly Dynamite" (Radio) and "The Trumpet Blows" (Para.)	6,000	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	8,100
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Hippodrome	2,100	25c-40c	"Grand Canary" (Fox)	5,500	"Stingaree" (Radio)	6,100	High 5-19-34 "The House of Rothschild"	18,000
							Low 7-28-34 "Here Comes the Navy"	4,800
Hollywood	300	25c-35c	"Enlighten Thy Daughter" (Exploitation) (2nd week)	200	"Enlighten Thy Daughter" (Exploitation) (1st week)	500	High 1-7 "Goona Goona"	2,600
							Low 11-25 "Night and Day"	400
Lafayette	3,300	25c	"Let's Talk It Over" (U.) and "Black Moon" (Col.)	7,000	"Uncertain Lady" (Universal) and "Midnight" (Universal)	4,200	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 8-4-34 "Uncertain Lady" and "Midnight"	4,200
Chicago								
Chicago	4,000	35c-68c	"She Loves Me Not" (Para.)	66,000	"Handy Andy" (Fox)	44,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
Oriental	3,940	25c-40c	"Sadie McKee" (MGM)	21,000	"Change of Heart" (Fox)	18,000	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	10,000
Palace	2,509	25c-50c	"Bachelor Bait" (Radio)	20,000	"Of Human Bondage" (Radio) (2nd week)	17,000	High 9-9 "Morning Glory"	37,000
							Low 4-28-34 "Glamour"	11,500
Roosevelt	1,591	25c-50c	"Here Comes the Navy" (W. B.) (2nd week)	8,000	"Here Comes the Navy" (Warner) (1st week)	15,500	High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	6,200
State-Lake	2,776	20c-35c	"Let's Talk It Over" (U.)	13,000	"Black Moon" (Columbia)	13,500	High 1-13-34 "Goodbye Love"	18,000
							Low 2-18 "Lucky Devils"	4,500
United Artists	1,700	25c-60c	"Bulldog Drummond Strikes Back" (U. A.) (3rd week—10 days)	9,000	"Bulldog Drummond Strikes Back" (U. A.) (2nd week)	14,000	High 5-5-34 "The House of Rothschild"	30,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Hippodrome	3,800	30c-44c	"Handy Andy" (Fox)	12,000	"Here Comes the Navy" (Warners) (2nd week)	5,000	High 10-21 "East of Fifth Avenue"	30,000
							Low 6-10 "Circus Queen Murder"	2,900
RKO Palace	3,100	30c-44c	"Of Human Bondage" (Radio) (2nd week)	8,900	"Of Human Bondage" (Radio) (1st week)	12,000	High 3-3-34 "It Happened One Night"	28,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"The Girl from Missouri" (MGM)	10,500	"The Old Fashioned Way" (Para.)	9,000	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	20c-40c	"Kiss and Make Up" (Para.)	2,500	"Murder in the Private Car" (MGM)	3,200	High 10-28 "I'm No Angel"	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	25,000
Denver								
Aladdin	1,500	25c-50c	"I Give My Love" (F. N.)	1,200	"Return of the Terror" (F. N.)	2,000	High 2-25 "Cavalcade"	10,000
							Low 8-11-34 "I Give My Love"	1,200
Denham	1,500	15c-40c	"She Loves Me Not" (Para.) (25c-50c)	7,000	"Elmer and Elsie" (Para.)	1,800	High 10-28 "I'm No Angel"	16,000
							Low 8-4-34 "Elmer and Elsie"	1,800
Denver	2,500	25c-50c	"Bulldog Drummond Strikes Back" (U. A.)	7,500	"Handy Andy" (Fox)	10,000	High 1-13-34 "Roman Scandals"	17,500
							Low 12-16 "The World Changes"	3,000
Orpheum	2,600	25c-50c	"Here Comes the Navy" (W. B.)	9,500	"Stamboul Quest" (MGM)	6,000	High 2-17-34 "Hi, Nellie!"	19,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"Let's Talk It Over" (U.) and "Hell Cat" (Col.) (4 days)	1,600	"He Was Her Man" (Warners) (4 days)	1,200	High 4-1 "The Kid From Spain"	7,000
			"Murder in the Private Car" (MGM) (3 days)	900	"Let's Talk It Over" (U.) and "Hell Cat" (Col.) (3 days)	800	Low 7-28-34 "No Greater Glory" and "He Was Her Man"	1,200
Detroit								
Fisher	2,975	15c-50c	"Hollywood Party" (MGM)	6,200	"I Give My Love" (U.) and "Thunder Over Mexico" (Sol Lesser)	4,100	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"Handy Andy" (Fox)	27,000	"Grand Canary" (Fox)	19,800	High 9-16 "Sing, Sinner Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,100	15c-50c	"The Girl from Missouri" (MGM)	18,600	"Here Comes the Navy" (W. B.)	17,000	High 4-7-34 "Mystery of Mr. X"	31,400
							Low 7-1 "College Humor"	7,300
United Artists	2,070	25c-50c	"The Man with Two Faces" (F.N.)	7,700	"Bulldog-Drummond Strikes Back" (U. A. (2nd week)	5,800	High 5-12-34 "The House of Rothschild"	17,600
							Low 3-25 "The Sign of the Cross"	4,100

(Continued on page 46)

Asks $180,000,000 Claims Canceled

A report recommending cancellation of approximately $180,000,000 in creditor claims against Paramount Publix was made to the United States district court in New York last week by special master John E. Joyce. He asked court approval of the plan of reorganization for Paramount Broadway Corporation under which new paper is to be issued for the $8,875,000 bond issue outstanding on the Paramount Building and theatre in Times Square. Paramount would guarantee payment of interest on the new issue and make provisions for a sinking fund to meet maturities.

The plan provides for withdrawal of claims against Paramount aggregating $178,543,653, representing the amount allegedly due in rents on the Paramount Building and theatre for the unexpired portion of the old lease and for taxes and operating expenses on the building, in addition to bonds outstanding. New leases for Paramount office space and the theatre also are included.

Mr. Joyce recommended for approval a plan of reorganization for Toledo Paramount Corporation, involving release from liabilities of $1,711,000 in connection with a bond issue of the Toledo company and rent and taxes on five Toledo theatre properties. In return for the release of Paramount from the specified liabilities, Toledo Paramount Corporation would be relieved of a claim of $1,036,449 held by Famous Theatres, a Paramount subsidiary, and a second claim of an indeterminate amount. In addition, Paramount is to pay fees aggregating $165,000 to Al Reuben and Walter J. Kountz, receivers for the Toledo company, and their attorneys.

Mr. Joyce deferred action until Tuesday on petition of the Paramount Publix trustees seeking authorization for Famous Theatres to purchase 250 shares of Class A stock in Publix Salt Lake Theatres for $50,000 plus half the net profits of the circuit from June 9, 1933, to the date on which the authorization becomes effective. Famous already owns the circuit's Class B stock. The stock it seeks to purchase represents the only remaining interest in the circuit held by Louis Marcus, Salt Lake City mayor and operator of the houses. If the purchase is approved—and there was every indication this week that it would be—Famous will take over operation and appoint a successor to Mr. Marcus.

Paramount Promotes Twelve On Southern Sales Staff

Paramount has made a dozen promotions in its sales forces in the South. They are: Scott Lett, head booker, Atlanta, to salesman, Memphis; Karl Chalman, ad sales manager, Atlanta, to salesman, New Orleans; E. G. Johnson, assistant booker to head booker, Atlanta; Buford Stiles, head shipper to assistant booker, Atlanta; W. R. Word, assistant shipper to head shipper, Atlanta; K. E. Miller, ad sales assistant to ad sales manager, Atlanta; Joe Young, ad sales assistant to ad sales manager, Memphis, replacing C. T. Chapman, who recently resigned; Tom Watson, assistant booker Charlotte, to head booker, Memphis; Maxine Wilkinson, from booking department to branch manager's secretary, Memphis; Katherine Travis, from shuttle sheets to booking department stenographer, Memphis; Lucille Spigener, advanced to contract clerk and shuttle sheet operator, Memphis.

Crosby Signs Air Contract

Bing Crosby, Paramount player, has signed a new 39-week radio contract, beginning September 18. He will broadcast from Hollywood, where he is next to appear in "Here Is My Heart" for Paramount.

Russell Spaulding Sues

Russell Spaulding, who dubbed "Maedchen in Uniform," has filed suit in the Supreme Court, New York, against Filmchoice, Inc., American distributors, charging non-payment of fees.

New Californian Group in MPTOA

The Motion Picture Theatre Owners of America, through its president, Ed Kuykendall, this week announced formal affiliation of the Associated Exhibitors, Inc., in Los Angeles.

The membership of Associated Exhibitors includes a large number of the outstanding theatres of Southern California.

Officers of the California unit are Ben Berinstein, president; vice-president, Harry Hicks; secretary, Russell Rogers, and treasurer, Arnold Schaak.



BACK-

will he come back to YOUR THEATRE AGAIN?



A pain in the back doesn't help your box office. People won't endure uncomfortable chairs. Easy, restful seating builds "come-back-again" patronage.

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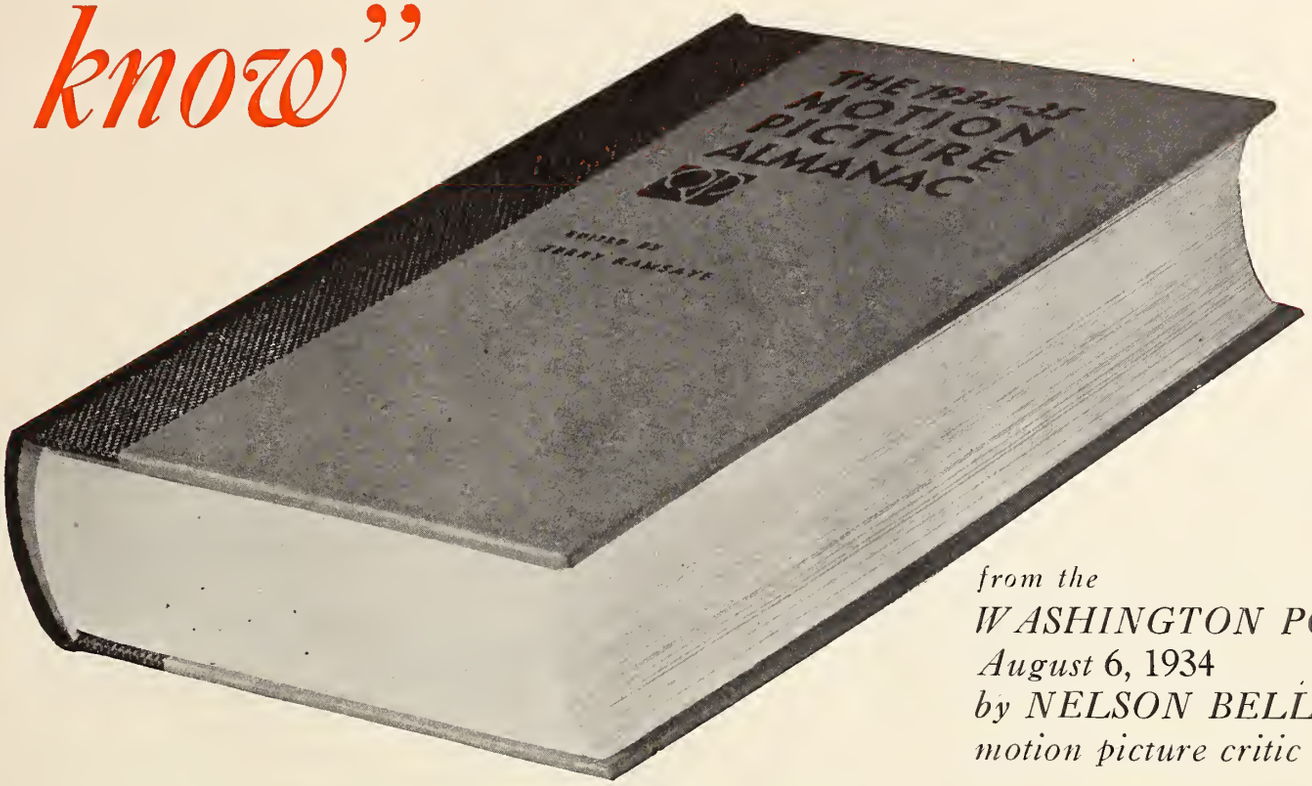
BRANCHES IN ALL PRINCIPAL CITIES

NRA MEMBER U.S. WE DO OUR PART

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Hollywood								
Pantages	3,000	25c-40c	"She Learned About Sailors" (Fox) and "Murder in the Private Car" (MGM)	4,200	"Charlie Chan's Courage" (Fox).. and "No Ransom" (Liberty)	3,800	High 1-7 "Handle With Care"	13,000
							Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	1,500
W. B. Hollywood	3,000	25c-55c	"Here Comes the Navy" (W. B.)	13,000	"Friends of Mr. Sweeney" (W. B.)	14,000	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"	7,000
Indianapolis								
Apollo	1,100	20c-40c	"Handy Andy" (Fox) (2nd week)	4,500	"Handy Andy" (Fox) (1st week)	7,000	High 8-4-34 "Handy Andy"	7,000
							Low 7-28-34 "Grand Canary"	2,000
Circle	2,800	20c-40c	"Here Comes the Navy" (W. B.)..	4,000	"The Old Fashioned Way" (Para.)	4,000	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Lyric	2,000	20c-40c	"Cockeyed Cavaliers" (Radio)....	4,000	"I Give My Love" (U.) (5 days)	3,500	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"The Girl from Missouri" (MGM)	4,500	"Paris Interlude" (MGM)	3,500	High 2-3-34 "Sons of the Desert"	12,500
							Low 7-7-34 "Murder in the Private Car"	3,500
Kansas City								
Mainstreet	3,049	25c	"Midnight Alibi" (F. N.) and "The Merry Frinks" (F. N.) (7 days and Sat. late show)	5,400	"Whom the Gods Destroy" (Col.) and "Fog Over Frisco" (F. N.) (7 days and Sat. late show)	4,900	High 6-23-34 "Glamour"	23,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"The Girl from Missouri" (MGM) (7 days and Sat. midnite show)	13,400	"Paris Interlude" (MGM) (7 days and Sat. midnite show)	8,100	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c	"Springtime for Henry" (Fox) and "Embarrassing Moments" (U.) (7 days and Sat. late show)	4,500	"Murder in Trinidad" (Fox) and.. "Kiss and Make Up" (Para.) (7 days and Sat. late show)	4,300	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Tower	2,200	25c	"I Give My Love" (U.) (7 days and Sat. midnite show)	7,525	"Let's Talk It Over" (U.) (7 days and Sat. midnite show)	7,200	High 8-11-34 "I Give My Love"	7,525
							Low 5-5-34 "Let's Fall in Love"	4,000
Uptown	2,000	25c	"One More River" (U.)	4,700	"Grand Canary" (Fox)	3,400	High 1-6-34 "Mr. Skitch"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Loew's State	2,416	30c-55c	"The Girl from Missouri" (MGM)	11,000	"Handy Andy" (Fox)	14,150	High 4-7-34 "Riptide"	28,500
							Low 2-24-34 "Coming Out Party"	4,870
Paramount	3,596	30c-55c	"She Loves Me Not" (Para.)	24,716	"Ladies Should Listen" (Para.)..	19,585	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Whom the Gods Destroy" (Col.)	3,500	"Of Human Bondage" (Radio) (2nd week)	4,300	High 3-31-34 "Little Women"	15,500
							Low 9-30 "Brief Moment"	1,700
W. B. Downtown	3,400	25c-55c	"Here Comes the Navy" (W. B.)	14,000	"Friends of Mr. Sweeney" (W. B.)	12,600	High 3-25 "42nd Street"	19,000
							Low 6-2-34 "Merry Wives of Reno" and "Harold Teen"	5,000
Minneapolis								
Century	1,650	25c-40c	"Grand Canary" (Fox)	4,000	"The Key" (W. B.)	4,000	High 4-22 "Secrets"	5,500
							Low 3-11 "Secret of Madame Blanche"	2,500
Lyric	1,238	20c-25c	"He Was Her Man" (W. B.)	1,500	"The Personality Kid" (W.B.)	1,500	High 4-1 "20,000 Years in Sing Sing"..	3,000
							Low 7-28-34 "Kiss and Make Up"	1,000
RKO Orpheum	2,900	25c-50c	"Man with Two Faces" (F. N.)..	6,000	"Midnight Alibi" (F. N.)	6,000	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Handy Andy" (Fox)	6,500	"The Old Fashioned Way" (Para.)	7,000	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"Constant Nymph" (Fox) (2nd week)	2,500	"The Constant Nymph" (Fox) (1st week)	2,000	High 5-5-34 "Private Life of Henry VIII" (5th week)	4,300
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-60c	"The Scarlet Empress" (Para.) and "The Old-Fashioned Way" (Para.) (2nd week)	6,000	"The Scarlet Empress" (Para.) and "The Old-Fashioned Way" (Para.) (1st week)	7,000	High 2-24-34 "Queen Christina"	13,500
							Low 7-28-34 "Here Comes the Groom" and "Jane Eyre"	6,500
Imperial	1,914	25c-50c	"Red Wagon" (British)	3,500	"It's A Boy" (British)	3,500	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion"	6,500
							Low 7-8 "Les Bleus d'Amour"	1,500
Loew's	3,115	25c-65c	"A Modern Hero" (W. B.) and.. "The Personality Kid" (W. B.)	5,000	"She Learned About Sailors" (Fox) and "Call It Luck" (Fox)	5,000	High 1-21 "The Mask of Fu Manchu".	14,500
							Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman"	4,500
Palace	2,600	25c-75c	"Grand Canary" (Fox) and..... "Charlie Chan's Courage" (Fox)	7,500	"Handy Andy" (Fox) and..... "Now I'll Tell" (Fox)	6,500	High 2-18 "The Sign of the Cross"	15,500
							Low 7-21-34 "Shoot the Works" and "Friday the 13th"	6,000
Princess	2,272	25c-65c	"The Constant Nymph" (British) and "Happy Ever After" (British)	5,000	"The House of Rothschild" (U.A.) and "Most Precious Thing in Life" (Col.)	4,500	High 1-7 "The Kid from Spain" and "Speed Demon"	12,000
							Low 8-11-34 "The Constant Nymph" and "Happy Ever After"	5,000
New York								
Capitol	4,700	35c-$1.65	"Girl from Missouri" (MGM)	41,000	"Paris Interlude" (MGM)	20,000	High 4-7-34 "Riptide"	63,373
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-65c	"Friends of Mr. Sweeney" (W. B.) (2nd week)	11,000	"Friends of Mr. Sweeney" (W.B.) (1st week)	10,000	High 1-7 "The Half Naked Truth"	24,750
							Low 7-14-34 "Call It Luck"	3,150
Palace	2,500	25c-75c	"Grand Canary" (Fox)	10,000	"Old Fashioned Way" (Para.)	11,000	High 7-21-34 "Of Human Bondage"	16,200
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Elmer and Elsie" (Para.)	10,500	"Ladies Should Listen" (Para.)..	19,000	High 10-21 "I'm No Angel"	83,450
							Low 8-11-34 "Elmer and Elsie"	10,500
Rialto	2,200	25c-65c	"Personality Kid" (W. B.)	8,000	"Cockeyed Cavaliers" (Radio)	8,000	High 4-7-34 "The Lost Patrol"	32,800
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	40c-99c	"House of Rothschild" (U. A.) (3rd week)	25,000	"The House of Rothschild" (U.A.) (2nd week)	20,849	High 12-30 "Roman Scandals"	48,000
							Low 8-5 "The Rebel"	7,200
RKO Music Hall	5,945	35c-$1.65	"The World Moves On" (Fox)	72,000	"Hat, Coat and Glove" (Radio)..	62,200	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"..	44,938
Roxy	6,200	25c-55c	"Handy Andy" (Fox)	27,600	"She Learned About Sailors" (Fox)	23,200	High 11-25 "The Invisible Man"	42,000
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"Here Comes the Navy" (W. B.) (3rd week)	17,321	"Here Comes the Navy" (W. B.) (2nd week)	23,165	High 10-14 "Footlight Parade"	55,190
							Low 12-23 "Sin of Nora Moran"	6,850

"One of the most valuable reference works I know"



from the
WASHINGTON POST
August 6, 1934
by NELSON BELL
motion picture critic

"I wish to take this opportunity publicly to acknowledge receipt of the 1934 issue of the Motion Picture Almanac, compiled by the Quigley Publications, one of the most valuable reference works of which I know. The book consists of 1,114 pages, closely packed with every conceivable type of information of value to a motion picture editor, from brief biographies of the stars to complete analysis of the financial structure of the motion picture industry. The Almanac is edited by Terry Ramsaye, foremost in his field in the United States. Thank you, Mr. Quigley, Mr. Ramsaye, and you, too, Managing Editor Ernest A. Rovelstad, because I suspect it was you who actually put it in the mail for me. If I didn't think you all had one already, I'd send you a book some time!"

MOTION PICTURE ALMANAC

1790 Broadway New York

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"She Learned About Sailors" (Fox)	2,200	"Stingaree" (Radio)	2,500	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"Grand Canary" (Fox)	4,300	"Man with Two Faces" (F. N.)	4,000	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Great Flirtation" (Para.) (4 days) "I Give My Love" (U.) (3 days)	3,700	"Sides Streets" (F. N.) (4 days) "Love Captive" (U.) (3 days)	2,000 1,000	High 6-16-34 "Half a Sinner" and "Uncertain Lady"	5,000
							Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"Circus Clown" (F. N.)	4,700	"Handy Andy" (Fox)	7,300	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis	1,200	20c-35c	"Midnight Alibi" (F. N.) and "Jane Eyre" (Monogram)	4,600	"Whom the Gods Destroy" (Col.) and "Bachelor Bait" (Radio)	4,500	High 11-18 "One Man's Journey"	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-40c	"Grand Canary" (Fox) and "Kiss and Make Up" (Para.)	7,500	"Handy Andy" (Fox) and "The Witching Hour" (Para.)	10,500	High 3-10-34 "Easy to Love"	17,250
							Low 4-29 "Sweepings"	5,000
World	2,500	25c-35c	"Harold Teen" (W. B.) and "I Give My Love" (U.) (25c-40c)	4,200	"Stamboul Quest" (MGM)	4,000	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 5-19-34 "As the Earth Turns" and "Smoky"	3,250
Philadelphia								
Arcadia	600	25c-50c	"Grand Canary" (Fox) (8 days)	2,800	"Here Comes the Groom" (Para.) (2nd run) (4 days)	900	High 1-6-34 "Duck Soup" (7 days)	6,500
							Low 6-2-34 "The Trumpet Blows"	1,500
Earle	2,000	40c-65c	"His Greatest Gamble" (Radio) (6 days)	11,500	"The Old Fashioned Way" (Para.)	11,500	High 4-7-34 "Harold Teen"	40,000
							Low 10-21 "Saturday's Millions."	10,000
Fox	3,000	30c-60c	"Handy Andy" (Fox) (2nd week-6 days)	14,500	"Handy Andy" (Fox) (1st week)	27,000	High 4-22 "Cavalcade"	29,000
							Low 7-14-34 "Charlie Chan's Courage"	13,000
Karlton	1,000	30c-50c	"We're Rich Again" (Radio) (6 days)	2,600	'Jane Eyre" (Monogram)	2,400	High 4-8 "42nd Street"	7,700
							Low 7-28-34 "Let's Try Again"	2,200
Stanley	3,700	40c-65c	"Here Comes the Navy" (W. B.) (9 days)	15,000	'Bulldog Drummond Strikes Back" (U. A.) (3 days) (2nd week)	4,800	High 11-25 "I'm No Angel"	32,500
							Low 7-7-34 "The Hollywood Party"	8,000
Stanton	1,700	30c-55c	"Man with Two Faces" (F. N.) (6 days)	5,600	"Notorious Sophie Lang" (Para.)	5,700	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"One More River" (U.) and "Murder in the Private Car" (MGM)	5,500	"Merry Frinks" (F. N.) and "Side Streets" (F. N.)	4,800	High 4-7-34 "Wonder Bar"	13,000
							Low 3-11 "What! No Beer?"	3,500
Music Box	3,000	25c-40c	"Here Comes the Navy" (W. B.)	3,800	"Life of Vergie Winters" (Radio)	4,000	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c	"Let's Try Again" (Radio) and "Friends of Mr. Sweeney" (W.B)	2,500	"The Key" (W. B.) and "Embarrassing Moments" (U.)	2,000	High 10-14 "Rafter Romance"	14,000
							Low 11-18 "College Coach"	1,600
Pantages	1,700	15c-25c	"Important Witness" (Tower)	1,800	"Jane Eyre" (Monogram)	2,100	High 11-4 "Lady for a Day"	10,200
							Low 4-21-34 "Laughing at Life"	1,500
Paramount	3,008	25c-40c	"The Old Fashioned Way" (Para) and "She Was a Lady" (Fox)	5,200	"Kiss and Make Up" (Para.) and "Charlie Chan's Courage" (Fox)	4,800	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"Girl from Missouri" (MGM)	4,000	"Paris Interlude" (MGM)	3,700	High 4-28-34 "The House of Rothschild"	9,800
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"Dick Turpin" (Gaumont) and "Dancing Man" (Ind.)	5,000	"Love Captive" (U.) and "I Can't Escape" (Beacon)	5,500	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 8-11-34 "Dick Turpin" and "Dancing Man"	5,000
Golden Gate	2,800	25c-40c	"Whom the Gods Destroy" (Col.)	13,000	"Of Human Bondage" (Radio) (Second week)	12,000	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman"	8,000
Paramount	2,670	15c-65c	"Stamboul Quest" (MGM) and "Friends of Mr. Sweeney" (W. B.)	10,000	"Grand Canary" (Fox) and "Here Comes the Groom" (Para.)	10,000	High 10-28 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
St. Francis	1,400	15c-65c	"Baby, Take a Bow" (Fox)	8,000	"Handy Andy" (Fox)	7,000	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	3,500
Warfield	2,700	25c-65c	"Here Comes the Navy" (W. B.)	20,000	"Baby Take a Bow" (Fox)	20,000	High 1-6-34 "Dancing Lady"	26,000
							Low 5-27 "Story of Temple Drake"	10,000
United Artists	1,200	15c-55c	"House of Rothschild" (U. A.)	13,000			High 12-30 "Roman Scandals"	17,000
							Low 8-26 "The Wrecker"	4,000
Seattle								
Blue Mouse	950	15c-35c	"His Greatest Gamble" (Radio) and "The Merry Frinks" (W. B.)	3,000	"Bedside" (F. N.) and "Beggars in Ermine" (Monogram)	3,700	High 12-9 "Little Women"	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Handy Andy" (Fox)	7,500	"Operator 13" (MGM)	6,300	High 8-5 "Tugboat Annie"	19,250
							Low 5-5-34 "Tarzan and His Mate"	5,000
Liberty	2,000	10c-25c	"Trail Driver" (U.) and "One Is Guilty" (Col.)	3,800	"City Limits" (Monogram) and "Sweden, Land of Vikings" (S.R.)	3,700	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-55c	"Of Human Bondage" (Radio)	3,400	"Man with Two Faces" (W.B.)	3,800	High 11-11 "Footlight Parade"	8,000
							Low 6-16-35 "The Black Cat"	2,900
Music Hall	2,275	25c-55c	"Here Comes the Navy" (W. B.)	6,500	"Of Human Bondage" (Radio)	6,000	High 5-26-34 "Wild Cargo"	11,500
							Low 7-28-34 "Dr. Monica"	4,100
Paramount	3,050	25c-35c	"Shoot the Works" (Para.) (15c-35c)	5,400	"Circus Clown" (F.N.)	5,100	High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

ANNE OF GREEN GABLES

Radio

This story, a drama of adult-hindered romance, is adapted from a published novel by L. M. Montgomery. Majoring in sympathy-stimulating qualities, all of which are equitably distributed among the principal players, heart appeal is its objective. Dialogue and situations, while reflecting the motivating tenor, are compensated by contrasting comedy, excitement and suspense. Adaptation is by Sam Mintz, who wrote the screen plays for "Rafter Romance," "No Marriage Ties" and "Gallant Lady." Direction is credited to George Nichols, Jr., who made "Finishing School."

In cast, Anne Shirley, who as Dawn O'Day was seen in "Finishing School," has the lead. A bit of showmanship accrues to her inasmuch as she has changed her name to Anne Shirley, which is that of the lead character. Opposite her is Tom Brown, currently in "Judge Priest." Heading the supporting cast are Sarah Padden, now in "The Fountain," and O. P. Heggie, now in "Peck's Bad Boy."

The story, which has definite showmanship value, promising appeal to both mature and juvenile patronage, is being produced in the spirit of its motivation. The leading character has much sweetness and charm. Those with whom she comes in contact are influenced by it. It has an interesting opening; lonely farm folk adopting a child expect a boy. A girl arrives instead. Almost unwanted, her sweetness wins over her foster parents. It leads to juvenile romance, contrasted by drama to be climaxed by a touching finale, when the girl's lover, now a medical student, hurries a famous doctor to save Anne's foster father's life and his romance as well.

Dealing in an entertainment premise that has long proved a theatre standby, it calls for a brand of showmanship which will capitalize all its various assets.

CHARLIE CHAN IN LONDON

Fox

This is the seventh story based on the famous Earl Derr Biggers character, Charlie Chan. Warner Oland, creator of the screen character, and its portrayer in the previous six, again has the lead. With the death of Biggers, the published material having been exhausted, this original screen play is by Philip MacDonald, known to domestic exhibitors as the author of "The Lost Patrol." Direction is by Eugene Forde, whose most recent credit is "Smoky."

The story, located in London and presently timed, runs the skein of drama, romance, comedy and mystery thrill and gives Chan only a short time in which to solve a baffling murder case. The climax, colorful and actionpacked, introduces a fox hunt in which Chan traps the human fox.

In support, this is the third picture for Drue Leyton; "Change of Heart" and "Charlie Chan's Courage" being the others. Ray Milland has been seen in "Many Happy Returns" and "We're Not Dressing." Mona Barrie has been in several Fox pictures. Alan Mowbray currently is in "One More River." Madge Bellamy, silent screen star, will be seen again. Walter Johnson is a newcomer. In minor roles will be seen David Torrence, Murray Kinnell, Douglas Walton, E. E. Clive (the detective in "One More River"), George Barraud, Paul England, another newcomer, and Elsa Buchanan.

The Chan character as depicted by Oland having demonstrated its popularity, the showmanship of this picture is a recapitulation of all that was applied to the other six, plus the unique value that this story is not an Earl Derr Biggers' creation.

DEATH ON THE DIAMOND

MGM

Against the fanfare, excitement, crowds, action and color of big league baseball, this is a murder mystery story supercharged with topical situation comedy. The original is by Cortland Fitzsimmons, whose other sport mystery thriller, "70,000 Witnesses" (Paramount), is well known The screen play is by Harvey Thew, recently associated with "Murder in the Private Car" and "Operator 13," and Joe Sherman, graduate of the MGM publicity department. Added dialogue is by Ralph Spence. The director, Edward Sedgwick, made a previous baseball sport story, "Slide, Kelly, Slide," and also did the last Universal football feature, "Saturday's Millions."

The cast and their most recent credits include: Robert Young, "Rothschild," "Carolina" and "Spitfire"; Madge Evans, "Stand Up and Cheer" and "Grand Canary"; C. Henry Gordon; Ted Healy, "Operator 13"; Nat Pendleton, "Manhattan Melodrama," "Thin Man" and "Catspaw"; Paul Kelly, "Broadway Thru a Keyhole"; David Landau, "Judge Priest"; DeWitt Jennings, "Little Man, What Now?"; Ralph Bushman, "Viva Villa," and Edward Brophy, "Thin Man" and "Have a Heart." Additionally there are several oldtime ball players and the present St. Louis and Chicago National League ball clubs.

With a comedy technique similar to that of "The Thin Man" being applied to the motivating murder mystery and its companionate romance angle, thousands in the Cards' ball park look on as a man just about to complete a homerun is shot to death, while the dumb catcher and blind umpire begin their vivid comedy. The Cards, in a terrific slump, battle the Cubs; racketeering gamblers get in their dirty work, the star pitcher is shot at and wounded, but the excitement of the pennant struggle goes on. Danger grows, suspense adds to the thrill and the revelation as to who's at the bottom of it all is left to the final sequence.

A "natural" for sport exploitation tieups, with ramifications that will arouse male curiosity, comedy and romance should be capitalized to intrigue the feminine sport and picture fans

TRANSATLANTIC MERRY-GO-ROUND

United Artists

A story that promises much and varied entertainment, a cast chosen with particular care as to adaptability to roles, plus elaborate and colorfully novel production locale, a sea-going showboat, suggest the unique showmanship potentialities of this picture. The original is by Leon Gordon, recently associated with "When Ladies Meet" and "Tarzan and His Mate." Added comedy and scene dialogue is contributed by Harry W. Conn and Joseph Moncure March. Benjamin Stoloff, who made "Palooka," is directing. Music and lyrics are by Richard Whiting and Sidney Clare, and dance groupings are directed by Larry Ceballos.

The cast is composed of well known personalities. Gene Raymond and Nancy Carroll, recently in "Springtime for Henry," have the leads. In support are Jack Benny of radio broadcast fame; Mitzi Green, now fully grown up; Sidney Howard, Sid Silvers, Sidney Blackmer, Ralph Morgan, Shirley Grey, Sam Hardy, William (Stage) Boyd, Robert Elliott, Frank Parker, Carlyle Moore, Jean Sargent and Jimmy Greer and his orchestra.

The story gathers all sorts of characters, crooks, show girls, gamblers, racketeers, jail breakers, philandering wives and husbands, confidence men, cops and jail breakers, in its plot. Against a background of intrigue, doublecrossing, robbery, murder, comedy and gayety, all spiced up with tingling music and spectacular girl dance members, it tells a smart romantic story.

In story value, the peculiar appeal of its setting—a widely ballyhooed and continually radio broadcasted transatlantic trip and the quality of cast, it makes possible much novel and colorful showmanship exploitation permitting the show to be sold in many different ways.

SIX-DAY BIKE RIDER

Warner

Naturally Joe E. Brown and the show are the latest showmanship in this new and topical comedy. Two men responsible for some of the most successful Warner features are behind the picture. The original story and screen play are by Earl Baldwin who had a hand in "A Very Honorable Guy" as well as "Dames," "Wild Boys of the Road" and "Wonderbar." The director, Lloyd Bacon, made "Honorable Guy," "Footlight Parade" and "Wonderbar," among others.

The cast supporting Brown lists several old and many new names. In this case, Maxine Doyle, now in MGM's "Student Tour," has the featured lead opposite Brown. The more familiar names are Frank McHugh, Gordon Wescott, Arthur Aylesworth, in many Warner features, and Dorothy Christy. Others not so well known are Lottie Williams, Harry Seymour, Lloyd Neal, William Granger and Ralph Remley.

As the title indicates, the story is topical and modern. Similar to the preceding Brown pictures, characteristic romance and drama are built to effect the action climax. That is the picturization of a six-day bicycle race in which Brown arrives in the nick of time to undergo further misfortunes, all adding to the comedy in which a gag inserted to put him out of the race reacts on its sponsors.

In story and the amount of novel action in this vehicle it appears to be one in which topical bicycle exploitation will not only accentuate its comedy, but add to the natural Joe E. Brown drawing power.

DANGEROUS CORNER

Radio

In basic story, the way in which it is told and the moral which it points, this is something new in crime mystery yarns and the effect of

(Continued on following page)

IN THE CUTTING ROOM

(Continued from preceding page)

its involved romantic angles. One of its strong interest creating points is its moral: half truths, sometimes, are better for the general happiness of all rather than the whole truth.

Based on a novel and play by James B. Priestly, the screen play is by Ann Morrison, who recently did "This Man Is Mine" for Radio. Direction is by Phil Rosen. The small cast of principals includes Virginia Bruce, currently in "Jane Eyre" (Monogram); Melvyn Douglas, seen in several Universal pictures a year or two ago; Conrad Nagel, on the screen after a long absence; Erin O'Brien Moore, now in "His Greatest Gamble"; Betty Furness, currently in "Virgie Winters"; Henry Wadsworth and Doris Lloyd.

The story is told in retrospect. A man is found dead and the motive for his suicide or murder established. One year later all the probable suspects being gathered for a social evening, a radio tube blows out and the presence of the dead man's cigaret case being the occasion, Nagel is suspected by all as the killer and determines to find the real guilty party. His search leads through a complicated chain of undercover romances, jealousies and intrigues and an eventual explanation of the crime. Then, actually jumping back, the story shows what really happened and why, and despite all the explanations made it is demonstrated that half truths are not so bad, after all.

The script calling for action counterbalancing the dialogue, this promises many new exploitation ideas to back up its mystery-drama, romantic atmosphere in renewing interest in the always popular crime story.

A LOST LADY

Warner

As a vehicle for Barbara Stanwyck and those in immediate support, this story looks to be the best that she or they have had in a long time. It's a drama of romance, a love story based on colorful, intriguing conditions and situations that should bring out the best and most pleasing talents of all the principal participants.

"A Lost Lady" is a Pulitzer prize-winning novel by Willa Cather. Undoubtedly it was widely read, particularly by women. The screen play is by Gene Markey, remembered for "Female," "Baby Face" and "Lily Turner" in collaboration with Miss Cather. The maker of "I Loved a Woman," "As the Earth Turns," "The Merry Frinks" and "Housewife," Alfred E. Green, is the director.

Four leading men in support of Miss Stanwyck are Frank Morgan ("Affairs of Cellini"), Ricardo Cortez, Lyle Talbot and Phillip Reed. Others in the cast are Henry Kolker, Rafaelo Ottiano, Hobart Cavanaugh, Edward McWade, Walter Walker, Samuel Hinds, Jameson Thomas and Willie Fung.

The dramatic romantic story tells of a woman whose husband-to-be was shot dead by the mate of a woman with whom he had been carrying on a clandestine affair just before they were to be married. Broken in mind and spirit, she marries a wealthy financial magnate who has befriended her, but more for appreciation of his kindness than real love. Another man comes into her life and tries to sweep her off her feet. Infatuated, but true to her husband, she resists his advances, but rages when he would marry another woman. Later, her husband dying, her erstwhile lover, now divorced, returns thinking that he can begin just where he left off. The woman, knowing the value of real love, sends him away, content in the memories of the man who really loved her.

In title, cast and story values, as well as writing and production credits, there is potential showmanship, the deft application of which should make this picture an unusual popular attraction.

HAPPINESS AHEAD

Warner

In story this is a drama of modern metropolitan life and poor boy, rich girl romance. The original story is by Harry Sauber. Sauber collaborated with Brian Marlow, who did the screen plays on "Crime of the Century" and "Brief Moment." Direction is by Mervyn LeRoy, who made "Golddiggers of 1933," "Tugboat Annie," "Hi, Nellie" and "The World Changes."

Dick Powell has the lead role, somewhat different from any he has been seen in previously. The numbers he will sing, incidental and specialty, are provided by a whole host of Warner music and lyric writers. A new personality, Josephine Hutchinson, makes her screen debut in the leading feminine role. A stage actress of note, she was associated with Eva LaGallienne in many plays. Familiar names compose the remainder of the cast, among them John Halliday, recently in "The Witching Hour" and "Finishing School"; Frank McHugh, currently in Joe E. Brown's "Six Day Hike Rider"; Allen Jenkins, Ruth Donnelly, now appearing in "Housewife"; Dorothy Dare, Russell Hicks, Marjorie Gateson, J. M. Kerrigan and Gavin Gordon.

The story is that of a young lady socialite who, tiring of the whirl, sets out to learn how the other and lower half lives. Concealing her identity, she meets Powell and his friends at a New Year Eve chop suey restaurant party. Attached to the young fellow, she lives in the plane he does. To finance his racketeer-menaced window cleaning business, she inveigles a check from her father. Powell, seeing the act, thinks both are being double crossed, only to have his eyes opened by the girl's father at a yacht sailing party.

In story, cast and colorful production value, the picture appears to have the potential qualities easily adaptable in many showmanship ways to intrigue the attention of the young moderns as well as the rank and file of theatre goers.

Hecht and MacArthur Finish Second Production Script

Ben Hecht and Charles MacArthur have completed the script for their second film production for Paramount, to be made at the Eastern Service Studios in Astoria, Long Island. The picture will go into work in two weeks.

The film has a Russian revolution background and will feature Jimmy Savo, well known stage comedian. The first picture produced by the authors, "Crime Without Passion," is in the final stage of editing.

Sign Zeidman for Four More

With two more pictures yet to complete as an independent producer for Universal, B. F. Zeidman has been signed to a new contract for four more pictures to be produced with outside capital.

Second Monogram Dividend

Monogram Pictures was to pay a second dividend of one and one-fourth per cent this week. The first dividend, of like amount, was paid May 15.

Editor Challenges Decency Advocates To See "Rothschild"

E. P. Chase, editor and publisher of the *Atlantic News-Telegraph,* daily newspaper published in Atlantic, Iowa, and winner of the Pulitzer Prize for the best editorial of 1933, was one of the chief factors in the beneficial exploitation of 20th Century's "The House of Rothschild," when that picture opened at the Iowa theatre in Atlantic.

In a two-column editorial article, Mr. Chase urged those in the territory who believed in the intrinsic value of motion pictures to indicate to the local theatre their approval of better pictures and demonstrate that approval by their patronage. Mr. Chase's editorial, headed "Here's a Chance," read in part as follows:

"On Sunday and Monday the Iowa Theatre in this city presents one of the truly great motion picture features of recent years—George Arliss in 'The House of Rothschild.' The writer has seen this picture and cheerfully goes on record as saying that it is one of the best pictures ever made and that the genius and art of Arliss never showed to a better advantage and never had a more admirable vehicle.

"In the discussion of 'cleaning up' the movies those in the exhibiting end of the movie business invariably say, with truth, that the public does not react to the really meritorious pictures and accords such features but desultory patronage, while packing the houses when a picture with a salacious motif is shown. Here is an opportunity for people in this territory who believe in clean motion pictures to indicate to the local theatre their approval of better pictures and demonstrate that approval by their patronage."

George W. Hill, Director, Dies

George W. Hill, 39, one of the best known of Hollywood directors, was found dead at his beach home near Hollywood last week with a bullet in his head. Authorities reported the case as suicide. At his own request, the remains were cremated.

The former husband of Frances Marion, scenarist, was a veteran cameraman before becoming a director. In 1924 he joined MGM, and among the pictures he directed for that company were "Min and Bill," with Marie Dressler; "Hell Divers" and "The Big House."

At the time of his death he was directing "The Good Earth," having returned recently from China where he had been shooting exteriors.

He is survived by his parents and a brother.

Rabell Resigns from Consolidated

William Rabell resigned this week from the executive force of Consolidated Film Industries to enter business for himself.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 236.—(A) How would you add 1/2 and 3/4? (B) How would you divide 3/4 by 1/2? How would you multiply 5/8 by 7/16? (Note: In making calculations the projectionist frequently must add, divide or multiply fractions; I therefore ask these questions.) (C) How would you add .65 and 7/16, or multiply them or divide one by the other? (D) How would you calculate voltage drop in any copper circuit? Ordinary commercial copper is assumed, of course. (E) How would you proceed to calculate increase in resistance caused by a known increase in temperature?

Answer to Question No. 230

Blue Book School Question No. 230 was: (A) Just what is meant by diverging or converging light beam? (B) Could there be a diverging or converging light ray? (C) Define "ray," "beam," "picture light," "definition" as applied to projection, "soft focus," "specular" as applied to screen, "diffusing" as applied to screens, "double convex," "meniscus," "flatness of field," "glare spot." (D) Why is it desirable that correct terms be used by projectionists and others? (E) What body is authoritative in selecting terms and titles for use in the projection field?

The following made good: S. Evans and C. Rau; G. E. Doe; D. Danielson; R. J. Arntson; H. Edwards; J. Wentworth; L. O'Melia; T. Van Vaulkenburg; L. Cimikoski; C. Oldham; B. Doe; F. H. Klar, L. Klar and T. H. Morton; D. L. Sinklow; T. T. Golley; O. Allbright; G Johnson and L. R. Spooner; B. R. Walker and M. Walker; M. F. Fallon; R. and K. Wells; G. R. Squires; L. M. Richards; D. Monehan and L. B. Bryant; D. U. Danielson; D. U. Granger; P. and L. Felt; B. R. Mills and N. Prane; G. Lathrope and N. L. Tomlinson; B. True and S. True; L. Thomas and D. D. Davis; L. U. Gensen; S. Spooner and B. H. Thaller; B. L. Donald and F. Y. Gradley, D. H. and L. B. Palmer; F. H. Dalber, S. Dalbey and P. Dalbey; F. Simms and O. L. Daris; P. F. Michaelson; M. Spencer and D. T. Arlen; P. P. Solomon and L. Samuels; K. Y. Spencer, B. H. Sanders, J. Gensen and D. L. Lode; L. M. and C. B. Traxler; L. R. O'Leary and G. T. Sampson; P. Itt; G. Howard and T. K. Aldridge; H. R. Baldwin; M. and J. DeVoy; D. Howard and J. Jurts; M. U. Sampson; J. Hendershot; M. and S. T. Gibson; L. Grant and R. Geddings; L. N. Haynes and A. Richardson; B. W. Williams and H. Daniels; M. Henderson and K. L. Knight; F. L. Savior and G. N. Guidetti; B. Samuels and G. J. Donlas; A. L. Dodson and F. L. Benton; Nic Granby; R. D. Oberleigh and B. Lansing; J. G. Danielson; F. E. Gates; H. T. Johnson and G. L. Hennessy.

(A) S. Evans and C. Rau say: "A diverging beam is one in which the rays travel away from the optical axis of the beam. A converging beam is such when the rays composing same travel toward the optical axis of the beam."

R. J. Arntson says: "A diverging beam is one in which the area of the beam increases with increased distance from the point of issuance. A converging beam of light is such when the area of the beam decreases with distance from the source that causes it to converge. If uninterrupted the rays of such a beam will finally cross, whereupon a diverging beam will go forward."

(B) D. Danielson says: "No! A light ray is defined as the smallest possible division of a beam or pencil of light. It then follows that a ray of light could not alter in dimensions, else it would no longer be a 'ray.' A ray is a straight line."

(C) Evans and Rau say: "A 'ray' is a thin line of light having no apparent cross-section. A beam of light is a bundle of rays, or a pencil or line of light of greater area than a single ray. *Picture light* is the light that carries the screen image to the screen. *Definition* is a term applying to the sharpness of focus of the screen image. Soft focus occurs when the picture is purposely slightly out of focus in order to impart an artistic touch. *Specular* pertains to screen surfaces, meaning a surface highly reflective through narrow angles. *Diffusion* occurs when light is reflected through wide angles by an unpolished surface. *Double convex* means a lens having both surfaces curved outward. A *plano-convex* lens is one having one convex and one flat surface. A *meniscus lens* is crescent-shaped, having one concave and one convex surface, the convex exceeding the concave curve. *Flatness of field* occurs when a projection lens is able to project a screen image having perfect sharpness of definition at all points of its area. [A thing never fully accomplished, I believe.—F. H. R.] *Glare spots* are spots of light located within range of vision which either detract from the picture values or are annoying to the eye of the observer. By over-illumination such glare spots may occur on the screen itself."

(D) J. Hendershot says: "Without doubt there should be some standard in nomenclature as applies to terms used in professional projection. Lack of such standardization makes for confusion. Standardization of terms makes for ease of communication, both orally and in writing. It is extremely confusing to hear two men speak of the same thing, each calling it by a different name. Our Dad Richardson has done much to clear up and straighten out projection nomenclature, but there still is much to do. There can be no real argument in support of using different terms for the same thing."

(E) L. O'Melia says: "The authoritative body in the matter of selection of terms and titles for use, at least, in so far as applies to the projection field, is the Society of Motion Picture Engineers," which opinion is concurred in by all who have answered the question. However, much to my surprise, a goodly number confessed they did not know!

NOT AUTHORIZED TO SELL BLUEBOOK

Projectionists in the field are seeking the whereabouts of a man who without authorization represents himself as a sales representative of F. H. Richardson's forthcoming sixth edition of the Bluebook of Projection. Projectionists are told by the solicitor that a special price for the new edition is offered by submitting a page from each of the previous editions.

The sixth edition of the Bluebook is not yet ready for distribution. Notification will be made in Motion Picture Herald when it is off the presses. Orders should be placed only direct with Quigley Publishing Company, 1790 Broadway, New York, or with the local supply dealer.

J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

We see that the Dillinger family is to appear on the stage in vaudeville. Just why the public would want to see the Dillinger family is more than we can understand, since they are no different from thousands of other families and probably are not known outside of their own neighborhood except through the murderous conduct of their son, and to try to commercialize upon that notorious conduct is too abhorrent to think of.

It is a wonder that that vaudeville company didn't try to commercialize upon the dead body of the gangster, and that company should receive the condemnation of all people outside of the penitentiary. It is to be hoped that Hollywood will not degrade herself by allowing this family to appear on their screens simply because of the notoriety of a murderer. The public is trying to forget the name of Dillinger.

▽

Those Trees

Somebody has had another pipe dream. We are told of a movement in Washington for the planting of a belt of timber 1,000 miles long by 100 miles wide through the states of North and South Dakota, Nebraska, Kansas, Oklahoma and Texas, under the assumption that this belt of timber will save the corn belt from becoming arid. This sounds a whole lot like Washington.

Trees don't give off moisture, and moisture is what produces rain, and rain produces crops, so why not find something that will produce moisture. Somebody will have to pay for a whole lot of land in a strip 1,000 miles long by 100 miles wide; somebody will have to cultivate them; somebody will have to hire an army of fire wardens to protect them against fire; somebody failed to figure that it will be at least 40 years before these trees will be of any use; somebody hasn't figured out the expense of this project; somebody don't know that it will take hundreds of millions of dollars to carry this project through; somebody hasn't been informed that there are some brains outside of Washington; somebody ought to consult the "brain trust."

If the government will send men up to the upper end of the Mississippi Valley with instructions to plug up all the drainage ditches that are draining the lakes, reservoirs and marshes into the rivers, and conserve the water reservoirs as the good Lord planned, then send them into the lake region of western Nebraska to do the same thing, they will be doing something constructive, for bodies of water evaporate into moisture and moisture produces rain and rain produces crops and crops are what we want. We wonder if anybody ever thought of that before.

We have pushed our boat through the rushes and shot ducks and geese on the lakes in western Nebraska that have since been drained out and nothing is left but a bed of dry sand. These lakes evaporated into moisture and moisture produced rain, and rain saved the crops from dying, but the drainage went on and the Government spent untold millions in building levees and dikes to take care of the flood waters of the lower Mississippi while the dredges were making an arid country of Uncle Sam's breadbasket north of the cotton belt. If anybody should tell you that the damphools are all in Congress, don't you believe it, there are a few of us outside yet, but listen, Charlie, trees don't produce rain, regardless of what Congress or any other citizen thinks about it. A theory is all right if it works, but how many of them are there that will work? Most theories are so lazy that they don't enjoy good health.

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Most Distressing

We see by the HERALD that Mr. Rosenblatt rolled up his pants and waded right into the picture salaries out in Hollywood, and from his report, he found that salaries ranged from $273,596 a year down to cakes and coffee for the powder monkeys.

It was very distressing to learn that some of the exccutives will have to try and struggle along on $273,596 during these depressing times.

If Mr. Rosenblatt wants to learn something more about the business, he should investigate something like ten thousand exhibitors (provided he considers them a part of the industry) and if he does he will find a great majority of them wondering if their families can get along on icicles the coming winter while they are struggling to keep their theatres open and pay running expenses.

We are a strong believer in investigations. We investigated a girl one time (when we were young and foolish) and we found out that she had a glass eye, had a bunion on her right foot and a spavin on her left, and had a wart on the back of her neck and three teeth were gone. We asked her what she thought of our shape and she replied to us in Swedish (which sounded a whole lot like profanity), and on Sunday evenings from then on her front porch was not included in our itinerary. Yes, Percy, we are strong for investigations, even though they seldom amount to anything.

▽

The other night the Moon Theatre here played "Twenty Million Sweethearts." We didn't go to see it, but we sent our wife as an ambassador and the official mouthpiece of the family. She reported the picture as very good, and when she reports anything as "very good" we accept that verdict without further argument. We didn't go to see the picture because we figured that "Twenty Million Sweethearts" were rather too many sweethearts for a man of our age.

▽

Jaysee, Baseball Expert

Speaking of American Legion baseball. We doubt if we would mention the matter at all in an amusement magazine except for the fact that baseball is one branch of public entertainment the same as the stage, the screen or any other branch of amusement.

We have made a study of the American Legion Junior baseball rules and we have watched the playing of the various teams under these rules, and we give it as our opinion that there has been nothing that has been so helpful and instructive to the boys of the country as this junior baseball, except, possibly, the Boy Scouts.

If the rules as laid down by the Legion for the guidance of these boys are adhered to, as they should be, it is bound to make for better citizenship, and if we ever needed better citizenship in this country it is right now. But speaking of American Legion Junior baseball leagues brings us right down to this little cross-roads cow town on the Elkhorn River (where everybody else ought to be brought, too) and where we have as fine an amusement park as there is in Nebraska.

The Legion here has a baseball team, and this team has won the state championship twice and been runner-up once out of three tries, and yesterday they won the state championship again from Beatrice, making the fourth time, and if any of you boys heard somebody yelling you will know that we went down to see the game.

The success of this team depends largely upon the ability of Harold Cole, the coach, to select the players and train them. They are not allowed to swear, smoke, drink, argue with the umpires or to act in any way other than gentlemen, and this entire community would sooner see them play one game than to see the World Series, because there they play for money while here they play for glory.

Some people call us crazy at these Legion ball games and others call us crazy all the time, but we sure do enjoy seeing clean sport, no matter what it is, and Neligh has the most gentlemanly baseball team on earth, and we don't care what earth it is either or where it comes from, and if we don't stop right now Ernie will call us crazy, too.

COLONEL J. C. JENKINS
The HERALD'S Vagabond Colyumnist

Consider Smoking Ban

Special permits will be required for smoking in Dctroit theatres under the terms of a proposed ordinance approved by the board of fire commissioners. The ordinance will be presented to the council.

Albany Tourney August 24

The Variety Club of Albany will have its first annual golf tournament August 24 at the Sharker Ridge Country Club, Loudenville, N. Y.

Hal Roach Recovering

Hal Roach was recovering this week from an operation for appendicitis at the Good Samaritan Hospital in Hollywood.

MPTOA Directors Delay Session

The quarterly session of the MPTOA directors was postponed indefinitely. It was to have been held in Chicago.

Freuler Moves

Freuler Film Associates has moved its principal offices from Radio City in New York to 6235 Broadway, Chicago, Ill.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did For Me
MOTION PICTURE HERALD
1790 Broadway, New York

Chesterfield

STOLEN SWEETS: Sally Blane—I played this with the last fight picture to fair Sunday business. The recording on this is not too good, but the picture is a clever and pleasing comedy. Played July 29-30.—Roy W. Adams, Mason Theatre, Mason, Michigan. Small town patronage.

Columbia

ABOVE THE CLOUDS: Richard Cromwell—Played this on Bargain Days to a very satisfactory business. Played July 10-11.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

BLACK MOON: Jack Holt—I was almost tempted to put this on the shelf from reports, but played on Friday and Saturday to the largest business in months. It seemed to be the "Black Moon" that brought them in fast and furious.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town patronage.

END OF THE TRAIL: Tim McCoy—An average action picture. O. K. for small towns as a Saturday showing. Played July 7.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

FIGHTING CODE, THE: Buck Jones—A good western above the average. Played July 21.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

HOLD THE PRESS: Tim McCoy, Shirley Grey—This is a very good action picture featuring the popular western star, Tim McCoy, in a different role. This is a newspaper-gangster story and is full of action, thrills and fighting. This presents McCoy at his best in one of his best pictures to date. Although this is not a western picture, it will please all western fans and especially the kids. Played one day to good business. Running time, 60 minutes. Played July 28. —J. J. Medford, Orpheum Theatre, Oxford, N. C. Country patronage.

IT HAPPENED ONE NIGHT: Claudette Colbert, Clark Gable—What I could say would add nothing to what has already been said about this, the best all around picture release this year. Played July 1-2.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—One of the best pictures we have ever played. It simply cannot fail to please. The only Monday-Tuesday picture we ever played that built up business on Tuesday night.—L. G. Tewksbury, Opera House Theatre, Stonington, Maine. Small town patronage.

LET'S FALL IN LOVE: Edmund Lowe, Ann Sothern—About 60 per cent will like this; the other 40 per cent won't. Played July 19-20.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

NO GREATER GLORY: George Breakston, Frankie Darro—Although lots of our exhibitors have given this a very black eye we found it a very wonderful play. The lesson that it taught was great. Wish our movie fans would just show half as much interest in the shows as the boy who wanted to be back with the gang when the big fight occurred. Be no need of advertising. Running time, 78 minutes. Played July 7-8.—William Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

ONCE TO EVERY WOMAN: Fay Wray—An average program picture. I am still wondering why they gave this picture the title they did. I failed to get the connection. Played July 12-13.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

SISTERS UNDER THE SKIN: Elissa Landi—This is one terrible show. Nothing good about it. Recording very bad. Story much off. Not much to the acting or direction. So terrible I pulled the show after one day's showing. Running time, 68 minutes.—Perry L. Lessy, Diamond Theatre, Phila., Pa. Neighborhood patronage.

WHAT PRICE INNOCENCE?: Jean Parker—Used this in place of "Man's Castle." About three times a year I really get enthusiastic about a show. Well, this is one of the trio that I will rave about this year. It's a year old but what of it? If you haven't used it, date it at once and show your patrons one of the best entertainments and moral lessons they have ever had thrust at them.—L. V. Bergtold, Opera House Theatre, Kasson, Minn. General patronage.

First Division

FORGOTTEN MEN: War film—Truly a great war picture, if your customers want real war this will satisfy them, however it did not seem to draw for us. Played July 19-20-21.—L. H. Mills, Dixie Theatre, Oline Hill, Ky. Small town and brick manufacturing patronage.

First National

BIG SHAKEDOWN: Bette Davis, Charles Farrell—Just another picture to open a double feature program with average programmer. Played July 18-19.—R. H. Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

CIRCUS CLOWN, THE: Joe E. Brown—The best box-office picture from this star in three years. The trailer and circus bills helped this one plenty. Put it on your best days.—Warren L. Weber, St. John, Kansas. General patronage.

FASHIONS OF 1934: William Powell—Another musical—hot weather—poor business. Played July 17-18.—Roy W. Adams, Mason Theatre, Mason, Michigan. Small town patronage.

FOG OVER FRISCO: Bette Davis, Margaret Lindsay—This is a splendid picture. Every sequence is filled with fast and interesting action. Every one liked it and it is a sure fire repeater. Plenty good. Excellent business. Played Aug. 3-4.—Earl J. McClurg, Grand Theatre, Preston, Idaho. General patronage.

MANDALAY: Kay Francis, Ricardo Cortez—A fairly good program picture but no extra draw above average business. With all the Legion of Decency campaigns in full blast this is no picture to give to the public. The theme of this story is one of the reasons for the clean-up campaign. Played July 11-12. —R. H. Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

MAN WITH TWO FACES, THE: Edward G. Robinson—A good picture. Edward G. takes a double part in this one and does a nice job with his French accent. Play this one up. It will do you good. "Screwy ending." Played Aug. 1-2.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town patronage.

MERRY FRINKS, THE: Aline MacMahon—The reviewer who called this a howling success was right, only the cast does all the howling. If you like to hear eight people see who can talk the loudest, here is your picture. A picture like this hurts you for weeks after.—Warren L. Weber, DeLuxe Theatre, St. John, Kansas. General patronage.

MIDNIGHT ALIBI: Richard Barthelmess—What a pretty little picture this is. Good all around entertainment. The "Old Doll" nearly steals the show. Every one liked it. Good comment. Excellent business. Played July 29-30-31.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town patronage.

SON OF A SAILOR: Joe E. Brown—Splendid comedy. We ran this old but it surely pleased. Average drawing power. Played July 22-23.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers—A very fine and pleasing picture. Powell and Rogers seemed to be at their best in this one. Very good. Running time, 89 minutes. Played July 3-4.—A. Gasaway, Strand Theatre, Tuscola, Ill. Small town patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers—What a show. This drew them in and how they did like it. Quite a few of my patrons expressed themselves as thinking it better than "Wonder Bar." Played July 15-16.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell—Here is a honey. It has everything that it takes for entertainment. The four Mills Brothers alone worth the price and Ginger Rogers is a better actress, better looking and just as much draw as any star I can think of. Nice torch voice and knows how to put it over.—Warren L. Weber, DeLuxe Theatre, St. John, Kansas. General patronage.

WONDER BAR: Al Jolson—And still another musical, produced of course on a magnificent scale. I gathered from my patrons that they liked all of it but Al Jolson and his smutty wisecracks. I played it on the two hottest nights of the century to slim business. Played July 24-25.—Roy W. Adams, Mason Theatre, Mason, Michigan. Small town business.

WONDER BAR: Al Jolson, Dick Powell, Kay Francis—After using this one we have come to the conclusion that the musical picture cycle has about played its time, This is one of the socalled Colossal, Gigantic, Stupendous, etc., that did not do the average business of a western. Understand, the picture is a very good one, and great entertainment, but try and get them in to see it. Played July 15-16-17.—R. H. Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

WONDER BAR: Al Jolson, Dick Powell—One of the Warner Brothers specials which is a very big musical and which will bring you extra business. We played it during this hot weather and did not do so well. The scene "Going to Heavon on a Mule" is very good. Running time, 84 minutes. Played July 22-23.—K. C. Preston, Lyris Theatre, Salem, Mo. Small town and country patronage.

WONDER BAR: Al Jolson—Played this picture rather late. However it still did a little business. Not in class with "42nd Street" or "Gold Diggers." Played July 19-20-21.—Esther Schaber, Strand Theatre, Ashley, N. D. Small city patronage.

Freuler Film

WHEN A MAN RIDES ALONE: Tom Tyler—This is a good little western and will please your Saturday crowd. Played July 14.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

Fox

BABY TAKE A BOW: Shirley Temple—Better than "Little Miss Marker." Too much can't be said for this one. Go after it in a big way. Good on any day of the week. Will draw entire family, old and young. Shirley lovable kid and can she act. Pleased audience one hundred per cent. Will pack 'em in any place. Business over capacity. Running time, 73 minutes. Played July 29-30-31.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

BABY TAKE A BOW: Shirley Temple—Very good. Clean, wholesale entertainment for all the family. What a drawing star this cute kid turned out to be. More with this kid next season. Running time, 75 minutes. Perry L. Lessy, Diamond Theatre, Phila., Penna. Neighborhood patronage.

BOTTOMS UP: Spencer Tracy, "Pat" Paterson—A very pleasing comedy-drama with music. Business average. Running time, 84 minutes. Played July 20-21.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

CAROLINA: Janet Gaynor—Did a nice business with this but, like all other Fox shows the recording is not up to par. I wonder if the other exhibitors find Fox a little hazy on recording. Comments on this were satisfactory.—L. V. Bergtold, Opera House Theatre, Kasson, Minn. General patronage.

CAROLINA: Janet Gaynor, Lionel Barrymore—The sweetest picture in a century. I always did think it was possible to make a good picture and still leave sex and an assortment of legs out of it. Played April 20-21.—Rudolph J. Covi, Covi's Theatre, Hermine, Pa. Town and country patronage.

CHARLIE CHAN'S COURAGE: Warner Oland—Good show; this is the best of the Chan series. Contains plenty mystery and action. Good for Friday-Saturday business. Much better than previous Chan pictures. Running time, 71 minutes. Played July 6-7. —W. A. Collins, New Regal Theatre, Elvins, Mo. General Patronage.

DAVID HARUM: Will Rogers—It still pleases the folks in its return engagement. Played July 24-25.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

DAVID HARUM: Will Rogers, Evelyn Venable—This is one of the cleanest and best pictures of the year. Will Rogers at his best as the banker-horse-trader makes this excellent entertainment for the whole family and should draw an unusually large business. Wherever Rogers is liked, this is sure to do the business. It is a little old but we played two days to a very good business and pleased 100 per cent. Running time, 83 minutes. Played July 30-31.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

DAVID HARUM: Will Rogers—Another good one from Will. The middle aged and the older will all agree that this is his best picture. Played July 22-23.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

DAVID HARUM: Will Rogers—Can only verify what most exhibitors have said before me, that this picture is a sweetheart. Pleased everybody and made a little money, which is most unusual these days.—L. G. Tewksbury, Opera House Theatre, Stonington, Maine. Small town patronage.

EVER SINCE EVE: George O'Brien—Not an action picture but pretty good program picture. Poor business but played this during our hottest spell in years. Mary Brian is good. Good cast. Played July 27-28.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

HOLD THAT GIRL: James Dunn, Claire Trevor—Very good Family Night program picture. Everybody satisfied. Average receipts. Played July 28.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

I AM SUZANNE: Lilian Harvey—Very good novelty show. We had read complaints about the length so watched our audience carefully to see how it went over here. The marionettes were marvelous and people really enjoyed the show. It didn't seem long to those watching it but it was ten minutes longer than we had planned on according to running time listed, which was 85 minutes. The print we received ran 95 minutes. This time element was very important to us on this particular show. Oh well. Played July 3-4.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

NOW I'LL TELL: Spencer Tracy—One swell show all the way through. Good enough for any theatre any night. Spencer Tracy great in this one. It won't do any extra business because the title kills it. Running time, 87 minutes. Played Aug. 1-2.—W. A Collins, New Regal, Elvins, Mo. General patronage.

SHE LEARNED ABOUT SAILORS: Lew Ayres, Alice Faye—Not a smash but it is full of clean fun. Lots of laughs, comedy, action and romance. Mitchell and Durant work hard for comedy and bring good results. Audience reaction great. Business good. Run play on any day of the week. Will please any audience. Running time. 76 minutes. Played July 4-5.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

SHE LEARNED ABOUT SAILORS: Alice Faye, Lew Ayres—What an entertaining picture this is. The name is quite misleading but the entertainment is clean. Alice Faye is coming up quite big. Why don't Fox make more with her. Business good. Running time, 77 minutes.—Perry L. Lessy, Diamond Theatre, Phila, Pa. Neighborhood patronage.

SLEEPERS EAST: Wynne Gibson. Business poor. Fox makes some of the best pictures and some of the worst. This is terrible. Played July 13-14.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

SMOKY: Victor Jory—Here is one of the best Saturday pictures that I have ever shown in my theatre. Played June 30.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

SPRINGTIME FOR HENRY: Otto Kruger, Nancy Carroll. More walkouts on this than on his last one. Business? There wasn't any. Running time, 73 minutes. Played July 31.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

SPRINGTIME FOR HENRY: Otto Kruger, Nancy Carroll—If we had only seen this picture before we played it, we would have paid for it and never have shown it on the screen. It is terrible. Do not play this one. It is certainly one to pass up Running time, 73 minutes. Played July 24-25.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

STAND UP AND CHEER: Warner Baxter, Madge Evans, Shirley Temple, Jimmy Dunn—Fox must have had a scenario that they did not know what to do with so they decided to make it into "Stand Up and Cheer." Looking around they had an actor that they wanted to put on the spot and that was Baxter. They dragged in by the tail everything they had in the studio including a penguin that was made up as Jimmy Durante with Stepin Fetchit that had no rime or reason for being in the show at all. With Durante becoming poison to our audiences they had to bring this in. The only saving grace to this picture was the sketch that Dunn and Shirley Temple put on and the girls that had plenty of pulchritude. Otherwise, and I give the reaction of the audience, it was jumbled up with a lot of stuff that could have been left out. Unskilled direction and confusion was apparent all the way through the show. Two in a row from Fox. "Scandals" and now this.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

STAND UP AND CHEER: All Star Musical—Personally thought the musical numbers were excellent but not such a good story. Attendance about the same second night as first, which means something.—Warren L. Weber, DeLuxe Theatre, St. John, Kansas. General patronage.

SIX MORE SHOWMEN JOIN CONTRIBUTORS

Surpassing last week's mark, six more exhibitors this week volunteered to report on pictures they have played. The showmen are: H. M. Bott, *Vero Theatre, Vero Beach, Fla.;* David Dallas, *Paramount Theatre, Borger, Tex.;* A. Gasaway, *Strand Theatre, Tuscola, Ill.;* L. H. Mills, *Dixie Theatre, Olive Hill, Ky.;* Esther Schaber, *Strand Theatre, Ashley, N. D., and* G. A. Van Fradenburg, *Valley Theatre, Manassa, Colo.*

Read their reports in the current issue.

Gaumont British

BE MINE TONIGHT: Jan Kiepura, Magda Schneider—Here is another picture produced in Europe and for a small town exhibitor it's a nightmare. The scenery is beautiful but my patrons could not understand all the singing. It went over their heads. They would not sit through the show. Only one patron, a music teacher, liked it. She said it was grand. If your town is full of music teachers and they will sponsor it, book it for one day, otherwise pass it up. It will save you lots of heartaches.—David Dallas, Paramount Theatre, Borger, Texas. Small town patronage.

MGM

BLONDE BOMBSHELL: Jean Harlow, Lee Tracy—Very poor. Whoever thought Jean Harlow was an actress? She might get by in short scenes but she isn't good enough for a complete show. And Lee Tracy's nasal twang has killed his drawing power here, yelling, screeching and talking practically the entire show and it does get on the nerves. Played July 5-6-7. Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

FUGITIVE LOVERS: Robert Montgomery—Dandy program picture. Average drawing power. Not big but satisfied our patrons. Got lots of good comments. Pleased nearly all. Thrills, action, comedy, and romance. Played July 24-25-26.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

GOING HOLLYWOOD: Marion Davies—Good musical. Not much drawing power here but it is splendid entertainment. Played July 29-30.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

GOING HOLLYWOOD: Bing Crosby, Marion Davies—If you have not played this picture, you have missed a good one. Book it and boost it. You won't be disappointed. Played July 8-9.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

HER SWEETHEART, CHRISTOPHER BEAN: Marie Dressler—Fine show that the masses can enjoy. Pleased nearly all but business above average. Marie Dressler's name means little here unless she is teamed with Beery or Moran. Barrymore's drawing power is practically nothing here. Played July 15-16.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns. Oregon. Small town patronage.

HOLLYWOOD PARTY: Jimmy Durante, Lupe Velez—A very interesting picture. Good small town picture. Pleased. Average business. Running time, 70 minutes. Played July 8-9.—A. Gasaway, Stand Theatre, Tuscola, Ill. Small town patronage.

LAUGHING BOY: Ramon Novarro—This picture is much too hot for the average small town. Sorry we ever booked it. First MGM picture that caused walkouts. Lowest gross in two years. Running time, 80 minutes. Played July 12-13-14.—Esther Schaber, Strand Theatre, Ashley, N. C. Small town patronage.

LAZY RIVER: Jean Parker, Robert Young—Swell entertainment for small town. Business slightly above average. Watch this little Jean Parker. She's going places. Running time, 77 minutes. Played July 23-24.—Esther Schaber, Strand Theatre, Ashley, N. D. Small city patronage.

MANHATTAN MELODRAMA: Clark Gable, Myrna Loy, William Powell—A very good show with fine story and acting. Lucky to have it booked on these dates as I used Dillinger's last picture in advertising and it brought them out. Running time, 86 minutes. Played July 28-29.—W. T. Biggs, Adair Theatre, Adair, Iowa. Neighborhood patronage.

MEN IN WHITE: Clark Gable, Myrna Loy—Gave general satisfaction. Well acted and produced. Most too much hospital for real entertainment. Running time, 75 minutes. Played July 27-28.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

MEN IN WHITE: Clark Gable, Myrna Loy, Jean Hersholt—Very good picture of its type, and there was some good acting by all the principals. Gable may be the star that pulled but Hersholt dominated the picture from start to finish. What a character actor is this man. He lived the part that he had. Never have we seen a more sincere portrayal of a doctor than Hersholt gave. Elizabeth Allan fine in her role, as also was Myrna Loy. But make no mistake, Hersholt did a nice job of stealing the picture. The cheers of the audience were for him, although Gable was good too in his role.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MEN IN WHITE: Clark Gable, Myrna Loy—Gable in his part was good, so was Myrna Loy. All about hospitals, doctors, nurses. Why you could almost smell the ether. Very, very depressing. Not so good for the present day summer slump and everyone told me the picture ended wrong, so I guess it pleased about 40%. Not even average business. Played July 29-30-31.—R. H. Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

MEN IN WHITE: Clark Gable—This is one of those pictures that only MGM can produce. Gable's performance the best. Rest of cast very good. We rate this as one of the best shows of the year. Done a good business and pleased 100 per cent. Running time, 75 minutes. Played Aug. 2-3-4.—Esther Schaber, Strand Theatre, Ashley, N. D. Small city patronage.

MURDER IN THE PRIVATE CAR: Charles Ruggles, Una Merkel—There is not a dull moment in this picture and the comedy is unexpected and pleasing. The runaway car scenes are exciting. The photography merits unusual praise. This picture is far more entertaining than the title might indicate. Our business was less than average, perhaps due to title. Played July 29-31.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

OPERATOR THIRTEEN: Gary Cooper, Marion Davies—A splendid picture well played. Cooper and Davies played their parts well. Pleasing. Did good business. Running time, 86 minutes. Played July 15-16.—A. Gasaway, Strand Theatre, Tuscola, Ill. Small town patronage.

PRIZEFIGHTER AND THE LADY, THE: Max Baer, Myrna Loy—One of the very best. Good enough for your very best dates. The title kept a few women away, but it did a very satisfactory business. Fine story that pleased both men and women. No complaints and that is something here. Max Baer is fine. Sure hope he makes another picture. He has what it takes to make a real star. Recording terrible in spots but mostly o.k. Myrna Loy's voice much better in this than in "Penthouse." Played July 1-2.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

RIPTIDE: Norma Shearer—They came to see Shearer the first night, remembering "Smiling Thru," one of the most successful pictures, but they did not like this one and we ran to one-fourth of a house the second night. Running time, 90 minutes. Played July 20-21.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

RIPTIDE: Norma Shearer, Robert Montgomery—A few more like this and the beautiful and talented Norma Shearer will walk in the footsteps of hundreds of other forgotten actors and actresses. Punk story material has ruined many a character. What an awful drop from "Smilin Through" for Norma Shearer. This picture should be great if played in the same country the story is written of. Why must the producers go British in so many pictures. We don't understand that lingo. Why not make it American? That's the language we understand. It may be great for the high brow society, of some big cities, but for the medium and small towns this picture is to them just another picture. One of my lowest grosses of the year. If any small or medium size town makes anything with this picture, please let me know and I'll send you a prize, for you'll deserve it. Played July 20-21.—R. H. Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

RIPTIDE: Norma Shearer—Gorgeous clothes and good acting. But, oh, that London accent. Picture not up to Shearer's standard. Average business due to Norma's first in two years. Running time, 90 minutes. Played July 26-27-28.—Esther Schaber, Strand Theatre, Ashley, N. D. Small city patronage.

SADIE McKEE: Joan Crawford, Franchot Tone—Best Crawford picture for some time, and pleased my patrons. It has a good plot and that is half of a show but the acting is very good and just enough music to make it a fine picture. Running time, 90 minutes. Played July 21-22.—W. T. Biggs, Adair Theatre, Adair, Iowa. Neighborhood patronage.

SADIE McKEE: Joan Crawford—This picture had plenty of names to sell, Tone, Raymond, Vina Delmar as well as the one and only Crawford. I liked Edward Arnold in this picture. His part was very much natural. Not many flaws in this one. Business fair or a little better. Running time, 92 minutes.—Perry L. Lessy, Diamond Theatre, Phila., Pa. Neighborhood patronage.

SADIE McKEE: Joan Crawford—Some liked it, some did not. Personally thought it a good show but no draw like the previous Crawford pictures. Edward Arnold stole the picture in his drunken role. Gene Raymond had everyone wondering if he was going to forget the words to the song he was singing, his part very bad.—Warren L. Weber, DeLuxe Theatre, St. John, Kansas. General patronage.

SHOW-OFF, THE: Spencer Tracy—Not an outstanding picture according to the dope, but fair enough. I've seen worse. Then too Madge Evans was in it and as far as I'm concerned that's all I want to see. Running time, 81 minutes. Played August 3-4.—Rudolph J. Covi, Covi's Theatre, Hermine, Pa. Town and country patronage.

SONS OF THE DESERT: Laurel and Hardy—Not much drawing power but the show was fine. Got lots of laughs. Lots of people do not like this kind of comedy. They think this pair silly and you couldn't possibly drag these people in. But for those that like these comedians at all, it will surely please and then some. Played July 29-30. —Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

TARZAN AND HIS MATE: Johnny Weissmuller, Maureen O'Sullivan—It's a thriller and will please that class of patrons who like 'em wild. More noise than "All Quiet on the Western Front." MGM put in everything they could think of to make it a thriller. Played July 22-23.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

TARZAN AND HIS MATE: Johnny Weissmuller, Maureen O'Sullivan—This is a 100% "goofy" picture. One feels that about 90% of it is faked, but the faking is for the most part mighty well done. But they will come to see it in droves and we must have some pictures that will do business or quit the game. Running time, 81 minutes. Played August 3-4.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community.

THIN MAN, THE: William Powell, Myrna Loy—An excellent William Powell story for your very best days. We played this picture on a Sunday-Monday date and it held up better than other pictures have been doing. William Powell is certainly gaining in popularity in our town, Myrna Loy likewise. Running time, 91 minutes. Played July 15-16.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town and rural patronage.

THIN MAN, THE: Myrna Loy, William Powell—A very clever detective story, well acted and directed. Should go over anywhere. This type of picture is liked. Running time, 95 minutes. Played July 27-28. —J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

VIVA VILLA!: Wallace Beery—A good Saturday picture with plenty of action and noise. It failed to draw the women but the kiddies thought it great. Running time, 110 minutes. Played July 14-15.—W. T. Biggs, Adair Theatre, Adair, Iowa. Neighborhood patronage.

WOMEN IN HIS LIFE: Otto Kruger—Fair program picture. Rather depressing and sordid in spots. Receipts fell to practically nothing the last night. There is some fine acting by Otto Kruger, and Una Merkel can always be depended on for some good laughs. Played July 26-27-28.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

Monogram

BLUE STEEL: John Wayne—This is a very good western picture of the Monogram Lone Star productions with the popular John Wayne as the hero and star. It is full of action, thrills, fighting and fast moving. A small western town in the mountains is the center of the action and the mountain scenery adds much to the entertainment. Wayne is one of the best western stars and draws good. Running time, 54 minutes. Played August 4.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LUCKY TEXAN, THE: John Wayne—A very interesting western from Monogram. Once you get John Wayne started he has a good following and this one held up to a good average business. Played July 20-21.—R. H. Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

LUCKY TEXAN, THE: John Wayne—Make no mistake, these are good as any western on the market. Have played three of them and they are better box-office on one night stands than many of the socalled stars pull in, in two or three nights. At least they are clean and have something doing in them.—Warren L. Weber, DeLuxe Theatre, St. John, Kansas. General patronage.

MANHATTAN LOVE SONG: Robert Armstrong, Dixie Lee—One of the best pictures Monogram has turned out this year. Dixie Lee is especially good. Don't be afraid to boost this one. Running time, 60 minutes. Played July 24-25.—W. B. Floyd, Vero Theatre, Vero Beach, Fla. Small town patronage.

WOMAN'S MAN: John Halliday—Just a program picture that will get by. Played July 3-4.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

Paramount

BIG EXECUTIVE: Ricardo Cortez—Nothing to write home about, just another program picture that got by on a family night, with another picture. Played July 11-12.—R. H. Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

BOLERO: George Raft—Fair program picture. Some good music, the dances being the best part of the picture. Raft not a drawing card for us. Running time, 80 minutes. Played July 5-6-7.—Esther Schaber, Strand Theatre, Ashley, N. D. Small city patronage.

COME ON, MARINES: Richard Arlen—Very good comedy action picture that will make them laugh their heads off. Real old fashioned marine slang. The children that the marines came to save turned out to be a bunch of full grown beauties all swimming in a pool with a little bit more on than birthday clothes, but pleased 90%. Played July 27-28.—R. H. Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

COME ON, MARINES: Richard Arlen—A dandy picture for your action night or nights and one with plenty of comedy. We played the picture on Saturday and it pleased our Saturday crowd. Running time, 68 minutes. Played July 28.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

COME ON, MARINES: Richard Arlen, Ida Lupino —A good program picture that pleased about 75%. Business average. Running time, 68 minutes. Played August 1-2.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

COME ON, MARINES: Richard Arlen, Ida Lupino —A very nice show, has comedy aplenty as well as action and is a picture that will please any audience. Mine all liked it. However, if your town is all stirred up over decency pictures don't invite the minister to come and see it. It does not have any suggestive dialogue or scenes, but it does have a lot of good looking girls running around in their scanties, so judge it by how hard shelled your critics are. Played August 2.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

DOUBLE DOOR: Evelyn Venable, Kent Taylor—Mystery play but nothing to it. It was spooky in places but was interesting most of the time. Our patrons did not like it and the ticket receipts showed it too. Running time, 74 minutes. Played June 26-27. —William Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

DOUBLE DOOR: Kent Taylor, Evelyn Venable—Just fair horror picture that barely got film rental. Played July 24-25.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

ELMER AND ELSIE: George Bancroft, Frances Fuller—Very weak. Not much to this one. George Bancroft miscast. Poor story. Did not draw. Running time, 75 minutes. Played July 27-28.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

GOOD DAME: Frederic March—Very poor. Why is Sylvia Sidney placed in romantic parts? We have heard more criticism of her than almost anyone else on the screen. Business on this was very poor and the few who saw it left dissatisfied. Played July 17-18-19.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

GREAT FLIRTATION, THE: Elissa Landi, Adolphe Menjou—There must be a reason for such pictures, but it doesn't come from the small towns. Elissa Landi nice to look at, but I have not yet seen her in a picture that seemed to suit her. Would suggest you see it before dating. Played July 28.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

GREAT FLIRTATION, THE: Elissa Landi, Adolphe Menjou—Just another program picture. Too much foreign accent, which our people don't care for. Running time, 71 minutes. Played August 3-4.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

KISS AND MAKE UP: Cary Grant, Genevieve Tobin—Not much to this one. Personally did not care for it. No comments from audience. Did big business three days but attribute draw to Baer-Carnera fight picture. Running time, 69 minutes. Played July 8-9.—W. A. Collins, New Regal, Elvins, Mo. General patronage.

LADIES SHOULD LISTEN: Cary Grant—Poor send-off for Paramount's new season. Trying to make a comedian of Cary Grant won't go over. On the same order as "Kiss and Make Up" and just about as bad. Silly. Nothing to it. Business way off. Played two-reel Dillinger with this but did not draw. Running time, 74 minutes. Played Aug. 5-6-7.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

LITTLE MISS MARKER: Shirley Temple, Dorothy Dell, Adolphe Menjou—Very good, and the much tooted young star Shirley measured up to her reputation. The picture was well liked, but when you think of a star who by her work in the picture prom-

(*Continued on following page, column 2*)



TRAVELERS

JOSEPH M. SCHENCK, president of United Artists; DOUGLAS FAIRBANKS, and DARRYL ZANUCK, production head of 20th Century, returned to New York from Europe. They were accompanied by W. P. LIPSOMBE and R. J. MINNIE, en route to Hollywood to adapt their "Clive of India" for 20th Century.

WILLIAM STIEGLER, motion picture editor of the Cincinnati *Times-Star*, sailed for Bermuda.

CECIL BLOUNT DE MILLE arrived in New York by plane from Hollywood for the Broadway premiere of his "Cleopatra" and for a lecture engagement.

J. C. BERNARD, French producer of documentary films, returned to New York from Paris.

MARCEL ACHARD, French playwright, returned to Paris from Culver City, where he worked for MGM.

MR. and MRS. MARTIN JOHNSON returned to New York from an African hunting and motion picture expedition.

ADOLPH ZUKOR, head of Paramount, returned to Hollywood from New York, to remain at the studio until after Labor Day.

WILLIAM HACKELL, producer of the Bob Steele western features, arrived in New York from Hollywood.

PHIL REISMAN sailed for a tour of RKO's European exchanges.

SOPHIE TUCKER returns to New York next week after stage and film appearances in Europe.

HAROLD LLOYD, Fox star, arrived in New York from the Coast for his "Catspaw" premiere on Broadway.

HAL HORNE, director of United Artists' advertising, returned to New York from the Hollywood studio.



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ised to go far and that is Dorothy Dell who met such a tragic death, there is a kind of creepy feeling to see her so alive in this picture, and know that she will never be seen again. Many of our audience expressed the same reaction and their regrets. Paramount in this picture has given something for Fox to shoot at for their young star that is getting more money than most of us have seen for some time. This I know that "Baby Take a Bow" is not the picture that this one is.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LONE COWBOY: Jackie Cooper—Second highest mid-week gross for 1934 on this. Pleased nearly 100 per cent. What more can one ask for?—L. V. Bergtold, Opera House Theatre, Kasson, Minn.

MANY HAPPY RETURNS: Burns and Allen, Lombardo orchestra—Gracie really runs wild in this one. And if your patrons like her this one will tickle 'em plenty. Some nice music and three good vaudeville acts. A good hot weather show. Played July 23-24-25-26-27.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

MANY HAPPY RETURNS: Burns and Allen—Only a program picture without much pull. Burns and Allen are okay for small bits, but an hour of them is too much annoyance. Some of my patrons said "Never Again." Lombardo and his music are okay but no hit tunes.—Warren L. Weber, DeLuxe Theatre, St. John, Kansas. General patronage.

MELODY IN SPRING: Lanny Ross, Charles Ruggles—A very pleasing little program picture with some swell singing by Lanny Ross. Running time, 76 minutes. Played July 30-31.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

MURDER AT THE VANITIES: Jack Oakie, Victor McLaglen—Not so hot. Patrons did not care so much for it. Running time. 89 minutes. Played July 1-2.—A. Gasaway, Strand Theatre, Tuscola, Ill. Small town patronage.

MURDER AT THE VANITIES: Carl Brisson, Jack Oakie—This is a story of murder committed and solved behind the scenes while a Broadway show is going on. Audience interest is held to the very last in solving the murder. And the several numbers of the show are exceptionally good. Put this on your best days and you will not be disappointed. Running time, 89 minutes. Played July 19-20.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

MYSTERIOUS RIDER, THE: Kent Taylor—I picked this old western for a Saturday date and it made good. Played August 3-4.—Roy W. Adams, Mason Theatre, Mason, Michigan. Small town patronage.

NO MORE WOMEN: Victor McLaglen, Edmund Lowe—Good entertainment. Better than average drawing power. Played July 31-Aug. 1-2.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

OLD-FASHIONED WAY, THE: W. C. Fields—This is W. C. Fields' best and is full of good clean comedy and will please any audience who enjoy comedy. Did not do any extra business possibly due to poor title. Running time, 71 minutes. Played July 22-23-24.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

OLD-FASHIONED WAY, THE: W. C. Fields—Very funny. Fields sure played the part and the picture was pleasing to all. A good small town picture. Played July 24-25.—A. Gasaway, Strand Theatre, Tuscola, Ill. Small town patronage.

OLD-FASHIONED WAY, THE: W. C. Fields—Very good. Just one laugh after another. Fields just suited his part. What's the matter with the exhibitors of New England that they do not send in any reports?—L. G. Tewksbury, Opera House Theatre, Stonington, Maine. Small town patronage.

ONE SUNDAY AFTERNOON: Gary Cooper, Fay Wray—I picked up this old one to replace "Eight Girls in a Boat," which I figured too hot for my public. Part of the audience liked "One Sunday Afternoon," part of them thought it too slow. Played August 5-6.—Roy W. Adams, Mason Theatre, Mason, Michigan. Small town patronage.

PRIVATE SCANDAL: Mary Brian, Phillips Holmes—It was hot these two nights or we would have done better. This play is a laugh riot. Ned Sparks is the one who holds the limelight. Running time, 65 minutes. Played 17-18.—William Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

SHE MADE HER BED: Sally Eilers, Richard Arlen—What I would call a darn good entertainment. Nothing sophisticated or hard to get—an all around small town entertainment. Comedy, thrills, romance and all in about the right proportion. You don't have to worry about this one.—L. V. Bergtold, Opera House Theatre, Kasson, Minn. General patronage.

SHOOT THE WORKS: Jack Oakie, Ben Bernie, Dorothy Dell—Some will like while others will dislike. Good cast work hard but get no place in an ordinary program picture. Drew no extra business. Running time, 81 minutes. Played July 15-16-17.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

SHOOT THE WORKS: Jack Oakie, Ben Bernie—Not good, not bad, just fair to middling. Can be used on family night okay.—L. G. Tewksbury, Opera House Theatre, Stonington, Maine. Small town patronage.

SIX OF A KIND: Burns and Allen, W. C. Fields, Charles Ruggles, Allison Skipworth—A natural for laughs, this is a very, very good comedy and what a cast. This picture will fit in good for any theatre for the middle of the week. I only wish I could get my hands on about five more pictures for the coming year with this same cast in them. Pleased 100% on a family night. Played July 25-26.—R. H. Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

SIX OF A KIND: Charlie Ruggles—One of the best comedies. W. C. Fields' scenes are masterpieces. Average drawing power. Pleased nearly all but had a few walkouts. Played July 10-11-12.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

THIRTY DAY PRINCESS: Sylvia Sidney, Cary Grant—Fair play. Cary Grant's superb acting is what makes this play a hit. Sylvia Sidney was good but not as good as she usually is. Running time, 73 minutes. Played July 14-15.—William Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

THIRTY DAY PRINCESS: Sylvia Sidney—A good program picture played at the beginning of the week and it sure was a great help. Sylvia Sidney takes a very good part as does the rest of the cast. Business fair. Running time, 74 minutes.—Perry L. Lessy, Diamond Theatre, Phila., Pa. Neighborhood patronage.

WE'RE NOT DRESSING: Bing Crosby, Carole Lombard—It was hot when we had this play so that is the reason we only did average business. Good play and wonderful singing in it. Several song hits which your patrons will enjoy. Running time, 74 minutes. Played June 30-July 1.—William Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

WE'RE NOT DRESSING: Bing Crosby—Good program picture but not a special. There are some good scenes but story is poor. Bing Crosby is fine but he is being killed at the box-office by too many pictures and too many comedies. Average drawing power. Played July 8-9.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

WHARF ANGEL: Victor McLaglen, Dorothy Dell—Here is a good play. I can see nothing that the Catholics wish to condemn in this story. McLaglen is the leading player and holds the limelight through the play. Running time, 62½ minutes. Played July 10-11.—William Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

WITCHING HOUR, THE: Judith Allen, Tom Brown—A rather weak picture of the mystery type that has the hypnotism theme worked into it. One day is all it will hold up. Running time, 64 minutes. Played July 17-18.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town and rural patronage.

RKO

CHANCE AT HEAVEN: Ginger Rogers, Joel McCrea—Here is one sweet little picture that will satisfy in most any spot. Played July 5-6.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

CHEYENNE KID: Tom Keene—Just another western that has nothing to distinguish it from a thousand others. Played July 26.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

COME ON DANGER: Tom Keene—This is rather old Tom Keene Western which we played on Saturday and which pleased our Saturday crowd. Running time, 60 minutes. Played July 21.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town and rural patronage.

CRIME DOCTOR: Otto Kruger—A dandy mystery drama. Kept everyhody in suspense. The surprise ending was worth admission alone. Running time 74 minutes. Played July 9-10.—Esther Schaber, Strand Theatre, Ashley, N. D.

FLYING DEVILS: Arline Judge, Bruce Cabot—I dug this one up for my July 4th show and it is plenty old but no one had heard about it so they didn't know it was a last year's show. A year ago on the 4th I used a comparatively new show and a very good one but it didn't get rental film. "Flying Devils" gave me almost three times the gross I had hoped for and is an ideal small town action show. The trailer service company gave me a miss-out on this one so didn't have even the usual advertising on this. It is the sort of thing that keeps us in the show business.—L. V. Bergtold, Opera House Theatre, Kasson, Minn. General patronage.

FLYING DOWN TO RIO: Dolores Del Rio—Strange as it seems, this did not click here. I have to go on record as being the only exhibitor to give this an unfavorable report. Little comment either way but what criticism there was, was almost entirely adverse. Personally I can't see why this drew so many excellent reports. We actually had walk-outs on it.—L. V. Bergtold, Opera House Theatre, Kasson, Minn. General patronage.

HIPS, HIPS, HOORAY!: Wheeler and Woolsey—Less wisecracks in this. More of a stunt show. I thought "Diplomaniacs" would about finish this pair here but very much the contrary, for we had the third highest gross of the year. Suggestive to a slight extent but that kind of stuff gets over o.k. in

a comedy.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

LIFE OF VERGIE WINTERS: Ann Harding, John Boles—Very good picture. Acting by Harding and Boles excellent. The ladies went for this picture in a big way. Running time, 81 minutes. Played July 15-16.—W. B. Floyd, Vero Theatre, Vero Beach, Fla. Small town patronage.

LIFE OF VERGIE WINTERS: Ann Harding—Picture was well received, especially by the ladies. Nice piece of acting by Ann Harding. Average draw. Running time, 82 minutes. Played July 30-31.—Esther Schaber, Strand Theatre, Ashley, N. D. Small city patronage.

LOST PATROL, THE: Victor McLaglen—A very powerful picture that held everyone spellbound. Saturday business just so-so. Played July 27-28.—Roy W. Adams, Mason Theatre, Mason, Michigan. Small town patronage.

LOST PATROL, THE: Victor McLaglen, Boris Karloff—This is only a fair picture. It is 100% talking, but the action is missing. It is a drama of the desert without a woman in the entire cast. Practically the entire show is confined to one locale, a small oasis in the desert. This is a picture for the men, and if the ladies see it, they will not like it. Played one day to average business. Running time, 75 minutes. Played August 3.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MURDER ON THE BLACKBOARD: Edna May Oliver, James Gleason—Just fair. A close runnerup for "Penguin Pool Murder," made by the same stars. Bars of music used for the murder theme on the blackboard in this one was the only difference, with Oliver, the smart school-teacher detective, too much to type like the Pitts and Summerville pictures from Universal.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

SPITFIRE: Katharine Hepburn—Good play. Katharine Hepburn was certainly good in this play. The role fit her perfect. The play was good. It took place in the hills with Katharine Hepburn playing the role of a poor man's daughter. Running time, 88 minutes. Played July 21-22.—William Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

SPITFIRE: Katharine Hepburn—A good picture and one that drew well in our town. We played it on our best nights and the second night was about as good as the first. Running time, 88 minutes. Played July 26-27.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

SPITFIRE: Katharine Hepburn—Played this a little old but it is a mighty fine picture. Hepburn's acting is very good, in fact much better than in "Little Women." Was well liked and I think will please any audience and good for Sunday, a clean picture. Played July 29.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

SON OF THE BORDER: Tom Keene—Good western. Plenty of action. Will please most anyone who wants to be entertained. Running time, 58 minutes. Played July 3-4.—William Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

STRICTLY DYNAMITE: Jimmy Durante, Lupe Velez—Terrible. The worst thing Durante has ever been in. Lupe Velez sillier than ever. Mills Brothers sang one song that was fairly good. Small patronage on the first night, nothing at all on the second night. Running time, 74 minutes. Played July 26-27.—W. B. Floyd, Vero Theatre, Vero Beach, Fla. Small town patronage.

STRICTLY DYNAMITE: Jimmy Durante, Lupe Velez—No doubt but what it is a good Durante picture, if your puhlic likes Durante. But mine don't and I do not think there are very many that do, it is not the type of comedy the general public likes. He lays it on too thick. Mills Brothers does not mean much in the billing as they only sing two numbers in the first reel. I think a little Durante with a good cast and story would make a great picture but he is not strong enough to hold up a show alone. Played August 5.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town patronage.

THIS MAN IS MINE: Irene Dunne, Ralph Bellamy—Excellent entertainment for adults. The entire cast give natural and convincing performances and our patrons were enthusiastic in their praises. Average receipts. Played July 26-27.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

TWO ALONE: Jean Parker—A very sweet little picture. Little Jean Parker, who endeared herself to the hearts of thousands as Beth in "Little Women," again repeats in "Two Alone." A small town natural. Played July 17-18.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

Universal

BELOVED: John Boles, Gloria Stuart—Another one of these cradle-to-the-grave things which are usually very depressing. Boles' singing was good. (Wish they had let Gloria Stuart sing). People seemed to like the picture. Business off due to heat wave. Played July 22-23.—Roy W. Adams, Mason Theatre, Mason, Michigan. Small town patronage.

BLACK CAT, THE: Boris Karloff, Bela Lugosi—There are a great many Negroes near our town and all of them that heard of the "Black Cat" turned out. I believe more colored people came to this picture than any we have ever had here. Personally, I didn't care for it but as the box-office gross was very good I shouldn't kick.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

CROSBY CASE, THE: Wynne Gibson, Onslow Stevens—Good murder mystery drama. Fair business considering the heat. Played July 20-21.—Roy W. Adams, Mason Theatre, Mason, Michigan. Small town patronage.

GLAMOUR: Constance Cummings—If you are in a small town, take my advice and never run this. Absolutely nothing to it. I don't often squawk about a picture hut it surely is a shame to charge admission to anyone on this one. Played July 28-29.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich., Small town patronage.

I'LL TELL THE WORLD: Lee Tracy, Gloria Stuart—Here is a good one if your patrons like Tracy. Ours seem to come to see him. Played July 26-27.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

I'LL TELL THE WORLD: Lee Tracy, Gloria Stuart—A fast moving newspaper reporter story. Very good. Pleased about 60 per cent. Business only fair. Running time, 76 minutes. Played July 23-24.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

INVISIBLE MAN, THE: Claude Rains—With an English setting, no picture can go over in this spot. For the type of show this is, it is very good. The terrific heat held the gross down. Quite a number mentioned the fact that they didn't care for it. No favorable comment.—L. V. Bergtold, Opera House Theatre, Kasson, Minn.

POOR RICH, THE: Edna May Oliver, Edward Everett Horton—A very funny and entertaining comedy. Played July 31.—Roy W. Adams, Mason Theatre, Mason, Michigan. Small town patronage.

SMOKING GUNS: Ken Maynard—Over the same patterns as a lot more that we have run. Bandit, hero, heroine. The producers and directors do not seem to have any ideas for a western except that. We have run about eight this year that did not differ very much one from the other. With the Purity League so active, what a chance to turn out some good outdoor pictures that would be different in theme. I know of six stories by Hal Evarts that have run in the Saturday Evening Post this last year that would make wonderful pictures, all out in the open. One is running now, "Wolf Dog," that is right down the alley for an outstanding picture that would not have to pass the Purity League. A little restraint on the number that these he-men stars battle would be better. It's not in the books for them to whip so many unless they are a Tarzan.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

United Artists

BROADWAY THROUGH A KEYHOLE: Constance Cummings—No extra draw on this one. Played July 24-25.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

CATHERINE THE GREAT: Douglas Fairbanks, Jr.—May be artistic for art's sake but it is terrible for small towns. Walkouts plenty. Customers went away mad. Better pass this one up. Running time, 83 minutes. Played July 18-19.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

MOULIN ROUGE: Constance Bennett, Franchot Tone—Only a fair picture to very poor business. This is a comedy romance with music. It is an old story and offers only fair entertainment. There are two songs and a girl spectacle that put the show over together with Russ Columbo and the Boswell Sisters. The costumes are very attractive, but my patrons are tired of these girl spectacles. Played two days to poor business. Running time, 76 minutes. Played August 6-7.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

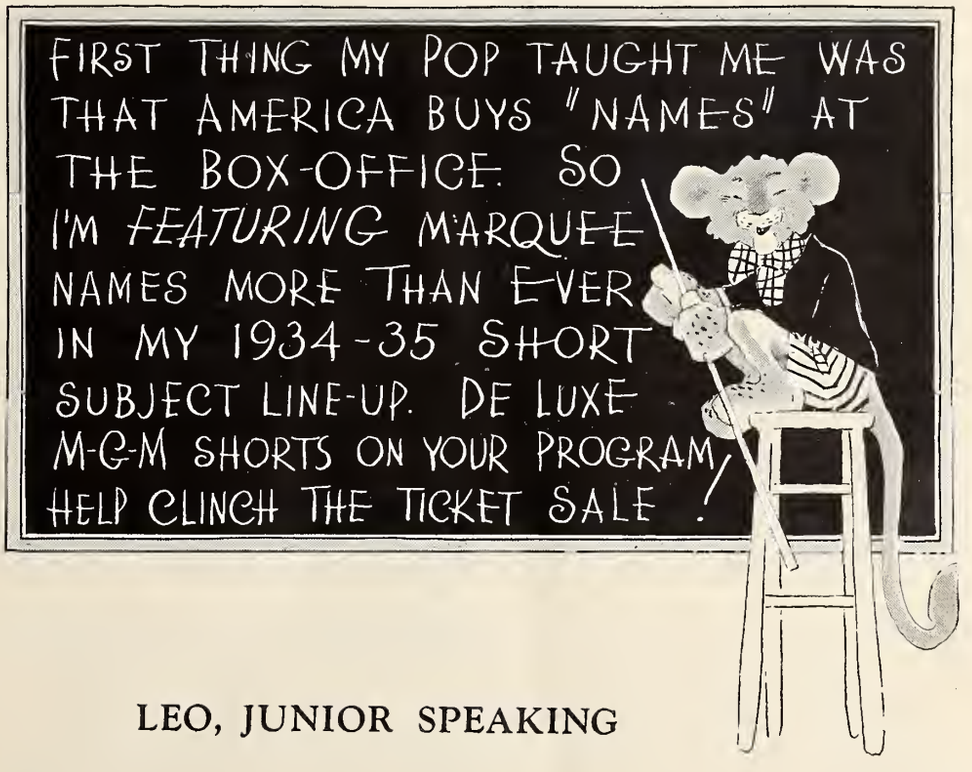
Warner

DR. MONICA: Kay Francis, Warren William—Very nice little picture, but very short. Miss Francis is very good as usual, but Jean Muir nearly steals the show. Running time, 60 minutes. Played July 15-16.—W. B. Floyd, Vero Theatre, Vero Beach, Fla. Small town patronage.

DR. MONICA: Kay Francis, Warren William—This picture did not do justice to Francis and William. Story weak. Poor business. Running time, 85 minutes. Played July 22-23.—A. Gasaway, Strand Theatre, Tuscola, Ill. Small town patronage.

GAMBLING LADY: Barbara Stanwyck, Joel McCrea—This is a good picture of its kind and one that will appeal to both the ladies and men. It is a lively drama with romance. It is the story of a gambling lady, her life and love affairs. It is good entertainment and fast moving from start to finish. Miss Stanwyck turns in some great acting as do the rest of the supporting cast. Played one day to good business. Running time, 66 minutes. Played August 2.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HAROLD TEEN: Hal LeRoy—My patrons were



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that represent standard practice in air conditioning engineering, adapted for the first time to motion picture theatre use. Originally published in Better Theatres, these charts and their explanations are now made available to theatre managers and technicians in a durable form suited to ready reference. Each chart is readily accessible by itself, while each is accompanied by an explanation that also gives practical advice on how to attain the best atmospheric conditions for any season. These chart sheets therefore apply to operating routine for any time of year, winter or summer. They are contained in a single sheet of card-weight paper measuring 22 inches wide and 17 inches high, so folded according to chart divisions that each readily fits the pocket. Unfolded, the sheet may be tacked on the wall. The folders may be had until the supply is exhausted at 25 cents each. Send payment with order. Use the coupon below.

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divided on this. Some thought it good; others didn't. Personally consider it average. Played June 28-29.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

HEAT LIGHTNING: Aline MacMahon—A very clever and interesting picture with Aline MacMahon in the lead and she does a very good job of it. All about an auto camp in the middle of the desert, where it looks like nothing ever happens, but plenty happens, with wellknown characters in the supporting cast, that make this picture a fairly good evening's entertainment. Pleased about 90%. Played July 25-26.—R. H. Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

HE WAS HER MAN: James Cagney, Joan Blondell—Not so good for small town. Business average. Cagney and Blondell played their parts well. Running time, 70 minutes. Played July 29-30.—A. Gasaway, Strand Theatre, Tuscola, Ill. Small town patronage.

HE WAS HER MAN: James Cagney, Joan Blondell—About as bad as anything I've seen recently. Second and third nights spoke for the merits, the lowest in years. It's trashy and nothing to entertain.—Warren L. Weber, DeLuxe Theatre, St. John, Kansas. General patronage.

KEY, THE: William Powell, Edna Best—This is a fairly good picture of the program class. It is a dramatic romance of the eternal love triangle thrown against the exciting history of the 1920 Irish revolution for a background. The newcomer, Miss Best, turns in some great acting as do the rest of the excellent supporting cast. However, the show did not get over. Played on a midnight show to very poor business. Running time, 71 minutes. Played July 28.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SMARTY: Joan Blondell, Warren William—This is a very good comedy romance that will please the average theatre-goer. It is another matrimonial mix-up with lots of comedy and except for one scene contains no sexy elements. It is good entertainment and should draw a good business because of the stars and supporting cast. Personally I consider this good for the whole family. Played one day to very good business. Running time, 64 minutes. Played August 1.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SMARTY: Joan Blondell—Consider this an extra good little program picture. Played June 26-27.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

VOLTAIRE: George Arliss—Marvelous show but business poor. Costume pictures keep patrons away here. Played July 20-21.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

Short Features

Columbia

WOMEN HATERS: Musical No. 5—Very entertaining as well as many laughs. Running time, 19 minutes.—Perry L. Lessy, Diamond Theatre, Phila, Pa. Neighborhood patronage.

Educational

BIG MEOW, THE: Tom Howard—Terrible. This is one of the worst comedies Educational has made. Tom Howard is not as funny as he has been. Something wrong somewhere. Running time, 18 minutes.—Perry L. Lessy, Diamond Theatre, Phila., Pa. Neighborhood patronage.

BIG MEOW, THE: Tom Howard—Fair comedy. Tom Howard's comedies are usually very good but this is about his poorest so far. Running time, two reels.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

MANAGED MONEY: Shirley Temple—This is a great two-reeler to draw the kids. Adults will like Shirley's antics, too. Running time, 17 minutes.—Perry L. Lessy, Diamond Theatre, Phila., Pa. Neighborhood patronage.

MR. ADAM: Star Comedy Specials—Slow. Not many laughs. Running time, one reel.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

OLD GYPSY CUSTOM: Andy Clyde—Another poor comedy from Educational. Why don't they stop making such stuff? Running time, 17 minutes.—Perry L. Lessy, Diamond Theatre, Phila., Pa. Neighborhood patronage.

THREE BEARS, THE: Terry-Toons—One of the best Terry-Toons we have run. Very satisfactory. Running time, six minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

MGM

BABES IN THE GOODS: Todd-Kelly—This is another good comedy from the comedy team of Todd-Kelly and one that will keep the audience laughing all the way through. They are screams in this one as demonstrators in a large department store. Let's have more as good as this one. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BACKS TO NATURE: Thelma Todd, Patsy Kelly—Fair. Patsy Kelly hard to understand in this at times. Running time, two reels.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

BENNY FROM PANAMA: Musical comedies—Only fair. Running time, 18 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

BUSY BODIES: Laurel and Hardy—Very good. One of their best. Lots of good laughs. Running time, two reels.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

CRACKED ICEMAN: Charley Chase—A very unfunny comedy, about one laugh to each reel. Running time, 19 minutes.—Warren L. Weber, DeLuxe Theatre, St. John, Kansas. General patronage.

DIRTY WORK: Laurel and Hardy—Best Laurel and Hardy for some time. They are chimney sweeps and there are plenty of laughs in their new occupation. Running time, 16 minutes.—W. T. Biggs, Adair Theatre, Adair, Iowa. Neighborhood patronage.

FLYING HUNTERS: Oddities—Very good oddity. Thrilling and has some fine shots.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

GLIMPSES OF ERIN: FitzPatrick Travel Talks—A very good travel talk. Running time, seven minutes.—J. E. Tunstall. Nottawa Theatre, Blackstone, Va. Small town patronage.

GOING BYE-BYE: Laurel and Hardy—The best two-reel comedy we have had latcly. The boys advertise for someone to share their car and pay expenses on a trip and a young lady answers their ad. It is all about the trouble they are having getting started. Running time, 20 minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

GOOFY MOVIES NO. 2: Leo should bow his head in shame after producing and then forcing such shorts as this one on the exhibitors. This is ten minutes of the worst entertainment we have screened in the past year and our patrons didn't hesitate to tell us so. It is a few scenes from some old newsreels and pictures with a few wisecracks by Pete Smith. The exhibitors should form an organization to prohibit the producers from selling such trash as this just as the churches are bannnig indecent pictures. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HELL'S FIRE: Willie Whopper—This is the best issue of this series to date. The first issues were not so good and there is still lots of room for some improvements. It is done in beautiful Cinecolor, which adds much to the entertainment. Give us better shorts than these. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HONKY-DONKEY: Our Gang—A good Our Gang comedy. Running time, 18 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

INFLATION: Pete Smith—Interesting. Shows what happens to your pocketbook during inflation. Some thought this very good but others weren't interested.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

IT HAPPENED ONE DAY: Charley Chase—Chase has made some funny comedies, but this one is silly.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

IT HAPPENED ONE DAY: Charley Chase—Only fair Chase comedy. Running time, 18 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

LITTLE FELLER: Chic Sale—Out of the ordinary. Very fine. Sad but fine acting and we received many compliments on this.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

LUNCHEON AT TWELVE: Charley Chase—Here is a good comedy with Chase. He sings a little in this one and my patrons seem to think he should always sing and ask for his banjo again. Running time, 17 minutes.—W. T. Biggs, Adair Theatre, Adair, Iowa. Neighborhood patronage.

MIDSUMMER MUSH: Charley Chase—Not so good. Charlie Chase comedies are usually very good and get some extra business but this one fell down. Running time, two reels.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

MOVIE DAZE: All Star Comedies—Poor. Like all the All Star series. Not a laugh in a carload. Running time, 18 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

MUSIC IN YOUR HAIR: Musical comedies—Fair two-reel comedy.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

MUSICAL REVUES:—The musicals please better for me than comedies. Metro have some very good musicals. Running time, 18 minutes.—W. T. Biggs, Adair Theatre, Adair, Iowa. Neighborhood patronage.

OLIVER THE EIGHTH: Laurel and Hardy—The usual comedy from this pair, very good. Three reels of fun. Running time, 28 minutes.—Warren L. Weber, DeLuxe Theatre, St. John, Kansas. General patronage.

REDUCING CREME: Willie Whopper—Very good cartoon. Running time, one reel.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

ROAMIN' VANDALS: Musical Comedies—Like the rest of this series, just fair. Running time, 18 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

VITAL VICTUALS: Oddities—An Oddity and very poor for entertainment. Not of much interest except to women. Another short on cooking. Running time, one reel.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

WILLIE WHOPPER:—Good one-reel short but the recording on the colored Whoppers is very bad.—W. T. Biggs, Adair Theatre, Adair, Iowa. Neighborhood patronage.

Paramount

BARBER, THE: W. C. Fields—Old, funny and rough in spots.—Roy W. Adams, Mason Theatre, Mason, Michigan. Small town patronage.

FLYING BODIES: Grantland Rice Sportlights—A Grantland Rice Sportlight and this is exceptionally good. Running time, one reel.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

HOLLYWOOD ON PARADE, NO. 4—Not so good. As a rule this series is very silly. There are some good scenes sometimes. Running time, one reel.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

HOLLYWOOD ON PARADE NO. 5:—This is a very good issue of this series and one of the best. These show many scenes of Hollywood and the movie stars at work and play. Many popular stars in this one and seemed to please my audience very well. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

KENNEL KINGS: Grantland Rice Sportlights—Very interesting short showing champion dogs of all varieties. A treat for dog lovers, and will entertain others.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

LOVE THY NEIGHBOR: Screen Songs—Fairly good screen song but we did not think quite as good as most of the others have been. Running time, 10 minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

MR. W'S LITTLE GAME: Alexander Woollcott—Not so hot. A bit foolish in some respects. Sorry I was forced to play it. Running time, eight minutes.—Perry L. Lessy, Diamond Theatre, Phila., Pa. Neighborhood patronage.

MAN ON THE FLYING TRAPEZE, THE: Popeye Cartoon—A funny cartoon.—Roy W. Adams, Mason Theatre, Mason, Michigan. Small town patronage.

NEW DEAL RHYTHM: "Buddy" Rogers—Disappointed. Don't see why they couldn't have made a good band act out of it. Running time, nine minutes.—Perry L. Lessy, Diamond Theatre, Phila., Pa. Neighborhood patronage.

NEW DEALERS, THE: Eugene Pallette, Walter Catlett—Good slapstick comedy.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

OIL'S WELL: Chic Sale—Here is a good two-reel comedy from Paramount. After all of the others I must admit they can make good two-reelers when they want to. This is good entertainment and is the best two-reeler to date. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

OIL'S WELL: Chic Sale—Very good. We have always been pleased with the Chic Sale comedies and our customers like them. Running time, two reels.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

PICTORIAL NO. 12: Paramount Pictorial—This has been a good novelty series.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

PARAMOUNT PICTORIALS: This series is usually very good. Several interesting things. Has variety. Running time, one reel.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

RADIO ROUNDUP, A: Molasses 'n' January, Mary Small, Vaughan De Leath—Very good collection of radio stars. Anything of this sort is popular here. Running time, one reel.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

SCREEN SOUVENIRS: Tiresome. Paramount has made too many of these. The first ones got laughs but after playing a good many of these, they are boring. Running time, one reel.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

SHE WRONGED HIM RIGHT: Betty Boop—A good cartoon. Running time, seven minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

COME HOME, W. R.!
ALL IS FORGIVEN

"It has been some time since I have sent in any reports but could not refrain any longer, as I had a real cluck tonight just when I needed a decent one, so here it starts.

"I find that by following 'What the Picture Did for Me' and taking the favorable and adverse comments on the features and then averaging them up, I can get a good line on what I am going to get in features. Could not get along without this department and am sorry I have neglected it as long as I have."—W. R. BOUGHN, Jr., Soo Theatre, South Sioux City, Neb.

SING, BABIES, SING: Baby Rose Marie—One of the Screen Songs and this is very good. Running time, one reel.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

STRONG TO THE FINISH: Popeye—Excellent as are all of the Popeye cartoons. This one is about Popeye getting the children to eat spinach so they will be strong like Popeye. Running time, seven minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

RKO

IN-LAWS ARE OUT: Edgar Kennedy—Not so hot. People are tired of Kennedy's foolishness. Running time, 20 minutes.—W. E. Floyd, Vero Theatre, Vero Beach, Fla. Small town patronage.

PREFERRED LIST: Headliner Series—A very silly musical or so we thought. Practically all the lines are sung by chorus and individuals. Our folks did not care for this kind of a comedy or musical at all. Pass this one up. Running time, 20 minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

SINISTER STUFF: Cubby the Bear Cartoon—Nothing new in the cartoon.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

Universal

BORN APRIL FIRST: Sterling Holloway—This seemed to amuse the populace.—Roy W. Adams, Mason Theatre, Mason, Michigan. Small town patronage.

BORN APRIL FIRST: Sterling Holloway—Just a fair comedy showing Holloway as a sort of a sissy. Running time, 20 minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

BROADWAY VARIETIES: Mentone No. 7—In these days of poor shorts, something like this is a grand and glorious relief. Running time, 20 minutes. —Rudolph Covi, Covi's Theatre, Hermine, Pa. Town and country patronage.

BROADWAY VARIETIES: Mentone No. 7—Consists of several vaudeville numbers hooked together and they are all very good except the last. And it was terrible. Running time, 20 minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

COUNTY FAIR: Oswald—A very good cartoon. It will please on any program. Running time, seven minutes. J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

FIVE AND DIME: Oswald—Excellent cartoon with background music and singing "I've Found a Million Dollar Baby In a Five and Ten Cent Store." Running time, seven minutes. —K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

GINGERBREAD BOY: Oswald—Good cartoon. Running time, seven minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

STRANGE AS IT SEEMS, NO. 36: Strange As It Seems Series—A good reel of its kind which our patrons liked for a change. Running time, 10 minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

SOUP FOR NUTS: Mentone No. 11—Very good variety short. Running time, 18 minutes.—J. E. Tun-

The Deafened WANT to Hear "The Talkies"

Attract this FORGOTTEN AUDIENCE

You may or may not realize it, but a large number of the hard of hearing have not patronized your theatre since sound invaded the movies. Once they were regular fans — and numbered millions. When you lost them, probably you also lost one or more of their companions, for the deafened influence the decision of others in their household, to "go to the movies" . . . Hearing via the bones with Sonotone Bone Conduction Aids now enable this large "Forgotten Audience" to enjoy the talkies once again. Welcome them to your theatre! . . . Take advantage of the fact that R C A Photophone has licensed Sonotone to "bridge-in" on their sound systems; and be one of the first to offer this new and profitable service to the deafened in your community.

No Annoying Sounds from Receivers

When you use Sonotone bone conduction you may be sure that the receivers will not leak sound to annoy others in the audience for the new Lieber Oscillators are sound-proof. The user receives mechanical vibrations and hears sounds thru the bones of the head without strain or effort. The oscillator weighs less than one ounce. The installation is simple and economical.

FREE Booklet

A booklet entitled "Science Brings Back the Forgotten Audience" tells the entire story of this new hearing technique . . . tells how you can make the deafened A PART of your audience—instead of APART from it. It's free. Simply send your name and address to Dept. M.P.H. 5—Sonotone Corporation, 19 West 44th Street, New York, N. Y.

Science's First Portable Bone Conduction Hearing Aid

SUPER-SONOTONE

NOW . . . *Licensed for Group Installation in RCA-Victor Sound Equipment*

stall, Nottawa Theatre, Blackstone, Va. Small town patronage.

VAUDEVILLE DAYS: Mentone No. 8—Very good short containing various interesting acts. Pleased 100 per cent. Running time, 20 minutes.—Rudolph Covi, Covi's Theatre, Hermine, Pa. Town and country patronage.

United Artists

MICKEY'S MECHANICAL MAN: Mickey Mouse—A very good Mickey Mouse, but we find that they are all good. Running time, 7 minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town and rural patronage.

WAYWARD CANARY: Mickey Mouse—Very good short. Running time, seven minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

Warner Vitaphone

CASTILLIAN GARDEN, A: Senor Del Pozo's Marimba orchestra—Very good marimba music. Running time, one reel.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

DARLING ENEMY: Gertrude Niesen—Another good Brevity, just what it takes to pep up the program. Running time, 19 minutes.—Warren L. Weber, DeLuxe Theatre, St. John, Kansas. General patronage.

HONEYMOON HOTEL: Merrie Melodies—This is a very good cartoon comedy all in beautiful color. It is a burlesque of the Honeymoon Hotel number as featured in "Footlight Parade." If you can get a new print this will be a swell filler, but our print was all cut out. Running time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

"NO" MAN, THE: Hugh O'Connell, Ann Greenway—Good comedy. There is a fine eccentric artist in this. Got lots of laughs. This man is really clever. Running time, two reels.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

NOT TONIGHT, JOSEPHINE: Broadway Brevities—Very good. Running time, 20 minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Small town patronage.

PICTURE PALACE: Hal LeRoy.—O.K. A real good entertaining musical short. Hal LeRoy dance acts are always welcome at my house. Running time. 17 minutes.—Ferry L. Lessy, Diamond Theatre, Phila., Pa. Neighborhood patronage.

SERVICE WITH A SMILE: Leon Errol—Very good. Best two-reeler we have played in some time. Gorgeous color, beautiful girls. Sure hope Warner turns out more like this next year. Running time, 20 minutes.—W. B. Floyd, Vero Theatre, Vero Beach, Fla. Small town patronage.

SONG OF FAME, THE: Ruth Etting—Another good one. Ruth Etting sings several good numbers. Running time, 19 minutes.—W. B. Floyd, Vero Theatre, Vero Beach, Fla. Small town patronage.

STOLEN MELODY, THE: Sigmund Spaeth—Very excellent, the best single reeler from the Pepperpot group. Good singing and a couple of good dancing numbers. Running time, 9 minutes.—Warren L. Weber, DeLuxe Theatre, St. John, Kansas. General patronage.

WHO IS THAT GIRL? Bernice Claire—Okay if you like high class singing but my people like the hotcha musical acts with torch singing and hot dancing. Everyone starts to squirm when the singing starts. Running time, 20 minutes.—Warren L. Weber, DeLuxe Theatre, St. John, Kansas. General patronage.

15,000 Users *CAN'T* be wrong!

RICHARDSON'S PROJECTION HANDBOOKS are not read — they are used. Projectionists and theatre managers all over the world have come to rely on these operating manuals for a quick, easy and sure solution to the perplexing troubles of projection room routine.

RICHARDSON'S HANDBOOKS ON PROJECTION

Volume 1-2 is devoted to the general subject of projection, including its allied activities, but without information on sound. Volume 3 deals exclusively with sound. All three volumes are profusely illustrated and contain over 1,400 pages of information and helps. Each volume contains Richardson's famous Question and Answer Series.

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MAIL IT IN TODAY

Code Authority Pays Marie Dressler Tribute

The Code Authority of the motion picture industry at its weekly meeting in New York last week adopted a resolution of tribute to the late Marie Dressler.

It was resolved that with "the career of Marie Dressler an inspiration to human hearts" and that because despite her failing health she cheerfully acquiesced to her appointment as a government representative of the Code Authority, the Authority's sentiments of affection and appreciation be inscribed in the records of the Code Authority for all time and that a copy of the resolutions be sent to Miss Dressler's family as the expression of every individual associated with the industry.

Jack Hobby Joins Muller

Jack Hobby, formerly director of advertising and publicity of the Fox Theatres' New Jersey division and manager of the Inwood theatre at Forest Hills, L. I., has joined J. P. Muller & Co., advertising agency, as contact man on theatrical accounts.

Martin Johnson Returns

Martin Johnson, noted explorer, accompanied by his wife, returned to New York from Africa last week with planes and equipment and a complete film recording of their latest expedition. They left New York, Jan. 1, 1933.

E. E. Lyons Dies

E. E. Lyons, founder of the Bicolor Circuit, died in London on Friday.

SHORT PRODUCT PLAYING BROADWAY

Week of August 11

MAYFAIR
Screen Snapshots No. 10... Columbia
Punch Drunks..... Columbia
Jack and Jill..... Quality Films

RIALTO
Cab Calloway's Hi-De-Ho.. Paramount
Paramount Pictorial No. 1.. Paramount
Fuller Gush Man..... RKO Radio

RIVOLI
Playful Pluto ..... United Artists
Rock of Gibraltar..... Fox

RKO MUSIC HALL
Cyclomania ..... Columbia
Everything's Ducky ..... RKO Radio

ROXY
Gulliver Mickey ..... United Artists
Get Along, Little Hubby... Columbia

STRAND
The Prize Sap..... Vitaphone
Dad Minds the Baby..... Vitaphone

DeMille Goodwill Tour Is Underway

Cecil B. DeMille left Hollywood last week on his flying lecture tour across the continent. His first stop, August 10, was at the Outdoor University at Denver, under the auspices of the *Denver Post*. On Sunday, the 12th, Mr. DeMille spoke at the Community Church in Kansas City. On Wednesday the director addressed an audience at the Teachers College of Columbia University in New York. The remaining engagements on his lecture tour are as follows:

Boston, University Club, August 20; Philadelphia, University Club, Aug. 22; Washington, D. C., Press Club, Aug. 23; Chicago, Better Films Council, Aug. 28; Atlanta, Ga., Board of Review, Aug. 29; Dallas, Tex., Parent-Teachers Association, Sept. 4, besides engagements in Cleveland, Detroit and New Orleans.

Ned Stevenson Forms Publicity Organization

Edward F. (Ned) Stevenson, formerly president of the non-theatrical producing and distributing company of Visugraph Pictures, Inc., has opened headquarters at 229 West 42nd street, New York, where he will conduct the business of a public relations and publicity counselor. He will immediately assume charge of the publicity and fund-raising campaign for the City Fusion Party in connection with the next November election in New York.

Mr. Stevenson of late has been associated with the Crosby Gaige theatrical interests, and with General Wines and Spirits Corporations, where he was general sales and advertising manager.

Lee To Stay, Says Bernerd

Jeffrey Bernerd, general manager of Gaumont British Corp., who is in America at the present time effecting a reorganization of the American subsidiary, this week denied that Arthur A. Lee is to resign as head of the American branch.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

PLUS EXPLOITATION

With Al Lichtman's opinion recently reported in Motion Picture Daily, we do not disagree. The United Artists sales chief states that admissions must be raised if the industry is to continue to turn out good pictures.

But Mr. Lichtman does not go far enough. He neglects to emphasize equally the necessity for strong and consistent exploitation.

That United Artists, through its smooth-functioning exploitation department, is proving the box office value of sending men out into the field, should have been reason enough for Mr. Lichtman to stress also the general need of more showmanship and by the same token the added services of talented showmen.

An admission rise of five cents right all along the line would undoubtedly bring much needed extra revenue weekly. But the adoption by the industry heads of a hard hitting, week in and week out exploitation drive, in our opinion, would do as much and more toward raising grosses to healthier levels.

▽ ▽ ▽

MAKE IT STICK

Following closely upon the heels of the fan magazine discussion in these pages, comes the recent ruling voted by the major studio publicity directors to clamp down on unrestricted fan magazine interviews with contracted players. Interviewers will now have to submit their ideas before any engagements can be made, and finished articles must also be approved. Publicity heads claim the move has been made necessary due to the trend toward sensationalism in fan stories.

No one can question the prodigality of the motion picture industry in the distribution of this form of publicity. Both stars and studios share equally the guilt of allowing themselves to be so exploited.

The resolution to control the sources of harmful publicity is not the first time the studios have acknowledged the need for such regulation. In view of existing conditions, it is imperative that the new ruling be strictly enforced.

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And while we're digging up the old time giggles that actually happened, Frank Boucher sits in with the gag about the mountain man who steered his family up to the cashier's window, laid down a handful of silver and, as his progeny regarded him with great awe, casually asked for five tickets, either in the "ostrich" or the "mezzine."

HOW THEY DID IT

What has become of the early exploiteers?

Well, most of them are still around earning their three squares and a bed, some are prospering in other lines, and quite a few have risen to important motion picture executive posts of responsibility.

The question is asked and answered apropos of the series inaugurated, on a following page, on early exploitation campaigns, the first of which is authored by Joe Lee, who knows most of the answers.

The purpose of these stories is twofold. First, to describe interestingly how it was done when theatre exploitation was "just a pup," and second, to emphasize that the authors, starting in the ranks, have used the ladder of exploitation in a steady climb to bigger jobs.

▽ ▽ ▽

TWO STEP UP

The ambition to be an exhibitor "on his own" no doubt reposes in the bosom of many an able manager. The majority obviously can only regard this goal as distant but now and then circumstances make possible an opportunity and the wish becomes a fact.

Bob Wile and Al Beckerich, two long time Round Tablers, are the latest showmen to report auspicious entries into the ranks of exhibitors, the former at the helm of the Granada, Pearl River, N. Y., and the latter in cooperation with Harry Wilson, soon to reopen the Academy of Music, Newburgh.

Although it does not necessarily follow that every experienced manager should make a successful exhibitor, Bob and Al have demonstrated sufficient ability to put it over. On behalf of the membership, we extend to them every good wish for a long continuance of their good fortune.

▽ ▽ ▽

Speaking of Mayor La Guardia's action in revoking the license of that Brooklyn theatre for putting on a lobby stunt involving small children, Hector, the bootblack, suggests what he considers a more effective but less drastic idea, and that is to fine each participating mother $50, the money to go to the Society for Prevention of Cruelty to Managers.

A. Mike Rose

SHOWMEN'S LOBBY LAFFS!



Davis Creates Ace Gift Ticket Plan

Many managers have difficulty in working out a satisfactory method of accommodating patrons wishing to purchase admission tickets to be used as gifts to friends or in return for some favor. Potential buyers no doubt are disinclined to use the regular admission ticket for this purpose, as obviously it does not have the appearance of a gift. Besides, tickets purchased for matinees may be brought to the theatre at night, or vice versa, and further, these tickets may not be presented on the day for which they were intended.

And thus the entire idea is bad business, says "The Manager," peppy house organ of Famous Players Canadian, in detailing how Manager Walter Davis, of the Capitol, Winnipeg, in cooperation with Home Office Auditor Norman Jackson, worked out an acceptable solution.

The photo below illustrates the special invitation four and a half by three and a half inches created by these showmen. Patrons wishing to send gift theatre tickets obtain these from the manager, who endorses them on the back. Then the necessary names are filled in at top and bottom and the invitations are mailed or given to the recipients.

When they are presented at the box office, an exchange is made for the regular matinee or evening tickets, the cashier marking on the card the number and price of each ticket issued in exchange. At the close of business, manager takes these invitations from cashier, paying her full amount from petty cash to cover tickets issued for same, and in return collects this amount from person whose signature is on bottom of invite.

Davis reports that this method is working satisfactorily, and states that while this cannot be carried out indiscriminately, it is effective in accommodating those desiring to give theatre tickets as gifts or courtesy.

Work For a Quigley Award!

To_____

Please exchange this invitation for regular Admission Ticket at Box Office

R.K.O. CAPITOL
WINNIPEG

With the Compliments of the Sender

Hope you enjoy Capitol Entertainment as much as I do

SIGNED_____

Davis' Gift Invitation

Producers Offer Prizes In Theatremen's Contests

Looks like an open season for new film contests, what with Mascot offering $500 as exploitation prizes on "Young and Beautiful," and Universal putting up $100 for winning slogans on "Gift of Gab."

The Mascot prizes are: $250 for first, $150 for second and $100 for third. Subsequent runs as well as firsts are eligible for the money, with contest running up to midnight of Nov. 1, 1934. Prizes will be given for the three best exploitation campaigns on "Young and Beautiful," these to be selected by a committee of judges.

Entries should be forwarded to Mascot Pictures Corp., 1776 Broadway, New York, or to the Mascot Studios, Hollywood, Cal.

Universal Invites Slogan-eers

Speed is indicated in the Universal contest for a slogan to fit "Gift of Gab," as the picture is to be released on September 3. Three prizes are offered, as follows: $50, first; $25, second, and five prizes of $5 each for the next best.

Entries to be considered must be written by theatremen directly connected with any chain or independent. The "30 star" idea is offered as a suggestion. It is requested that slogans be forwarded immediately to Exploitation Dept., Universal Picture Corp., Rockefeller Center, New York.

Work For a Quigley Award!

Harrison's Wallpaper Heralds

Edward Harrison, Capitol Theatre, Pittsfield, Mass., says the old stunts can be worked again and again, as witness his recent heralds for "Manhattan Melodrama," for which he used wallpaper, advising that he had to "tear the paper from the walls to make room for the crowds," etc., etc.

Truck Bally Clicks For Indian Member

Despite the innumerable police obstacles in the way of any attempts at successful theatre exploitation in Calcutta, India, and in the face of 110 degree temperatures, Manager P. DeCamac, of the Globe Theatre, in that foreign spot, put together an entirely praiseworthy campaign on "Queer Christina" and "Devil Tiger," for which, as has been noted, he received a First Mention in the July competition.

For the most part, street ballyhoos are out in Calcutta, but in this instance De Camac obtained permission to put out an advertising float and the accompanying photo shows the rear view of the truck with DeCamac at the right. It is reported that the stunt bordered on the sensational, as its like had never been before seen locally.

As a goodly portion of theatre business in that country comes from the natives, all theatre advertising must be printed both in English and in the Indian dialects, and this was carried out in a series of circus heralds and billings. An extensive newspaper campaign was also effected, topped by a full page smash unusual in that country.

A 12 page road show program was another feature of this member's drive, as were cardboard die cut novelty heralds. Commanding attention also was a series of cut-out lobby displays in which reproductions in wood of the "Christina" press book cover were used extensively. .

Work For a Quigley Award!

Milk Company Cooperates On "Bulldog Drummond"

Plenty of publicity was gained for William Taylor, Loew's State, Houston, Texas, on "Bulldog Drummond" through a tie-up effected with Borden's whereby they distributed a few hundred two-color cards in as many grocery stores and arranged for announcement at the end of their national Sunday night broadcast calling attention to the world premiere at Loew's.

Managing editor of local sheet was sold on idea of publishing the life story of Loretta Young as a morally decent girl in contrast to some of the stuff that had been run recently. Street cars were bannered, five Max Factor windows arranged for and cards in frames were placed in leading hotels.

An illuminated twenty-four sheet was posted back of theatre facing busy street and parking lot. Shadow boxes used in foyer, stairways and entrance to lobby.

Work For a Quigley Award!



DeCamac and His "Tiger" Float



CHARLES W. CURRAN

Offer Free Tropics Trip on 'Adventure'

Adventurously minded women between the ages of 18 and 50 were offered through a newspaper contest tieup an opportunity to win a free trip to Haiti for the best 500-word essay on "Why I Would Like to Be an Adventure Girl." This angle was part of the campaign on "Adventure Girl" at the New York Rialto by Bob Sisk's RKO exploiteers working with Monte Prosser and Marc Lachman.

For the woman appeal, fashion tieups featuring Joan Lowell were made, including a line of silks named after the title, and a millinery hookin with Miss Lowell.

Jungle windows were displayed by the Columbia Line and Cook's, and the jungle atmosphere was also carried out in the lobby (see photo). A newspaper series telling of Miss Lowell's experience in New York as a job hunter, and the personal appearance of the star herself in conjunction with the showing were other stunts reported.



The Rialto "Adventure" Jungle Lobby

COMPETITION KEEN FOR AUGUST PLAQUE

Managers Battling for August Honors; Arrangements Being Made to Present July Award

by A-MIKE VOGEL

As this issue goes to press, we have received a report from Manager Jack D. Braunagel, now in charge of the Granada Theatre, Boise, Idaho, that Nevin McCord, former skipper of that house and winner of the Quigley Award for March, has been promoted to City Manager, Marcus Theatres, in Twin Falls, Idaho.

It's a struggle of giants, men!

Stimulated by the wide recognition given the previous winners, and encouraged by the endorsements of superiors in every part of the country, more and more showmen are participating in the Quigley Awards.

Campaigns for the August honors are already piling up at Committee Headquarters, from big cities and small towns, from first runs and subsequents. Every one is welcome. Every manager everywhere is invited to send in an entry for the Quigley plaques, and quite a healthy number are accepting the invitation.

Two big weeks remain for this month's competition, enough time to put over and forward that big campaign, and remember, folks, that all entrants receive exactly the same consideration from the judges, who will be announced in the next issue. It isn't what you spend so much as what you do.

Plans are now being completed to present the July Award to Charley Curran for his campaign on "Here Comes the Navy." It is hoped that the actual presentation can be made by Governor Herbert Lehman of New York, and further information on this will be published next week.

Other Exploitation Aces In July Winner's Campaign

Although a lot of Curran's campaign has already been run in a previous issue, quite a few added slants were included, among the ideas put over. Charley's opening night parade made a great flash.

Among the marchers were 500 members of the Naval Reserve who brought along their band. They were followed by hundreds of members of the Junior Naval Reserve and bluejackets from the Texas and New York. The entire turnout was reviewed in front of the theatre, after which the paraders entered.

Other navy gags had a gob in Times Square wigwagging a message to another sailor atop the Strand marquee, and for a street gag, a navy goat mascot was led through the Broadway section, his blanket carrying the theatre ad.

Many store hookups were made, of navy-inspired styles, coiffures, etc., and Old Gold broke a big display campaign featuring the Cagney endorsements. To be commended also, was the newspaper publicity.

Real Circus Stuff In Frank's Advance

Circus, more circus, and yet more circus was Manager A. Frank's keynote in his campaign on "Circus Clown" at the Lyric, Camden, N. J., what with all the atmosphere and properties of the Big Show itself.

Following the example of the old time Big Top, Frank topped off his advance with a street parade held in conjunction with one of his newspapers, bally covering a distance of two miles through the business section of the city. The parade consisted of an American Legion band, local orphans, newspaper boys and ushers in clown suits leading trick ponies and followed by sound truck calliope.

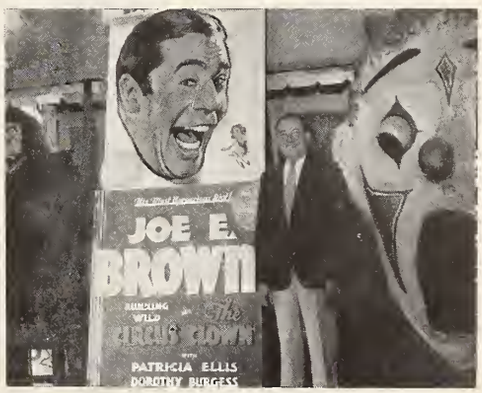
Usher Rides Trick Donkey

A trick donkey was promoted and an usher dressed in costume rode the bannered animal a week ahead. An old time hurdy gurdy was planted in the lobby, and pink lemonade also served to passersby. The lobby itself was given complete circus treatment, the front being covered with freak show banners, tenting and canvas circus entrance. Doorman was dressed in regulation ringmaster's outfit and all ushers wore clown suits and clown makeup a week ahead. Frank even dug up a regulation circus box office stand through which tickets were sold.

Inner Lobby Transformed

The inner lobby was completely transformed, the walls covered with freak show banners and a number of animated circus figures in the display commanded attention. Mechanical life-sized buffaloes, elephants, apes, etc., constantly were the center of the curious, and the accompanying photo shows Abe himself alongside his mechanical clown with rotating eyes, driven by a concealed motor.

Bannering of local busses, special theatre parties to children and extra posting were some of the other ideas used by this showman to round out a highly commendable campaign that well merited the First Mention he received.



Abe Frank and His Mechanical Clown

Damen Again Clicks With Feather Flash

From overseas comes a striking window display turned out by Dillon Damen, advertising and publicity manager for Warners in London, for the showing of "Fashions" at the Regal Theatre. Dillon titled it "Venus and Her Galley Slaves," the whole thing done in colors with the exception of the real ostrich plumes, all of which were white.

The illusion of movement was achieved because the feather sea on which the barge rests (see photo) and the waves on the floor were all in perpetual motion by means of a fan arrangement hidden from view. The sun in the background was illuminated by four different diffused lightings, while the whole window was flooded with brilliant lights from arcs. Display was in one of the most prominent thoroughfares and Damen reports that thousands stopped to admire it.

Work For a Quigley Award!

Krisel Promotes First Double Truck in China

Alexander Krisel, United Artists manager in Shanghai, China, planted a cooperative double truck in the China Press, tying in with local merchants. This is said to be the first time anything of its kind has ever been pulled there and credit goes to Alex for putting it over successfully on "The Bowery" at the Metropol Theatre.

Floor of the lobby was covered with sawdust, barrels to sit on and real lager was donated by a local brewer and Krisel says there were plenty of customers. A newspaper scrambled photo contest using the portrait of Jackie Cooper was also promoted.

Work For a Quigley Award!

Delivers Film by Plane

An aeroplane flight against time was made by Allan Cooper, Denham Theatre, Denver, Colo., to bring "She Loves Me Not" from Pueblo for the midnight show. No other print was available and the Uptown at Pueblo was not through with the print until 10:45. However, Al arranged for the run to the flying field, the trip to Denver and to the theatre under police escort.

Work For a Quigley Award!

Rosenthal Plants Depot Plug on "Wild Cargo"

When the Railway Express brought in from Chicago an unusual hand-carved old-time original stage coach that was used at the World's Fair tying up the progress of 95 years, Morris Rosenthal, Majestic Theatre, Bridgeport, Conn., hopped to it and secured permission to place one-sheet cards in the waiting room of the depot and bumper cards on the trucks to sell Frank Buck's "Wild Cargo."

Dodge people were tied up for a parade of their cars (see photo), all of which were bannered for the attraction. An animated display was made for the inside lobby with a painted cut-out tiger shown leaping over a wall. This was hooked up to a flasher and stuffed animals were placed alongside the set piece.

Outside lobby carried triangle board display with front painted and enlargement of Buck and the snake on his arm. Top and display had a stuffed leopard looking down on the snake's combat with Buck. Front carried idea out by using tree branches and grass mats.

Ads were run in comic section week before and all ushers and employees wore silk badges. Opening day Morris tied in with local radio station for a 15-minute broadcast using transcription record. Theatre announcement preceded this and followed the broadcast.



Damen's Striking Feather Display



Cooper's Music Lobby Tieup



Naff's Beauty Pageant Gals



Morris Rosenthal's Dodge "Cargo" Parade

La Temple Baby Contest Sponsored by Cooper

For "Baby Take a Bow," Max Cooper, Fox Theatre, Hackensack, N. J., ran a Shirley Temple crayon coloring contest in the newspapers and gave 50 passes to winners. This feature gave Max a chance to inaugurate a baby movie contest for five weeks. During the first four, coupons were distributed and the one having the most votes for the week was given a screen test. At the end of the fourth week, screen test of the four winners was shown and patrons given opportunity to vote for their favorite baby. Three merchants who cooperated in the contest paid for cost of taking the film. Max further promoted an electric pianola which played song hits in the lobby.

For "Operator 13" a local music store was contacted and urged to feature the song hits from the picture. Max also borrowed a midget studio piano and used a girl in evening clothes (see photo) to plug the tunes one week prior.

Work For a Quigley Award!

Evans Invites Mayor To Attend "Drummond"

Harold W. Evans, Loew's State, St. Louis, Mo., put on a stunt with Western Union for "Bulldog Drummond" that gained him plenty by having Ronald Colman wire Mayor Dickman an invitation to attend the premiere. Message was enlarged and two boys delivered it to the Mayor. Local dailies had their photographers on hand to cover the event. Photos broke papers day before and all Western Union offices used wire blow-ups for window displays.

Book tie-ups in which cut-outs and scene stills of Colman were used. Taxis carried special tire covers and window streamers were used in local shoe stores. Newsstands displayed cards plugging mystery magazines and "Drummond." Liberty Magazine carriers distributed heralds and a special matinee was later arranged for them. Grocers distributed several thousand heralds with packages.

Work For a Quigley Award!

Contributes to Fund

Leon von Haverbeck, managing director, United Cinema, Bangkok, Siam, arranged for the Royal Navy Band to play selections from "Son of a Sailor" both inside and outside his theatre, receipts for opening day being donated to the Navy Fund.

Work For a Quigley Award!

Sock Beauty Pageant Staged by Naff

L. C. Naff, publicist for the Crescent Amusement Co., Nashville, Tenn., reports excellent business on a beauty pageant staged there recently. Twenty-two contestants (see photo) from as many towns were given free trips, along with chaperones, to Nashville for a series of entertainments and to appear at the Princess in the finals.

Entertainment consisted of a sight-seeing tour of city, lunch at the University Club, a banquet in the evening and breakfast the following day at the home of Mr. Tony Sudekum, president of the Amusement Co.

Naff writes us the finals proved a great success and the winner of the first prize received an all-expense trip to Hollywood with chaperone and an opportunity for a screen test at the M-G-M studios.

Tie-Ups Engineered By Stern on "Riptide"

Tony Stern, recently promoted to the Court Theatre, Wheeling, W. Va., got busy as soon as he landed there and promoted a display on "Riptide," securing window from Kresge in one of the busiest spots in town. Tie-up began three days prior and created plenty of word-of-mouth comment according to Stern (see photo).

Another feature of Tony's campaign was the "Riptide Title-Slogan Contest" which appeared daily for two weeks in one of the leading papers without any additional cost.

On George White's "Scandals" a stage effect was constructed in the lobby, including mechanical orchestra moving their instruments, Rudy's arm directed the band.

Work For a Quigley Award!

Costless Lobby Display Constructed by Black

Harry Black, manager Rialto Theatre, Glens Falls, N. Y., constructed a mighty fine display (see photo) on Frank Buck's "Wild Cargo" at no cost, borrowing the background from a Chevrolet dealer, the candles from a department store, the palms from a florist and the stuffed tiger from a furrier in Troy.

The enlarged telegram is from Frank Buck conveying his best wishes on the theatre's first anniversary. The title box was transparent, and Harry tells us the photo doesn't half do the display justice.

Work For a Quigley Award!

Impersonation Contest Arranged by Lashley

The Greenville Piedmont was induced by H. T. Lashley, Carolina, Greenville, S. C., to sponsor a "Harold Teen" impersonation contest for kids, the winners to perform in the theatre lobby on the Saturday matinee; prizes being free tickets. The paper also sponsored an auto race with the entrants using collegiate striped cars each provided with exactly a quart of gas—cars to go as long as the gas held out. All "Harold Teen" cars were bannered with copy on picture and playdate.

Tie-ups included florists, Postal Telegraph, men's wear shops and all soda fountains in town. Special heralds were distributed to the homes of all high school students.

A twenty-four sheet was mounted and displayed atop the marquee and radio station broadcast recordings of the songs from the film and provided spot announcements.

Work For a Quigley Award!

Allen Effects Tudor Window for "Henry VIII"

Bernie Allen, United Artists' manager, and L. C. Fama, exploiteer in Wellington, New Zealand, worked out a sock campaign for "Henry VIII," one of the outstanding stunts being a window display in one of the largest department stores (see photo) which featured furnishings of the Tudor period, a life-sized reproduction of Laughton as "Henry," assorted stills, photos and theatre announcement.

In addition, the whole city and surrounding suburbs were sniped, street cars carried posters and for street bally a man dressed as an ancient "beef eater" was stationed on the corners of congested streets holding a lance to which was attached a shield carrying theatre copy.

A local firm tied in with a "King Henry" brand of chocolate and an effective hook-up was effected with the Afga Film Company, which stressed through window cards the facts that the "biggest triumph of the year was photographed on Afga Film."



Ponce's Original Front



Sterns "Riptide" Window



Black's "Wild Cargo" Display



Allen-Fama "Tudor" Window

Ponce Constructs Front Facsimile of Book

Some recent Brazilian exploitation is illustrated by the accompanying front of the Broadway Theatre in Rio de Janeiro, turned out by Iramos Ponce, owner, for his showing of "Ann Vickers." Ponce constructed a unique cutout facsimile of the Sinclair Lewis novel and placed it in the lobby, permitting just enough space for the patrons' entrance. The marquee hangar translated reads, "Women think silently what this picture talks out loud." Female figures on the marquee portray women trying to break their bondage chains.

Work For a Quigley Award!

Watson Builds Blue Front on "Blue Room"

J. Watson, manager of the Savoy Picture Theatre, Hull, England, dug down into his bag of tricks for Universal's "Secret of the Blue Room," decorating and illuminating his entire theatre entrance and lobby in blue, the only relief being a white phosphorescent display over the cashier's cage.

Six grandfather clocks synchronized to strike twelve as the performance ended were placed in the lobby and on staircases. Display cards "It is midnight—what happened at one in the Blue Room?" were scattered at vantage points in theatre.

Blue display tie-ups were arranged with wallpaper stores, furniture shops, chemists and candy stores. Week before opening ads ran in the "houses to let" section reading "Fine castle containing the famous blue room which is haunted. On view at the Savoy Theatre."

Work For a Quigley Award!

Rosenberg Works Key Gag on "The Key"

Jack Rosenberg, New Spreckles Theatre, San Diego, Cal. distributed two by four tags with keys attached on "The Key", with copy to effect that $2.50 would be given to the first and second keys to open lobby door and two passes each for the next twenty-three. Keys were handed out at groceries and plugged in papers.

A tie-up with a local flour mill netted several thousand circulars on "Little Man" for insertion in all bread packages and on "Black Cat" Jack used the cat costume for a street ballyhoo and beach coverage.

Work For a Quigley Award!

Sid and Mort Create Campaign Chart

For the purpose of aiding managers to plan and budget their campaigns, Sid Dannenberg, Warner Cleveland zone exploiteer, and his assistant, Mort Goodman, have gotten out a very complete four-page chart, in which every possible advertising, publicity and exploitation angle is listed under the proper heading.

As an instance, under "Screen" is carried teaser snipes, advance type trailer, manager's endorsement, and regulation production trailer. "Lobby" heading covers, teaser cards, special advance displays, exploitation tieup displays and live displays.

In addition there are the following heads: Publicity, Exploitation, Newspaper Advertising, the back page given to recapitulation of individual and total campaign costs.

ON NEWSPAPER ADVERTISING

In His Second Article, Mr. Keene Emphasizes Advertising Angles That Managers Often Neglect

by LIONEL H. KEENE
Loew's Southern Representative

To continue, too much cannot be said on the subject of newspaper advertising. It is used 365 days of the year. It is acknowledged an important part of your selling campaigns. It deserves lots of thought. Yet, so many theatre ads miss their sales point by a mile. In reviewing them, you wonder why. The answer is obvious, and the blame most times may be properly traced to the manager.

A conscientious manager spends a great many hours daily about his theatre. Yet, so many give so little time to this feature of their operation. Today such facilities are available, through various sources, to make ad-writing comparatively easy. True, sizes of ads are regulated according to local newspaper rates, but of the ad layouts, there is always a possible selection that will make for attractive copy. Sometimes, a theatre will play a picture either pre-release or on release date, and for reasons for which no one is directly responsible, there are not any press sheets, or even advertising accessories, available.

In such cases, certainly a manager's showmanship is tested, but it will not prove a handicap. It is to the manager's interest to read the daily newspapers and trade papers, and the publicity material producers mail you from time to time, clip and file under the name of the picture anything you think may be helpful when it comes time to exploit this particular show.

And, remember, the other fellow's idea even though you have played the picture, may be just as good in a campaign on some other picture. There is little that is original in exploitation; only too rarely does there come to your attention a brand new stunt, but it is still new if it has not been executed.

Ad Layout Important

But back to ad layouts—important to the public, as well as the theatre, are: of course, the name of your theare; what time your doors open; your admission prices. If it is the summer season, and you have a cooling plant, your head sig cut should immediately convey the "Cool" idea, with possibly a permanent catch line. Then follows your attractive sales talk, with an illustration whenever space permits, on your feature picture, followed by a detailed descriptive list of your short subjects, which may be headed by the caption: "Plus", or "Added Entertainment," or some line that will convey the fact that they are not just "fillers", but important to your program and selected with a view to the patron's enjoyment.

In connection with some of the more important short subjects, space again permitting, use an illustration such as Mickey Mouse, Walt Disney's Silly Symphony, Laurel & Hardy, etc. There are many short subjects being produced today that are really good entertainment, but not unless you tell your public through the medium of your newspaper ads.

Further, in connection with your advertising of a short subject, sometimes the manager may not know it has any box office value until he sees it on his screen. This was brought to my attention in reviewing a short subject that featured a band very popular on the air, but was not mentioned in the ad. Another short featured a popular screen star, but you wouldn't have known it from reading the theatre's ad.

One theatre I have in mind which has a newspaper contract of six inches minimum daily, on the day before the opening of the next program, used seven and one-half inches, four inches given to the last showings of the current picture, and three and one-half inches on the coming show. Had I been manager, I would not have increased the minimum at all. Six inches would have permitted of two inches, including the head sig cut, on "Last Times Today" of the current picture, and four inches on the next feature. Another manager, because an executive complimented his style of announcement of the short subjects in his ads never thought of a new idea to break the monotony to the local readers until it was mentioned to him.

It is real showmanship when the manager who is handicapped by lack of good product steps to the front in his community as far as business is concerned, sheerly through personal efforts and salesmanship. But the chap who has the product, and falls down—he's just a bad manager.



MANAGERS PAY FINES. Charley Mensing (left), Orpheum, Memphis, introducing Cecil Vogel (center) of Loew's, and Bill Hendricks (right) of Warner's, to desk sergeant, as showmen pay Sunday fines.

Yours—for Better Box Office Receipts

★ STAGE EQUIPMENT WITH A REPUTATION ★

Get in Line with Better Times

Better times—better business—BETTER THEATRES! How old is *your* stage equipment? You can attract larger audiences by making your stage equipment more attractive. For curtains, curtain tracks, control systems, organ console lifts and other modern equipment, consult with America's foremost equipment specialists, Peter Clark, Inc.

* * *

For 29 years the Peter Clark organization has originated and built stage equipment that has caused theatres to be "talked about." We can help you to popularize *your* theatre.

CORRESPONDENCE INVITED

PETER CLARK, INC.
ESTABLISHED 1905
542 WEST 30th ST., NEW YORK

ROUND TABLE BIRTHDAY GREETINGS

Carl Anderka
Richard L. Bare
C. F. Benefiel
J. S. Biggers
C. O. Braun
Stephen G. Brenner
Henry W. Brown
Roy C. Bruder
Natalicio Bruski
Charles F. Burns
Edward J. Cangley
J. D. Chaffin
Lawrence Coe
Joe Constant
G. de Boissiere
S. A. Deuel
R. B. Diefenbacher
M. A. Ellsworth
Earle Eveland
James G. Fair
James Fawns
Charles F. Feinhals
Mrs. E. M. Fordyce
William F. Gerst
Herbert Grove
W. B. Henderson
Bennie Henning
W. A. Heston
R. J. Jerabeck
Michael L. Jeslowitz
George E. Kann
Nyman Kessler
Gus Kerasotes
Mike Kirkhart
Frank Linesberger
James Lucas
Fred E. McSpadden
John E. Manuel
E. T. Mathes
M. H. Nicol
Ray L. Niles
W. R. Paara
H. J. Quartemoit
Fred J. Reeths
Albert H. Reynolds
Carl Rogers
Henry M. Rogers
J. E. Ross
Bernard E. Schnager
Howard Schuster
Edward Shiddell
Ray G. Stevens
E. M. Tannenbaum
Wesley L. Tefft
J. W. Tripp
Herbert Vitriol
Bennie N. Wagner
R. E. Wanamaker
Burgess Waltmon
Robert M. Weitman
A. H. Yeomans

ONE OF FIRST THRILL CAMPAIGNS

Exploiteer Relates Details of Novel Ideas Used Some Years Back to Sell "Chill" Picture

by "DOCTOR" JOE LEE

In creating and planning an exploitation campaign there are three basic rules of showmanship that must always be borne in mind. If the campaign does not conform with these rules it is a failure. They may be briefly summed up as follows: (1) the public want to be thrilled; (2) it wants to be made to laugh; and (3) women love to cry. If with your campaign you can do all three, then you have an unquestioned winner.



"Doc" Joe Lee

One of the best and most successful campaigns that I ever put over was for the RKO picture, the "Isle of Lost Ships" when it played the Greenpoint theatre in Brooklyn. This picture was a thriller par excellence, but it contained nothing to make them either laugh or cry.

Offers Free Smelling Salts

Therefore in order to drive home the desire to make the public want to come and see it a new novel and original idea was required. Weeks before the picture was due to show we ran a novelty trailer as follows: "If you faint during the showing of the 'Isle of Lost Ships,' spirits of ammonia and smelling salts will be furnished you free. Just call an usher."

This trailer naturally caused a lot of talk and attracted a lot of attention from everybody attending the theatre. They knew that something unusual and out of the ordinary was coming. Then a full week before the picture an emergency hospital was built in the lobby of the theatre with a uniformed trained nurse in attendance. All care was taken to impress upon our patrons the complete and comprehensive manner of this display even to the sign stating that a local doctor would be in attendance at every performance to treat patrons free of charge.



Joe's Ambulance Bally

THE AMBULANCE HAD NO MOTOR

Not the least amusing of Joe's account on this page is his comment on the sudden call for the services of the vehicle illustrated below, and what happened when it was discovered that the ambulance had no motor. At any rate, the misadventure brought a lot of extra publicity on the stunt that Doc reports one of the first times the hospitals were unwittingly used to help put over a thrill picture.

—MIKE

The day the picture opened a climax of ballyhoo was attained by having an ambulance in front of the theatre with driver in uniform and also another trained nurse. Every once in so often the driver would let loose on the mechanical ambulance gong and any one who was dumb enough not to have noticed the ambulance as they were walking by could not fail to look up and see the sign on the side offering free transportation to the hospital (see photo).

The practical result of this campaign from a box office standpoint may best be summed up by stating that it was necessary to call out the police reserves to handle the crowds on three successive days.

Naturally this campaign was tied up with the theatre's newspaper advertising and publicity, which all called attention to the free medical service in the event that any patron fainted. And one of the peculiar and fortunate breaks which sometimes occur without being definitely planned occurred in connection with this ambulance. We had combed the entire city trying to find one of the old-fashioned kind that would permit of a good sign on the side and at last located one in the garage of one of the hospitals. But it had no engine in it. Nothing daunted, we had it trucked over in front of the theatre where it certainly attracted attention.

Ambulance Would Not Work

Then without warning a man patron actually did faint and his case was so serious that it was necessary to get him to a hospital quick. The old ambulance wouldn't work so we used a taxi cab. Then one of the Brooklyn newspapers wrote a long story about there being a scarcity of ambulances in the city and here was a theatre using one and having it stand idle all day. It sure made a good controversy and it did not come out until after the run of the picture was over that the ambulance couldn't go.

It is my firm belief as a result of years of experience that a good exploitation campaign will add from 40 to 60 per cent to the box office value of a poor picture and that even with a good picture it will very materially increase the sales. You cannot create a desire to make the public want to come in the theatre unless you tell them about what you have to show, and the way to tell them is to do it in a way that they cannot fail to understand.

A STRAIGHT TIP TO
THEATRE MANAGERS

Save money and eliminate all laundry bother

OUTFIT YOUR USHERS with TUX COLLARS and BELMONT FRONTS



These up-to-the-minute stylish uniform accessories are THROWN AWAY WHEN SOILED instead of expensive laundering. Cheaper than laundry, yet CLOTH FACED.

P. K. EMBASSY FRONTS and ESSEX (Wing) COLLARS without cloth facing AT EVEN LOWER PRICES.

Leading Chains and Independents all over the U. S. A. use them. Ask your associates about them.

For full particulars and a sample order of 8 Fronts and 8 Collars, just pin this ad and a dollar to your letterhead, and mail to

REVERSIBLE COLLAR COMPANY
111 Putnam Ave., Cambridge, Mass.

Cut used by courtesy of Modern Theatre, Boston

START THE DAY OFF RIGHT—JOIN!

JAMES T. SNEE
is the president of the Colonial Theatre, Inc., in Bridgeport, Conn. As you know, Snee, we have some mighty fast-stepping showmen from your town who are members of the Club; maybe you can show us if you do things any differently than they by mailing us a few accounts of your recent activities. We'll be happy to publish them in the section.

▽

BUSTER PLANCK
acts as house manager at the Yakima Theatre in Yakima, Wash., and was urged to join us by Arch Bartholet, old-time member and friend of ours. Buster started as doorman, had charge of the ventilating and did all lithographing. Took charge of the house when Bartholet was vacationing and, judging by his enthusiasm, we are counting on this lad going places. As you know, Buster, the Inland Circuit is nearly 100 per cent solidly Round Table, and you have to do your share toward keeping us informed.

▽

JOE KENDAL
is another Inland Circuit man, acting as house manager of the Liberty, Capitol and Majestic Theatres in Yakima, Wash. Joe is another boy who started much the same way as Planck did, and he, too, is working under Bartholet. Well, at least between you and Buster we'll have a pretty good idea of what's what around Yakima way.

▽

CHARLES HURLEY
manages the Liberty Theatre up in Springfield, Mass., having worked for Poli and Fox New England Theatres under Herschel Stuart. Charlie started in at Poli's as assistant treasurer in the box-office, and when they sold out, was transferred to the Fox as assistant. Later came promotion and a job with the Winchester Amusement Co.

▽

JOHN W. ESLINGER
is the assistant manager of the National Theatre in Harrisburg, Penna. working for I. L. Schiffman, his manager who recommends him for membership and tells us that John started as a projectionist, has served his apprenticeship for three years so far and has left the booth for the front of the house. Lots of luck to you, boy.

▽

S. G. STURGEON
is the house manager of the Strand in Hollidays Cove, West Va. for the Harris Amusement Co. Apparently, Sturgeon has only managed houses in West Virginia, because he's been at the Manas, Palace and Strand, having entered show business at the tender age of twenty and working his way up.

▽

GEORGE OWEN LEA
is to be found up in Stratford, Ontario, Canada, where he manages the Classic Theatre. If you've been following our pages, George, and doubtless you have, you have read of all the lively doings of your Canadian brothers who won a Quigley Award, so you see we expect big things from you boys up there. Are you with us?

ABE WEINSTEIN
manages the Highway Theatre, Portland, Ore., having started as relief doorman and working his way up until he reached his present position. Abe has even worked as operator for his house and says he has had particular success with Parent-Teachers Associations, having spoken before them quite often. Maybe Weinstein will write and tell us how he ties in with the teachers, this ought to make interesting reading.

▽

LEONARD M. O'NEIL
is up in Hartford, Conn., managing the Cameo Theatre, an independent house. Larry tells us his is a fourteen-hundred seater with sixty consecutive weeks of vaudeville and he's doing a "jam" business. That's good news to us, and we wouldn't mind being able to pass the word on to the rest of your brother members if you'd let us know how you pack them in. When you get a chance you might start visiting around among the other theatres in your town. You'll find plenty of Round Tablers there to get acquainted with.

▽

IRWIN S. KAY
is no stranger to us, but he has only recently joined the Club as manager of Warner Brothers Wintergarden Theatre, up in Jamestown, N. Y., where he handled a fifteen hundred seater with straight picture policy and one change a week. Irwin says he considers it an honor to join us, but he'll have to prove that by sending stuff into us for publication in the pages. Any time you get down our way, remember, we'd be delighted to make your acquaintance. A lot of the boys are visiting Club headquarters while vacationing, and maybe you'll help swell the number.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME _____

POSITION _____

THEATRE _____

ADDRESS _____

CITY _____ STATE _____

DATE OF BIRTH _____

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

ABE P. WESHNER
is the owner manager of the Princess Theatre in Lewistown, Ill., and tells us that since his advent into showbusiness, which was 10 years ago, he has been a constant reader of the HERALD and expresses a great desire to join the Club and receive his certificate. Well, Abe, you doubtless have it hanging in a conspicuous spot in your office by now and we hope it will serve as a gentle reminder to keep us posted on what you're doing at your house.

▽

BILL HELLUMS
manages the Hancock Theatre in Austin, Texas; second run pictures and occasional vaudeville. Bill worked as doorman, cashier and assistant manager for Louie Novy, club member, when the theatre was independent. Became manager of the house when Novy went in with Interstate Circuit. Hellums is a graduate of the Business School of Administration of the University of Texas and entered theatre business at the tender age of sixteen to help work his way through college.

▽

RALPH B. KETCHUM
doesn't leave a doubt in our mind as to whether or not he is happy in his line of endeavor, because he says "absolutely, positively, yes," he'd choose show business again if he had to decide all over again. Ralph manages the Roanoke Theatre in Roanoke, Ala., and says he spent several years with a big chain store where progress was slow, so he up and left them to act as doorman in Ashburn, Ga., then sign work and on until he attained his present positioin.

▽

KEN FINLAY
publicity and exploitation director of the Palace Theatre, Montreal, Canada, scarcely needs any introduction via these pages, since he and Gene Curtis, winners of the Quigley Award for June have certainly occupied plenty of space in our pages. However, Ken, everyone must be formally introduced here, and we are happy to welcome you. Don't let the fact that Gene leaves your house prevent you from keeping us posted on what's what at the Palace.

▽

DALTON BURGETT
is another Warnerite to come through from up in Dunkirk, N. Y., where he holds the managerial reins of the Capitol Theatre. Dalton says he has both pictures and attractions and operates a fairly good size house. I'm sure you've been following our pages and know how active the Warner boys are, so you have a little something to live up to if you are to uphold the good old W. B. traditions. What say, Dalt?

▽

ART K. FARRELL
manages the Tri-States Strand and Garden Theatres in Des Moines, Iowa. Art first engaged in show business as usher at the Paramount, Des Moines. From there as chief to the Des Moines and thence to assistant of the Strand and Garden. Then to the Paramount as assistant, and was then promoted to the Garden and Strand, Ottumwa.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May 1	70	
Green Eyes	Charles Starrett-Shirley Grey	June 15	67	
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks-Wm. Bakewell	Feb. 5	65	Mar. 24
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15	75	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond the Law	Tim McCoy-Shirley Grey	July 20	58	
Black Moon	Jack Holt-Fay Wray	June 15	69	July 7
Blind Date	Ann Sothern - Paul Kelly - Neil Hamilton	July 20	75	
(See "In the Cutting Room," June 16.)				
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr. 20	58	Aug. 11
Defense Rests, The	Jack Holt-Jean Arthur	July 15	70	
(See "In the Cutting Room," June 16.)				
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17	62	Apr. 12
Hell Bent for Love	Tim McCoy-Lillian Bond	May 20	58	Aug. 4
Hell Cat, The	Robt. Armstrong-Ann Sothern	June 16	69	July 14
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23	105	Mar. 3
Lady Is Willing, The	Leslie Howard-Binnie Barnes	July 30	76	Feb. 10
Line-Up, The	William Gargan-Marian Nixon	Mar. 17	65	May 5
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24	58	June 2
Man's Game, A	Tim McCoy-Evalyn Knapp	June 21	58	
Most Precious Thing in Life	Jean Arthur - Donald Cook - Richard Cromwell	June 5	70	June 23
Name the Woman	Richard Cromwell-Arline Judge	July 25	63	
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston	Apr. 20	78	Mar. 10
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31	64	May 26
Party's Over, The	Stuart Erwin-Ann Sothern	May 15	65	May 19
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15	70	Apr. 14
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10	74	
Twentieth Century	John Barrymore-C. Lombard - Walter Connolly	May 11	91	Apr. 21
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6	59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr. 10	74	Apr. 21
Whom the Gods Destroy	Walter Connolly-Robert Young-Doris Kenyon	July 14	71	July 21

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Among the Missing	Richard Cromwell-Billie Seward	Aug. 15	67	
(See "In the Cutting Room," July 21.)				
Broadway Bill	Warner Baxter-Myrna Loy			
(See "In the Cutting Room," July 14.)				
Captain Hates the Sea, The	Fred Keating-Wynne Gibson-Victor McLaglen-John Gilbert	Oct. 10		
(See "In the Cutting Room," July 7.)				
Georgiana	Nancy Carroll			
Girl Friend, The	Lupe Velez-Jack Haley			
Girl in Danger	Ralph Bellamy-Shirley Grey	Aug. 20		
I'll Fix It	Jack Holt-Walter Connolly-Winnie Lightner	Oct. 20		
I'll Love You Always				
One Night of Love	Grace Moore-Tullio Carminati	Sept. 1	82	June 30
Orchids and Onions	Carole Lombard-May Robson-Walter Connolly-Roger Pryor	Oct. 15		
Produce the Body		Oct. 25		
Song You Gave Me, The	Bebe Daniels-Victor Varconi		84	Oct. 21,'33
Sure Fire	Gene Raymond-Ann Sothern			
That's Gratitude	Frank Craven-Sheila Manners-Charles Sabin-Mary Carlisle	Sept. 15		
White Lies				
Wolves of Catclaw	Tim McCoy			

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston - May Stuart - Borneo Joe	Apr. 14	70	
Blue Light	Leni Riefenstahl	Aug. 1	90	
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling	Mar. 15	60	
Hollywood, City of Dreams	Jose Bohr	Mar. 30	68	
Romance in Budapest	Franciska Gaal	Apr. 18	93	May 19
Shame of a Nation	Gustaf Diessl	Apr. 10	75	May 5
Tell-Tale Heart	Norman Dryden - John Kelt - Yolande Terrell	June 5	55	June 30

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Men	War Film	Apr. 1	84	May 27,'33
Road to Ruin	Helen Foster-Paul Page	May 15	58	Feb. 24

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circus Clown, The	Joe E. Brown	June 30	63	May 19
Dark Hazard	Edward G. Robinson	Feb. 3	72	Nov. 25,'33
Fog Over Frisco	Donald Wood-Bette Davis-Lyle Talbot-Margaret Lindsay	June 2	68	June 16
Journal of a Crime	Ruth Chatterton	Mar. 10	65	May 5
Man With Two Faces, The	Edward G. Robinson - Mary Astor - Ricardo Cortez	Aug. 4	72	June 2
Merry Frinks, The	Aline MacMahon	May 26	68	July 7
Midnight Alibi	Richard Barthelmess - Ann Dvorak - Helen Lowell	July 14	59	May 26
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7	62	July 21
Return of the Terror	Lyle Talbot-Mary Astor	July 7	65	June 2
Side Streets	Aline MacMahon - Paul Kelly - Ann Dvorak	July 14	63	
(See "A Woman in Her Thirties," "In the Cutting Room," Mar. 17)				
Twenty Million Sweethearts	Dick Powell - Ginger Rogers - Pat O'Brien	May 26	89	Mar. 24
(Reviewed under the title "Rhythm in the Air.")				
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5	62	Mar. 24
Wonder Bar	Al Jolson - Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31	84	Feb. 17

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Agent	Leslie Howard-Kay Francis	Sept 15	*75	Aug. 11
Concealment	Barbara Stanwyck			
Dragon Murder Case, The	Warren William - Lyle Talbot - Margaret Lindsay	Aug. 25	*65	
(See "In the Cutting Room," June 23.)				
Flirtation Walk	Dick Powell-Ruby Keeler-Pat O'Brien			
(See "In the Cutting Room," June 30.)				
Gentlemen Are Born	Franchot Tone-Jean Muir			
Happiness Ahead	Dick Powell-Josephine Hutchinson			
I Sell Anything	Pat O'Brien-Ann Dvorak-Claire Dodd			
Lost Lady, A	Barbara Stanwyck	Sept. 29		
Six Day Bike Rider	Joe E. Brown-Maxine Doyle	Oct. 6		
What New York Wants	Joe E. Brown			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Men Are Enemies	Hugh Williams - Helen Twelvetrees	Apr. 20	79	Apr. 7
Baby Take a Bow	James Dunn - Claire Trevor - Shirley Temple	June 22	73	June 16
Bottoms Up	"Pat" Paterson-Spencer Tracy-John Boles	Mar. 30	84	Mar. 10
Call It Luck	"Pat" Paterson-Charles Starrett	June 1	64	June 2
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb. 2	82	Feb. 3
Cats-Paw, The	Harold Lloyd-Una Merkel	Aug. 7	100	Aug. 4
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18	76	May 12
Charlie Chan's Courage	Warner Oland-Drue Leyton	July 6	71	
(See "In the Cutting Room," May 26.)				
Coming Out Party	Frances Dee-Gene Raymond	Mar. 9	79	Jan. 27
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23	84	Apr. 14
David Harum	Will Rogers-Evelyn Venable	Mar. 2	83	Mar. 3
Devil Tiger	Kane Richmond-Marion Burns	Feb. 16	60	Feb. 17
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9	72	Apr. 7
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16	78	Mar. 17
Grand Canary	Warner Baxter-Madge Evans	July 27	74	June 23
Handy Andy	Will Rogers-Peggy Wood	July 27	81	May 5
Heart Song	Lilian Harvey-Charles Boyer	Apr. 27	81	Aug. 12,'33
Hold That Girl	James Dunn-Claire Trevor	Feb. 16	65	Mar. 31
Murder in Trinidad	Heather Angel - Victory Jory - Nigel Bruce	Apr. 6	74	May 26
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	May 11	87	Apr. 28
She Was a Lady	Helen Twelvetrees - Donald Woods - Ralph Morgan	July 20	67	
(See "In the Cutting Room," June 30.)				
She Learned About Sailors	Lew Ayres-Alice Faye	June 29	76	June 23
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May 25	73	Apr. 28
Stand Up and Cheer	(All Star Musical)	May 4	80	Apr. 26
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May 4	81	June 16
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23	65	July 21
Wild Gold	John Boles-Claire Trevor	June 6	77	May 26

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor of Arts	Tom Brown-Anita Louise			
Caravan	Charles Boyer - Loretta Young - Jean Parker-Phillips Holmes	Sept. 28		
(See "In the Cutting Room," June 30.)				
Charlie Chan in London	Warner Oland - Drue Leyton	Sept. 14		
Judge Priest	Will Rogers	Oct. 5	*80	Aug. 11
Lottery Lover	"Pat" Paterson - Lew Ayres			
Lovetime	"Pat" Paterson - Lew Ayres	Sept. 21		
(See "Serenade," "In the Cutting Room," July 28.)				
Marie Galante	Spencer Tracy-Ketti Gallian	Oct. 26		
Music in the Air	Gloria Swanson - John Boles - Douglass Montgomery			
Pursued	Rosemary Ames - Victor Jory - Russell Hardie	Aug. 24		
(See "In the Cutting Room," Aug. 11.)				
Servants' Entrance	Janet Gaynor-Lew Ayres	Sept. 7	*84	July 28
State vs. Elinor Norton	Claire Trevor-Norman Foster-Hugh Williams - Gilbert Roland			
365 Nights in Hollywood	Alice Faye-James Dunn			

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Sally	Cicely Courtneidge		72	Mar. 3
(Reviewed under the title "Aunt Sally.")				
Arson Ring, The	Leslie Banks		68	
Channel Crossing	Constance Cummings - Matheson Lang	June 1	64	Apr. 7
Dick Turpin	Victor McLaglen	June 15	72	
Evergreen	Jessie Matthews-Sonnie Hale			June 23
Friday the 13th	Jessie Matthews	May 1	73	May 26
Ghoul, The	Boris Karloff	Feb. 15	75	Oct. 28,'33
Just Smith	Tom Walls		69	May 5
Murder Party, The	Leslie Banks		62	Mar. 10
(Reviewed under the title "The Night of the Party.")				
Orders is Orders	Charlotte Greenwood - James Gleason	Apr. 15	61	Aug. 19,'33
Prince of Wales, The			57	
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8,'33
Strike!	Leslie Banks-Carol Goodner		63	
Waltz Time	Evelyn Laye	Mar. 1	76	Aug. 12,'33
What? A Boy!	Edward Everett Horton - Leslie Hensen		80	Sept. 30,'33
(Reviewed under the title "It's a Boy.")				
Wings Over Everest				June 16
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton	May 28	70	June 9

GOLDSMITH PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Hang	All-Star Cast	June 15		
I Hate Women	Wallace Ford-June Clyde	Apr. 15	72	Apr. 14
Woman Unafraid	Luellie Gleason - Richard "Skeets" Gallagher	Feb. 15	68	

(THE RELEASE CHART--CONT'D)

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Cross Streets	John Mack Brown-Claire Windsor - Anita Louise - Kenneth Thomson	Jan.	22	67	
Fifteen Wives	Conway Tearle-Noel Francis	June	1	68	
(See "House of Strangers," "In the Cutting Room," June 2.)					
Fugitive Road	Eric Von Stroheim - Leslie Fenton - Wera Engels	June	1	66	
In Love With Life	Onslow Stevens-Lila Lee-Dickie Moore	Apr.	1	68	May 19
Twin Husbands	John Miljan - Shirley Grey - Monroe Dwsley	Feb.	25	62	June 9

Coming Attractions

Dne in a Million — Dorothy Wilson - Charles Starrett

LIBERTY PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer	June	1	68	May 19
When Strangers Meet	Richard Cromwell-Arline Judge	July	20	74	

Coming Attractions

No Ransom — Leila Hyams-Phillips Holmes — Oct. 26 — 70 — July 21
Once to Every Bachelor — Marian Nixon-Neil Hamilton — Dec. 14 — 72 — May 19
School for Girls — Sidney Fox-Paul Kelly — Mar. 22,'35
Take the Stand — Jack LaRue-Thelma Todd — Sept. 7 — 78
Two Heads on a Pillow — Neil Hamilton-Miriam Jordan — Feb. 1,'35
Without Children — May 10,'35

MAJESTIC

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Morning After, The	Ben Lyon-Sally Eilers	Jan.	1	63.	Oct. 28,'33
(Reviewed under the title, "I Spy.")					
Unknown Blonde	Edward Arnold - John Miljan-Barbara Barondess - Dorothy Revier	Apr.	23	67	May 5
You Made Me Love You	Thelma Todd-Stanley Lupino	May	29	69.	Oct. 14,'33

Coming Attractions

Night Alarm — Bruce Cabot - Judith Allen - H. B. Warner - Tully Marshall
Scarlet Letter, The — Colleen Moore-Hardie Albright-Henry B. Walthall — *70 — July 14
She Had to Choose — Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey — Oct. 1 — *65 — Aug. 11

MASCOT PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Lost Jungle, The	Clyde Beatty	June	13	68	

Coming Attractions

Crimson Romance — Ben Lyon-Sari Maritza
Young and Beautiful — William Haines-Judith Allen

MAYFAIR PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe-Ruth Hall	Apr.	15	68	
Fighting Rookie, The	Jack LaRue-Ada Ince	May	15	68	
Dil Raider, The	Buster Crabbe-Gloria Shea	July	15	65	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Girl from Missouri, The	Jean Harlow-Franchot Tone	Aug.	3	74	July 21
Hollywood Party	(All Star Musical)	June	1	70	June 2
Laughing Boy	Ramon Novarro-Lupe Velez	Apr.	13	79	June 30
Lazy River	Jean Parker-Robert Young	Mar.	16	77	Mar. 10
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May	4	95	Apr. 28
Men in White	Clark Gable-Myrna Loy	Apr.	6	75	Feb. 17
Murder in the Private Car	Charles Ruggles-Una Merkel	June	29	65	June 30
Mystery of Mr. X	Robert Montgomery - Elizabeth Allan	Feb.	23	91	Mar. 3
Operator Thirteen	Marion Davies-Gary Cooper	June	15	86	June 16
Paris Interlude	Otto Kruger - Robert Young - Madge Evans - Una Merkel	July	27	73	July 14
Queen Christina	Greta Garbo-John Gilbert	Feb.	9	103.	Dec. 30,'33
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar.	30	90	Mar. 31
Sadie McKee	Joan Crawford-Franchot Tone	May	11	95	May 12
Show-Off, The	Spencer Tracy-Madge Evans	Mar.	9	80	Mar. 3
Stamboul Quest	Myrna Loy-George Brent	July	13	90	July 14
Straight Is the Way	Franchot Tone - Karen Morley - May Robson-Gladys George	Aug.	10	59	July 28
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr.	20	116	Apr. 28
Thin Man, The	William Powell-Myrna Loy	May	25	91	May 19
Viva Villa!	Wallace Beery-Fay Wray	Apr.	27	115	Apr. 7

Coming Attractions

Babes in Toyland — Laurel and Hardy
Barretts of Wimpole Street — Norma Shearer-Charles Laughton - Fredric March — Aug. 4
Biography of a Bachelor — Robert Montgomery-Ann Harding
Chained — Joan Crawford-Clark Gable — Aug. 31
(See "In the Cutting Room," Aug. 11.)
David Copperfield — Lionel Barrymore - Edna May Oliver
Death on the Diamond — Robert Young-Madge Evans
Evelyn Prentice — William Powell-Myrna Loy
Forsaking All Others — Joan Crawford
Have a Heart — Jean Parker - James Dunn - Stuart Erwin - Una Merkel
(See "In the Cutting Room," Aug. 4.)
Hideout — Robert Montgomery - Maureen O'Sullivan — Aug. 24 — 82 — Aug. 11
Merry Widow, The — Maurice Chevalier - Jeanette MacDonald
Painted Veil, The — Greta Garbo-Herbert Marshall-George Brent
Sequoia — Jean Parker-Russell Hardie
Student Tour — Charles Butterworth - Jimmy Durante
(See "In the Cutting Room," June 23.)
Treasure Island — Wallace Beery - Jackie Cooper-Lionel Barrymore-Otto Kruger — Aug. 17 — 110 — July 14
Untitled — Constance Bennett - Herbert Marshall - Hugh Williams
What Every Woman Knows — Helen Hayes - Brian Aherne

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Beggars in Ermine	Lionel Atwill	Apr.	1	70	Feb. 24
Blue Steel	John Wayne	May	10	54	May 12
City Limits	Ray Walker-Sally Blane-Frank Craven	May	1	70	June 23
House of Mystery, The	Verna Hillie-Ed Lowry	June	1	61	
Loudspeaker, The	Ray Walker-Jacqueline Wells	May	30	67	May 12
Man from Utah, The	John Wayne	May	15	55	
Manhattan Love Song	Dixie Lee-Robt. Armstrong	May	1	73	Mar. 31
Money Means Nothing	Wallace Ford-Gloria Shea	June	15	70	May 19
Monte Carlo Nights	Mary Brian-John Darrow	May	20	62	
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keefe	Mar.	15	62	Mar. 31
Randy Rides Alone	John Wayne	June	5	54	June 23
Shock	Ralph Forbes-Gwenllian Gill	Aug.	1	66	July 28
Star Packer, The	John Wayne-Verna Hillie	July	30	54	
West of the Divide	John Wayne-Virginia B. Faire	Mar.	1	54	Jan. 20
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb.	15	68	Jan. 27

Coming Attractions

Girl of the Limberlost — Marian Marsh-Ralph Morgan — Oct. 15
(See "In the Cutting Room," July 14.)
Happy Landing — Ray Walker-Jacqueline Wells — Sept. 1 — 63 — Aug. 4
Healer, The
Jane Eyre — Colin Clive - Virginia Bruce — Aug. 15 — 65 — July 14
King Kelly of the U. S. A. — Guy Robertson-Irene Ware — Sept. 15
Moonstone, The — David Manners-Phyllis Barry — Aug. 20 — 62 — Aug. 11
Reckless Romeos — Robt. Armstrong-Wm. Cagney
Redhead — Bruce Cabot-Grace Bradley
Successful Failure, A — Wm. Collier, Sr. - Lucille Gleason
Tomorrow's Youth — Dickie Moore-Martha Sleeper-John Miljan-Gloria Shea — Sept. 15 — 63
Wolf Hunters, The — John Wayne-Verna Hillie

PARAMOUNT

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Bolero	George Raft-Carole Lombard	Feb.	23	80	Feb. 17
Come On, Marines	Richard Arlen-Ida Lupino	Mar.	23	68	Mar. 10
Death Takes a Holiday	Fredric March-Evelyn Venable	Mar.	30	78	Jan. 20
(Reviewed under the title, "Strange Holiday")					
Double Door	Evelyn Venable-Kent Taylor	May	4	75	Apr. 28
Elmer and Elsie	Geo. Bancroft-Frances Fuller	July	27	64	July 21
Great Flirtation, The	Elissa Landi-Adolphe Menjou-David Manners	June	15	71	June 9
Here Comes the Groom	Jack Haley-Patricia Ellis-Neil Hamilton-Isabel Jewell	June	22	64	June 16
Kiss and Make Up	Cary Grant-Genevieve Tobin	July	6	70	June 16
Ladies Should Listen	Cary Grant-Frances Drake	Aug.	3	60	July 14
Little Miss Marker	Adolphe Menjou-Dorothy Dell-Shirley Temple	June	1	80	May 5
Many Happy Returns	Guy Lombardo-Burns and Allen	June	8	60	May 12
Melody in Spring	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern	Apr.	20	76	Mar. 24
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Dakie	May	25	89	May 12
Notorious Sophie Lang	Gertrude Michael - Paul Cavanagh	July	20	64	July 28
Old-Fashioned Way, The	W. C. Fields	July	13	71	July 14
Private Scandal	Mary Brian-Phillips Holmes	May	11	65	May 5
Search for Beauty	Larry ("Buster") Crabbe - Ida Lupino	Feb.	2	75	Jan. 20
She Loves Me Not	Bing Crosby-Miriam Hopkins	Aug.	10	85	July 14
She Made Her Bed	Sally Eilers-Richard Arlen	Mar.	9	78	Feb. 24
Shoot the Works	Jack Oakie-Ben Bernie-Dorothy Dell-Arline Judge	June	29	81	June 30
Six of a Kind	C. Ruggles - M. Boland - W. C. Fields - A. Skipworth - Burns and Allen	Feb.	9	65	Jan. 27
Thirty Day Princess	Sylvia Sidney-Cary Grant	May	18	60	May 5
Trumpet Blows, The	George Raft - Adolphe Menjou - Frances Drake	Apr.	13	72	Apr. 7
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr.	27	74	May 5
Wharf Angel	Victor McLaglen-Dorothy Dell-Preston Foster	Mar.	16	62½	Apr. 28
Witching Hour, The	Judith Allen-Tom Brown	Apr.	27	64	Apr. 28
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe	Apr.	6	70	Mar. 31

Coming Attractions

Belle of the Nineties — Mae West — Sept. 21
(See "It Ain't No Sin," "In the Cutting Room," May 12.)
Cleopatra — Claudette Colbert - Henry Wilcoxon - Warren William — 101
Crime Without Passion — Claude Rains — Aug. 17 — 70
Mrs. Wiggs of the Cabbage Patch — Pauline Lord - W. C. Fields - ZaSu Pitts - Kent Taylor Evelyn Venable — Sept. 14
(See "In the Cutting Room," July 14.)
Now and Forever — Gary Cooper-Carole Lombard — Aug. 31 — *83 — Aug. 4
Pursuit of Happiness, The — Francis Lederer - C. Ruggles - Mary Boland-Joan Bennett — Sept. 28
(See "In the Cutting Room," Aug. 11.)
Red Woman, The — Sylvia Sidney
Scarlet Empress, The — Marlene Dietrich-John Lodge — Sept. 7 — 100 — Apr. 28
Wagon Wheels — Randolph Scott-Gail Patrick — Sept. 21
(See "In the Cutting Room," Aug. 11.)
You Belong to Me — Lee Tracy-Helen Mack — Aug. 24 — 65½
(See "In the Cutting Room," July 28.)

PINNACLE PRODUCTIONS

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Chloe	Olive Borden-Reed Howes	Apr.	1	64	
Hired Wife	Greta Nissen-Weldon Heyburn	Mar.	1	65	Mar. 24
Playthings of Desire	Linda Watkins-James Kirkwood	Mar.	15	58	

PRINCIPAL

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Ferocious Pal, The	Kazan - Ruth Sullivan - Robert Manning	Feb.	2	55	
Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May	6	54	
Little Damozel	Anna Neagle-James Rennie	June	11	59	

Coming Attractions

Peck's Bad Boy — Jackie Cooper-Thomas Meighan-Dorothy Peterson-O. P. Heggie-Jackie Searl
(See "In the Cutting Room," July 28.)
Return of Chandu, The — Bela Lugosi - Maria Alba

RKO RADIO PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Bachelor Bait	Pert Kelton - Stuart Erwin	July	27	74½	June 16
Cockeyed Cavaliers	Wheeler and Woolsey	June	29	72	June 16
Crime Doctor	Otto Kruger-Karen Morley	Apr.	27	74	Mar. 17
Down to Their Last Yacht	Sidney Blackmer - Sydney Fox	Aug.	3		
(See "In the Cutting Room," May 19.)					
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May	4	73	Apr. 7

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hips, Hips, Hooray!	Wheeler and Woolsey	Feb. 2	68	Jan. 27
His Greatest Gamble	Richard Dix-Dorothy Wilson	Aug. 10	70½	June 23
Keep 'Em Rolling	Walter Huston-Frances Dee	Mar. 2	69½	Feb. 10
Let's Try Again	Diana Wynyard-Clive Brook	July 6	67	June 30
Life of Vergie Winters	Ann Harding-John Boles	June 22	82	June 23
Murder on the Blackboard	James Gleason-Edna May Oliver	June 15	71½	June 2
Of Human Bondage	Leslie Howard-Bette Davis	July 20	83	July 7
Sing and Like It	ZaSu Pitts - Pert Kelton - Edward Everett Horton	Apr. 20	72	Apr. 21
Spitfire	Katharine Hepburn	Mar. 30	88	Feb. 24
Stingaree	Irene Dunne-Richard Dix	May 25	76½	May 12
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	June 1	74½	May 5
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16	77	May 12
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr. 13	76	Apr. 21
We're Rich Again	Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe - Edna May Oliver	July 13	71½	June 23
Where Sinners Meet	Clive Brook-Diana Wynyard	May 18	72½	Apr. 28
Wild Cargo	Frank Buck	Apr. 6	96	Mar. 31

Coming Attractions

Adventure Girl	Joan Lowell	Aug. 17	76	
Age of Innocence, The (See "In the Cutting Room," June 30.)	Irene Dunne-John Boles			
Anne of Green Gables	Anne Shirley-Tom Brown			
Dangerous Corner	Melvyn Douglas-Virginia Bruce-Conrad Nagel			
Fountain, The (See "In the Cutting Room," June 23.)	Ann Harding - Brian Aherne - Paul Lukas		*85	
Gay Divorcee, The (See "In the Cutting Room," July 7.)	Fred Astaire-Ginger Rogers			
Green Mansions	Dolores Del Rio-Joel McCrea			
Hat, Coat, and Glove	Ricardo Cortez-Barbara Robbins	Aug. 27	64	July 21
Richest Girl in the World, The (See "In the Cutting Room," Aug. 4.)	Miriam Hopkins-Joel McCrea-Fay Wray-Reginald Denny			
Their Big Moment	ZaSu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot	Aug. 17	68	July 28
Wednesday's Child	Karen Morley-Frank Morgan			

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Bengal	Harry Schenck	May 2	72	Apr. 28
Moth, The	Sally D'Neil-Paul Page	Jan. 15	63	
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15	68	

Coming Attractions

Golden Head				
Souls in Pawn				
Special Duty				
Unlimited				
Within the Rock	Lila Lee-Creighton Chaney			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Are We Civilized?	William Farnum	Raspin		70	June 23
Ariane	Elizabeth Bergner-Percy Marmont	Blue Ribbon Photoplays	Mar. 6	69	Apr. 7
Brides of Sulu	Adelina Moreno	Exploration Picts.		67	July 28
Death Parade, The	(War Film)	Henry Zapp		77	Feb. 3
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Picts	Jan. 15	80	Dec. 30,'33
Film Parade		General Picts.	Jan. 12	55	
Found Alive	Barbara Bedford	Ideal	Feb. 10	56	Feb. 24
Hell on Earth	All Star	Aeolian Picts.	Jan. 27	70	Feb. 10
Hitler's Reign of Terror		Jewel Prods.	Apr. 30	67	May 12
Le Gong (Dance of the Virgins)		Bennett Picts		55	Jan. 20
No Funny Business	Gertrude Lawrence-Laurence Olivier	Ferrone Prods.	Mar. 7	60	
Sweden, Land of the Vikings		Associated Cinemas	Jan. 3	70	Jan. 13
Unknown Soldier Speaks, The		Lincoln Prods.		67	June 2
War's End		Capital		28	May 26
White Heat	Virginia Cherrill-Mona Maris-Hardie Albright	J. D. Trop.	July 15	62	June 30
Woman Condemned	Claudia Dell	Marey Picts.	Apr. 4	66	
World In Revolt, The		Mentone		69	June 16

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Be Bad	Loretta Young-Cary Grant	May 18	61	June 9
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young	July 20	83	May 19
Catherine the Great	Douglas Fairbanks, Jr. - Elizabeth Bergner	Apr. 13	93	Feb. 10
House of Rothschild, The	George Arliss	Apr. 6	86	Mar. 10
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Mar. 9	77	Feb. 3
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Mar. 2	88	Jan. 13
Our Daily Bread (See "In the Cutting Room," May 19.)	Karen Morley-Tom Keene	Sept. 28	74	
Palooka	Jimmy Durante-Stuart Erwin-Lupe Velez	Feb. 16	86	Jan. 27
Sorrell and Son	H. B. Warner	Apr. 20	85	Jan.

Coming Attractions

Affairs of Cellini, The (Reviewed under the title "The Firebrand")	Fredric March - Constance Bennett-Frank Morgan-Fay Wray	Aug. 24	79	Apr. 21
Congo Raid	Paul Robeson - Nina Mae McKinney			
Count of Monte Cristo, The (See "In the Cutting Room," July 7.)	Robert Donat-Elissa Landi	Sept. 7		
Kid Millions	Eddie Cantor - Ann Sothern - Ethel Merman			
Last Gentleman, The	George Arliss	Oct. 5	72	May 12
Nell Gwyn	Anna Neagle-Cedric Hardwicke	Nov. 9	75	July 14
Private Life of Don Juan, The	Douglas Fairbanks, Sr.	Oct. 19		
Queen's Affair, The	Anna Neagle-Fernand Graavey			
Scarlet Pimpernel, The	Leslie Howard-Merle Oberon			
Transatlantic Merry-Go-Round	Jack Benny - Gene Raymond - Nancy Carroll-Sydney Howard	Nov. 2		
We Live Again	Anna Sten-Fredric March	Sept. 21		

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of a Gentleman	Paul Lukas - Leila Hyams - Patricia Ellis	May 14	66	May 12
All Quiet on the Western Front. (Reissue)	Lew Ayres	Apr. 2	84	Apr. 26,'30
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May 7	65	May 26
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19	78	Mar. 3
Crosby Case, The	Wynne Gibson-Dnslow Stevens-Alan Dinehart	Mar. 5	60	Apr. 7
Embarrassing Moments	Chester Morris-Marian Nixon	July 9	67	
Glamour	Constance Cummings - Paul Lukas	Apr. 9	74	Apr. 7
Half a Sinner	Joel McCrea-Sally Blane	Apr. 30	78½	Apr. 28
Honor of the Range	Key Maynard	Apr. 16	61	May 5
I Give My Love	Wynne Gibson-Paul Lukas	June 25	69	June 2
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12	67	Apr. 28
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr. 16	76	Apr. 14
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 26	68	Mar. 17
Let's Talk It Over	Chester Morris - Mae Clarke	June 11	69	June 23
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	June 4	98	May 26
Love Birds, The	Summerville-Pitts	Mar. 12	62	Apr. 21
Love Captive, The	Nils Asther-Gloria Stuart	May 21	61	June 16
One More River	Diana Wynyard - Colin Clive - Frank Lawton - Jane Wyatt - Reginald Denny	Aug. 6	90	Aug. 11
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb. 26	65	Jan. 6
Smoking Guns (Reviewed under the title "Doomed to Die.")	Ken Maynard-Gloria Shea	June 11	65	Apr. 21
Uncertain Lady	Genevieve Tobin-Edward Everett Horton	Apr. 23	65	June 30
Wheels of Destiny	Ken Maynard	Feb. 19	64	Apr. 14

Coming Attractions

Gift of Gab (See "In the Cutting Room," July 28.)	Edmund Lowe - Gloria Stuart - Alice White	Sept. 3		
Great Expectations	Henry Hull-Jane Wyatt-Phillips Holmes			
Human Side, The (See "In the Cutting Room," Aug. 4.)	Adolphe Menjou-Doris Kenyon	Aug. 27	60	
Imitation of Life	Claudette Colbert-W. William			
Million Dollar Ransom (See "In the Cutting Room," July 28.)	Mary Carlisle - Edward Arnold-Phillips Holmes	Sept. 10		
Rocky Rhodes	Buck Jones-Sheila Terry			
Romance in the Rain	Roger Pryor - Heather Angel - Esther Ralston-Victor Moore	Aug. 13	*72	Aug. 11
There's Always Tomorrow (T.) (See "In the Cutting Room," June 9.)	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes	Sept. 17		
Wake Up and Dream	Russ Columbo - June Knight - Roger Pryor	Sept. 24		
What Women Dream	Binnie Barnes-Neil Hamilton-Paul Cavanagh			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As the Earth Turns	Jean Muir-Donald Woods	Apr. 14	73	Feb. 10
Dr. Monica	Kay Francis-Warren William	June 23	52	May 26
Friends of Mr. Sweeney (See "In the Cutting Room," May 5.)	Charlie Ruggles-Ann Dvorak	July 28	68	
Gambling Lady	Barbara Stanwyck	Mar. 31	66	Mar. 10
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr. 7	66	Feb. 24
He Was Her Man	James Cagney-Joan Blondell	June 16	70	May 26
Heat Lightning	Aline MacMahon-Preston Foster-Ann Dvorak-Lyle Talbot	Mar. 3	63	Mar. 17
Here Comes the Navy	James Cagney - Pat O'Brien - Gloria Stuart	July 21	86	July 7
Housewife	George Brent-Bette Davis	Aug. 11	69	July 28
I've Got Your Number	Joan Blondell-Pat O'Brien	Feb. 24	68	Feb. 10
Jimmy the Gent	James Cagney-Bette Davis	Mar. 17	67	Mar. 31
Key, The	Edna Best - William Powell - Colin Clive	June 9	71	May 26
Madame Du Barry	Dolores Del Rio-Victor Jory		79	
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods	May 12	64	May 19
Modern Hero, A	Richard Barthelmess	Apr. 21	71	Apr. 28
Personality Kid, The	Pat O'Brien-Glenda Farrell	July 7	68	June 9
Smarty	Joan Blondell-Warren William	May 19	64	May 26
Upper World	Warren William - Mary Astor - Ginger Rogers	Apr. 28	72	Apr. 7

Coming Attractions

Big-Hearted Herbert	Guy Kibbee-Aline MacMahon-Patricia Ellis-Phillip Reed	Oct. 13	*60	
Case of the Howling Dog, The (See "In the Cutting Room," July 21.)	Warren William-Mary Astor	Sept. 22		
Dames	Ruby Keeler - Dick Powell - Joan Blondell	Sept. 1	90	
Desirable	Jean Muir-George Brent	Sept. 8	*69	
Firebird	Verree Teasdale-Ricardo Cortez-Lionel Atwill			
Kansas City Princess (See "In the Cutting Room," June 30.)	Joan Blondell - Glenda Farrell - Robert Armstrong		*60	
Perfect Week-end, The	James Cagney			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adieu Les Beaux Jours	Brigitte Helm - Jean Gabin	Ufa	Apr. 21	100	May 19
Autumn Crocus	Ivor Novello - Fay Compton	Associated Talking Pictures			Apr. 14
Blossom Time	Richard Tauber	Wardour Films			July 28
Cities of the Desert		L. M. B. Films			May 26
End of the World, The	Victor Francen-Collette Darfeuil	Harold Auten	Apr. 12	54	Apr. 28
Great Defender, The	Matheson Lang	Wardour Films			July 21
How's Chances?	Tamara Dean-Harold French	Fox-British			June 30
Java Head	Anna May Wong-Elizabeth Allan - Edmund Gwenn				Aug. 11
Lash, The	Lyn Harding - John Mills	Radio			May 19
Lost in the Legion	Leslie Fuller	Wardour Films			July 28
Passing Shadows	Edmund Gwenn-Barry Mackay	Fox			May 19
Pledge, The	Line Noro - Jean Galland	Protex	Mar. 13	96	Mar. 24
Princess Charming	Evelyn Laye	Gaumont-British			July 21
Return of Bulldog Drummond	Ralph Richardson	British Int'l		67	June 16
Saint Anthony of Padua	Carlo Pinzauti	Integrity Film	Feb. 8	90	Feb. 17
Secret of the Loch, The	Seymour Hicks - Frederick Peisley	Associated British Films			June 16
Two Orphans, The	Yvette Guilbert - Rosine Derean - Renee Saint-Cyr	Blue Ribbon Photoplays	Feb. 6	92	Feb. 24

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
CDMICDLOR CARTODNS		
Jack and the Beanstalk	Dec. 23,'33	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss In Boots	May 17	1 rl.
The Queen of Hearts	June 25	7
Aladdin	Aug. 10	1 rl.
The Headless Horsemen	Sept. 14	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Back to the Soil	Aug. 10	2 rls.
Elmer Steps Out (Walter Catlett)	Feb. 28	20
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby	June 15	2 rls.
Plumbing for Gold (Sidney and Murray)	June 29	2 rls.
Punch Drunk (3 Stooges)	July 13	2 rls.
Radio-dough (Sidney and Murray)	Feb. 5	2 rls.
Stable Mates	Apr. 6	2 rls.
When Do We Eat?	Mar. 19	2 rls.
Ten Baby Fingers (Sidney and Murray)	Jan. 26	2 rls.
KRAZY KAT KARTOONS		
Autograph Hunter	Jan. 5	1 rl.
Busy Bus	Apr. 20	1 rl.
Bowery Daze	Mar. 30	1 rl.
Cinder Alley	Mar. 9	1 rl.
Masquerade Party	May 11	1 rl.
Southern Exposure	Feb. 5	1 rl.
Tom Thumb	Feb. 16	1 rl.
LAUGHING WITH MEDBURY		
4—Among the Nordics	Feb. 20	1 rl.
5—In India	Apr. 20	1 rl.
6—In Ethiopia	June 15	1 rl.
7—In the Islands of the Pacific	July 23	1 rl.
8—Among the Latins	Aug. 3	1 rl.
MARCH OF THE YEARS		
No. 5—	Jan. 24	1 rl.
No. 6—	Jan. 24	1 rl.
No. 7—	Feb. 24	1 rl.
No. 8—	Mar. 23	1 rl.
No. 9—	May 15	1 rl.
MICKEY McGUIRE COMEDIES		
4—Mickey's Minstrels	Jan. 11	18
5—Mickey's Rescue	Mar. 23	2 rls.
6—Mickey's Medicine Man	May 18	2 rls.
MINUTE MYSTERIES		
No. 5—The Missing Clue	Jan. 22	1 rl.
No. 6—Hidden Evidence	May 30	1 rl.
No. 7—One Way Out	June 15	1 rl.
No. 8—Simple Solution	July 6	1 rl.
No. 9—By Persons Unknown	July 14	1 rl.
No. 10—The Professor Gives a Lesson	Aug. 3	1 rl.
MUSICALS		
No. 3—School for Romance (Lou Holtz)	Jan. 31	2 rls.
No. 4—Love Detective (Frank Albertson)	Feb. 28	2 rls.
No. 5—Women Haters	May 5	2 rls.
No. 6—Susie's Affair	June 1	2 rls.
No. 7—Tripping Through the Tropics	July 27	2 rls.
SCRAPPY CARTOONS		
Aw, Nurse	Mar. 9	7
Scrappy's Art Gallery	Jan. 12	1 rl.
Scrappy's Dog Show	May 18	1 rl.
Scrappy's Relay Race	July 7	1 rl.
Scrappy's Television	Jan. 29	1 rl.
Scrappy's Theme Song	June 15	1 rl.
Scrappy's Toy Shop	Apr. 13	1 rl.
SCREEN SNAPSHDTS		
No. 3	Jan. 18	1 rl.
No. 4	Feb. 7	1 rl.
No. 5	Feb. 18	1 rl.
No. 6	Mar. 16	1 rl.
No. 7	Apr. 24	1 rl.
No. 8	May 18	1 rl.
No. 9	June 8	1 rl.
WORLD OF SPDRT		
Cyclomania	May 30	1 rl.
Decks Awash	Aug. 10	1 rl.
Dumb Champs	Apr. 20	1 rl.
Harnessed Lightning	May 17	1 rl.
Heigh-Ho the Fox	June 20	1 rl.
Winter Thrills	Feb. 4	1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST DF PERFECT WDMAN SERIES (TOM TERRIS)		
1. Veiled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHDRTS		
Bride of Samoa	Mar. 1	26
Frankie and Johnny (Charles Laughton)	Oct. 1	8
Miro Unga	Aug. 15	9
Prisoner (George Sari)	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making (Frank Albertson)	Oct. 1	17
Sword of the Arab (Duncan Renaldo)	Sept. 15	28
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Half Baked Relations	June 1	19
Hello Prosperity	Apr. 20	18
Super Snooper, The	Feb. 9	20
BABY BURLESKS		
Gimme My Quarterback	Jan. 26	9
BATTLE FDR LIFE		
Born to Die	Mar. 16	8
City of Wax	Feb. 9	9
Nature's Gangsters	June 15	7
Spotted Wings	June 8	7
BING CROSBY SPECIALS		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 24	20
3—Billboard Girl	Sept. 21	21
4—Dream House	Oct. 5	19
CDRDNET COMEDIES		
Hello, Sailor	Aug. 17	2 rls.
Hotel Anchovy	Apr. 13	18
Inventors, The	Feb. 2	20
North of Zero	Jan. 19	17
FROLICS OF YDUTH		
Educating Papa	Sept. 7	2 rls.
Managed Money	Feb. 23	20
Pardon My Pups	Jan. 26	19
MERMAID COMEDIES (Harry Langdon)		
No Sleep on the Deep	Apr. 6	21
Trimmed in Furs	Jan. 5	18
MUSICAL COMEDIES		
Going Spanish	Mar. 2	21
Good Luck—Best Wishes	Aug. 24	2 rls.
Social Director	Oct. 5	2 rls.
RDMANTIC JDURNEYS		
Lost Race, The	Apr. 13	8
Mediterranean Blues	Feb. 23	9
Paradise of the Pacific	June 1	9
SDNG HIT STORIES		
Doctor, The	Feb. 23	8
Mountain Melody	Aug. 24	1 rl.
Time on Their Hands	Aug. 31	1 rl.
Trav'lling the Road (Alexander Gray)	Feb. 9	9
STAR CDMEDY SPECIALS		
Allez Dop	May 25	21
Dog-Gone Babies	July 6	20
Expectant Father, The	Feb. 16	21
Gold Ghost, The	Mar. 16	21
TERRY-TDDNS		
Black Sheep, The	Oct. 5	1 rl.
Busted Blossoms	Aug. 10	6
Holland Days	Jan. 12	6
Irish Sweepstakes	July 27	6
Jail Birds	Sept. 21	1 rl.
Joe's Lunchwagon	Apr. 6	6
Just a Clown	Apr. 20	6
King's Daughter, The	May 4	6
Last Straw, The	Feb. 23	6
Lion's Friend, The	May 18	6
Mad House, A	Mar. 23	6
Mice in Council	Aug. 24	1 rl.
My Lady's Garden	July 13	6
Owl and the Pussycat, The	Mar. 9	6
Pandora	June 1	6
Rip Van Winkle	Feb. 9	6
See the World	June 29	6
Slow But Sure	June 15	6
Three Bears, The	Jan. 26	6
Why Mules Leave Home	Sept. 7	1 rl.
TOM HOWARD COMEDIES		
Pig Meow, The	Mar. 9	19
Good Scout, A	Apr. 27	18
Wrong Bottle, The	July 13	18
TREASURE CHEST		
Bosom Friends	Mar. 30	8
Hula Honeymoon	Mar. 2	7
Pagliacci	Apr. 6	11
Then Came the Yawn	Aug. 10	8

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES DF THE NEWSREEL CAMERAMAN		
Dutdoing the Daredevils	Mar. 2	9
With the Navies of the World	Mar. 23	9
On Western Trails	Apr. 13	9
Chasing the Champions	May 18	9
MAGIC CARPET SERIES		
Flemish Folk	Jan. 5	9
Tunisian Travels	Jan. 19	9
Sentinels of the Sea	Jan. 26	9
Roaming the Netherlands	Feb. 9	9
Under Moroccan Skies	Feb. 16	9
A Journey in Flanders	Feb. 23	9
Fortunate Isles	Apr. 13	9
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
MOVIE TINTYPE SERIES		
The Extravagant Wife	Jan. 5	10
The Girl from the Country	Jan. 19	10
Emma's Dilemma	Feb. 2	10
Love's Old Sweet Song	Feb. 16	10
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)	(Variable)	
1. Roosevelt Family In America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Sammy Fain		7
Cliff Friend		9
Benny Davis		8
Gus Edwards		9
Stephen Foster		10
Fields and McHugh		9
Carrie Jacobs Bond		9
ORGANLDGUES		
Songs of the Hills		6
Sally		7
Night of Romance		7
Tongue Twisters		7
Ship of Dreams		7
Melody on Parade		7
Home Again		8
Tintypes		6
Oriental Phantasy		8
Organ Festival		9
Melody Tour		8
Organlogue-ing the Hits		8
Melodies of Love		8
Songs of the Range		6
Rhapsody in Black		1 rl.
Wine, Woman and Song		1 rl.
Eili Eili		1 rl.
What's in a Name		1 rl.
PET SUPERSTITIDNS		
Spilled Salt (Phyllis Barry-Geo. Lewis-J. Carrol Naish)		10
SPECIAL		
She Whoops to Conquer (ZaSu Pitts-Billy Bevan-Daphne Pollard)		2 rls.

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR CDMEDIES		
Caretaker's Daughter	Mar. 10	10
Mixed Nuts	Feb. 17	19
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
Next Week-End	Feb. 24	16
CHARLEY CHASE		
Another Wild Idea	June 16	19
Cracked Iceman	Jan. 27	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
IRVIN S. CDBB		
Speaking of Relations		19
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		
Colorful Ports of Call	Jan. 13	8
Cruising in the South Seas		1 rl.
Egypt, Kingdom of the Nile	May 19	10
Glimpses of Erin		1 rl.
Italy, Land of Inspiration	Feb. 24	9
Temple of Love, The		10
Tibet, Land of Isolation	Mar. 17	9
GODFY MDVIES		
No. 3	Mar. 24	10
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
HAPPY HARMONIES		
1—The Discontented Canary		
2—A Tale of the Vienna Woods		
LAUREL & HARDY		
Going Bye-Bye		21
Diver the Eighth	Jan. 13	28
Them Thar Hills		2 rls.
MGM CARTODNS (TECHNICDLDR)		
Discontented Canary		9
Happy Harmonies		1 rl.
MUSICAL CDMEDIES		
Apples to You	Apr. 7	20
Benny from Panama	May 26	19
Duke for a Day, A	May 12	20
Music In Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19
MUSICAL REVUES		
Big Idea, The	May 12	20
Jail Birds of Paradise (Color)	Mar. 10	18
Gentlemen of Polish		2 rls.
What Price Jazz?		16
DDDITIES		
Attention, Suckers!	June 9	10
Dartmouth Days		11
Donkey Baseball		
Flying Hunters	May 12	7
Little Feller	May 26	8
Nipups	Apr. 28	9
Old Shep	June 23	9
Pichianni Troupe		1 rl.
Pro Football		1 rl.
Roping Wild Bears	Feb. 10	9
Strikes and Spares		9
Taking Care of Baby		9
Trick Golf	Mar. 24	8
Vital Victuals (Color)	Mar. 3	10
DUR GANG		
First Roundup, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	18
Honky-Donkey	June 2	17
Mike Fright		18
TDDD-KELLY		
I'll Be Suing You	June 23	19
Maid in Hollywood	May 19	20
Soup and Fish	Mar. 31	18
Three Chumps Ahead		2 rls.
WILLIE WHDPPER		
Cave Man		7
Davy Jones' Locker	Jan. 13	7
Hell's Fire (Color)	Feb. 17	7
Insultin' the Sultan	Apr. 14	8
Jungle Jitters		1 rl.
Rasslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8

MONOGRAM

Title	Rel. Date	Min.
PORT D' CALL SERIES		
2. City of the Sun	Jan. 1	10
3. Love's Memorial	Feb. 1	10
4. Children of the Nile	Mar. 1	10
5. The Peacock Throne	Apr. 1	10
6. Jungle Bound	May 1	10
7. The Last Resort	June 1	10
8. Mother Ganges	July 1	10
9. The First Paradise	Aug. 1	10
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BDDP CARTODNS		
Betty Boop's Life Guard	July 13	7
Betty Boop's Little Pal	Sept. 21	1 rl.
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Betty In Blunderland	Mar. 2	7
Dancing on the Moon	July 13	1 rl.
Ha! Ha! Ha!	Mar. 2	7
Red Hot Mamma	Feb. 2	8
There's Something About a Soldier	Aug. 17	1 rl.
CDLDR CLASSICS		
Poor Cinderella	Aug. 3	
HEADLINERS		
All on Deck	Mar. 30	9
Broadway Knights (Yacht Club Boys)	Feb. 23	10
Cab Calloway's Hi-De-Ho	Aug. 3	1 rl.
International Cafe (T.)	Sept. 14	1 rl.
Little Jack Little Revue (Leon Belasco and Orchestra-Geo. Givot)	May 11	10
Little Jack Little and Orchestra - Gypsy Nina - Do Re Mi Trio		
Mr. W's Little Game (Alexander Woollcott)	June 8	10
New Deal Rhythm ("Buddy" Rogers)	Apr. 13	8
Society Notes (Tent.)	Aug. 24	1 rl.
Station T.D.T.	Jan. 19	10
Underneath the Broadway Moon	June 29	11
Isham Jones and Orchestra - Eton Boys-Vera Van		
HDLLYWODD ON PARADE		
No. 6	Jan. 5	11
No. 7	Feb. 2	11
No. 8	Mar. 2	11
No. 9	Mar. 30	11
No. 10	Apr. 27	11
No. 11	May 25	11
No. 12	June 22	10
No. 13	July 20	11
PARAMDUNT PICTDRIAL		
No. 7—Queer Fish—Liquid Air—Lanny Ross	Jan. 26	10
No. 8—Sponging on Old Nassau — What Next, Ladies? Song Makers of the Nation, Gordon and Revel	Feb. 23	10
No. 9—Song Makers of the Nation, Lewis and Sherman — Winter—Meshle, Child of a Chimpanzee	Mar. 23	10
No. 10 — Here's How — A House for a Song—Song Makers of the Nation, Con Conrad	Apr. 20	10
No. 11—More or Less—The Eyes of Science — Song Makers of the Nation, Ralph Rainger	May 18	10
No. 12—Let's Make Up—Fairy of the Flowers—Song Makers of the Nation, Harold Arlen	June 15	10
No. 13—Songs of the Organ—The River and Me—Wings Over the North—Roy Smeck	July 13	10
PARAMDUNT PICTDRIAL (NEW SERIES)		
No. 1—	Aug. 17	1 rl.
No. 2—	Sept. 14	1 rl.
PARAMDUNT VARIETIES		
Old Kentucky Hounds	Sept. 21	1 rl.
Superstition of the Black Cat	Aug. 10	1 rl.
PDPEYE THE SAILDR		
Axe Me Another	Aug. 24	1 rl.
Can You Take It	Apr. 27	7
Let's You and Him Fight	Feb. 16	7
Man on the Flying Trapeze, The	Mar. 30	7
Shiver Me Timbers	July 27	1 rl.
Shoein' Hosses	June 1	7
Sock-a-Bye Baby	Jan. 19	7
Strong to the Finich	June 29	1 rl.
SCREEN SONGS		
Keeps Rainin' All the Time (Gertrude Niesen)	Jan. 12	10
Lazybones (Borrah Minnevitch)	Apr. 13	7
Let's All Sing Like the Birdies Sing	Feb. 9	8
Love Thy Neighbor (Mary Small)	July 29	1 rl.
She Reminds Me of You (Eton Boys)	June 22	1 rl.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
This Little Pig Went to Market	May 25	7
Singin' Sam		
Tune Up and Sing	Mar. 9	7
Lanny Ross		
SCREEN SOUVENIRS		
No. 6	Jan. 12	10
No. 7	Feb. 9	10
No. 8	Mar. 9	10
No. 9	Apr. 6	10
No. 10	May 4	10
No. 11	June 1	10
No. 12	June 29	10
No. 13	July 27	10
SCREEN SOUVENIRS (New Series)		
No. 1	Sept. 7	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 7—Jumping Giants	Jan. 26	11
No. 8—Horsepower	Feb. 16	11
No. 9—Flying Bodies	Mar. 23	10
No. 10—Animal Antics	Apr. 13	10
No. 11—Marine Marvels	May 11	11
No. 12—Lucky Anglers	June 8	11
No. 13—Good Shape	July 6	11
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 1—Miles Per Hour	Aug. 3	1 rl.
No. 2—Springboard Champions	Aug. 31	1 rl.
TWO-REEL COMEDIES		
Circus Hoodoo	Feb. 16	21
Harry Langdon		
Gold Nuggets	Feb. 2	18
Walter Catlett		
Just an Echo	Jan. 19	20
Bing Crosby		
Making the Rounds	July 6	21
Pallette-Catlett		
New Dealers, The	Apr. 6	20
Pallette-Catlett		
News Hounds	June 1	20
Pallette-Catlett		
No More Bridge	Mar. 16	21
Leon Errol		
Oil's Well	May 4	22
Chic Sale		
Old Bugler, The	Jan. 5	20
Chic Sale		
Petting Preferred	Apr. 27	19
Up and Down	Mar. 2	21
Franklyn Pangborn		

PRINCIPAL

Title	Rel. Date	Min.
Death Day		17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2	9
Rasslin' Match, The	Jan. 5	11
BLONDE and REO HEAD SERIES		
Bridal Bail	Feb. 9	21
Contented Calves	Aug. 9	20½
Rough Necking	Apr. 27	20
Undie World, The	June 15	21
CHICK CHANOLER COMEDIES		
Unlucky Strike	Aug. 31	20½
CHARLIE CHAPLIN SERIES (Re-issues)		
The Immigrant	Jan. 19	21
One A.M.	Mar. 23	18
Behind the Screen	May 25	2 rls.
The Adventure	July 5	2 rls.
CLARK & McCULLOUGH SERIES		
Bedlam of Beards	Apr. 13	18
Hey Nanny, Nanny	Jan. 12	21
In the Devil Dog House	Feb. 2	21
Love and Hisses	June 8	17½
Odor in the Court	Aug. 2	21½
CUBBY THE BEAR CARTOONS		
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	1 rl.
Good Knight	Feb. 23	7½
How's Crops	Mar. 23	7½
Mild Cargo	May 18	7½
Sinister Stuff	Jan. 26	6½
DUMBBELL LETTERS		
No. 1	June 22	4½
No. 2	July 20	4
No. 3	Aug. 17	
FOUR STAR COMEDIES		
Fuller Gush Man	Aug. 24	18
GRIBBON-KENNEDY-STANTON COMEDIES		
Cracked Shots	May 4	19½
Strictly Fresh Yeggs	Apr. 6	21½
Trailing Along	June 1	21
HEADLINER SERIES		
No. 3—On Approval	Jan. 5	17
No. 4—Autobuyography	Mar. 16	20
No. 5—The Old Maid's Mistake	May 11	20
No. 6—Well Cured Ham	June 22	19
HEADLINER SERIES (1934-35)		
No. 1—Ferry-Go-Round	Oct. 5	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
In-Laws Are Out	June 29	19
Love on a Ladder	Mar. 2	18
Poisoned Ivory	Sept. 7	21
Wrong Direction	May 18	21
MUSICALS		
Bubbling Over	Jan. 5	20
Ethel Waters		
Everybody Likes Music	Mar. 9	19½
Henry the Ape	Jan. 26	2 rls.
Bert Lahr		
Knife of the Party	Feb. 16	20
Lillian Miles		
No More West	Mar. 30	19
Bert Lahr		
Sea Sore	Apr. 20	2 rls.
MUSICOMEDIES SERIES (Ruth Etting)		
Derby Decade	July 12	22
Torch Tango	Feb. 23	21
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
RAINBOW PARADE CARTOONS		
Pastrytown Wedding	July 27	1 rl.
SDGLDW'S "THE KING" CARTOONS		
Art for Art's Sake	May 11	6
Cactus King	June 8	1 rl.
Jest of Honor	Jan. 19	7
Jolly Good Felons	Feb. 16	7
Royal Good Time, A	Apr. 13	7
Sultan Pepper	Mar. 16	7
SPECIALS		
Century of Progress	June 15	22
Grand National Irish Sweepstake Race, 1934	Apr. 2	10
La Cucaracha		20½
Steffi Duna-Don Alvarado (Technicolor)		
So This Is Harris	Jan. 19	28
TOOOLE TALE CARTOONS		
Grandfather's Clock	June 29	9½
VAGABONO ADVENTURE SERIES		
Oamascus	June 8	1 rl.
Eyes on Russia	Aug. 9	11
Gibraltar, Guardian of the Mediterranean	May 4	8
Holy Land	Feb. 16	10
Madeira, Land of Wine	Mar. 30	9
Moorish Spain	Jan. 12	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
3. Camping Out	Feb. 16	7
4. Playful Pluto	Mar. 16	7
5. Gulliver Mickey	May 19	9
6. Mickey's Steamroller	June 15	7
7. Orphans' Benefit		1 rl.
8. Mickey's Man Friday		
SILLY SYMPHONIES		
1. The Night Before Christmas	Dec. 15,'33	8
2. The China Shop	Jan. 15	8
3. Grasshopper and the Ant, The	Feb. 23	8
4. Funny Little Bunnies	Mar. 30	9
5. The Big Bad Wolf	Apr. 20	9
6. The Wise Little Hen	June 7	1 rl.
7. The Flying Mouse	July 12	1 rl.

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 1	Sept. 10	1 rl.
GOOFYTONE NEWS		
No. 4	Jan. 29	9
No. 5	Mar. 5	8
No. 6	Mar. 19	9
No. 7	Apr. 30	9
OSWALO CARTOONS		
Annie Moved Away	May 28	7
Candy House, The	Jan. 15	9
Chicken Reel	Jan. 1	8½
Chris Columbo, Jr.	July 23	1 rl.
County Fair	Feb. 5	7
Dizzie Dwarf	Aug. 6	1 rl.
Gingerbread Boy	Apr. 16	6
Goldilocks and the Three Bears	May 14	8
Happy Pilgrims	Aug. 20	1 rl.
Kings Up	Mar. 12	7
Toy Shoppe, The	Feb. 19	7
Wax Works, The	June 25	9
William Tell	July 9	6
Wolf, Wolf	Apr. 2	8
STRANGE AS IT SEEMS SERIES		
No. 36—Novelty	Jan. 22	11
No. 37—Novelty	Feb. 26	10
No. 38—Novelty	Apr. 23	9
No. 39—Novelty	May 21	10
STRANGER THAN FICTION SERIES		
No. 1—Novelty ...?	Aug. 27	9
UNIVERSAL COMEDIES		
Beau Bashful	June 6	21
Herbert Corthell		
Born April First	Mar. 14	21
Sterling Holloway		
Broadway Varieties	Feb. 14	20
(Mentone No. 7)		
Ceiling Whacks	Mar. 28	20
Henry Armetta		
Ed Sullivan's Headliners	May 2	20
(Mentone No. 10)		
Fads and Fancies	Aug. 22	2 rls.
(Mentone No. 13)		
Financial Jitters	July 3	2 rls.
Eddie Nugent-Gray Sutton		
Full Coverage	Feb. 28	21
Henry Armetta		
Good Time Henry	May 3	20
Henry Armetta		
Heartburn	Apr. 11	20
Sterling Holloway		
Hits of Today	Aug. 15	2 rls.
(Mentone No. 12)		
Just We Two	Aug. 8	2 rls.
Mountain Music	Jan. 3	18
Louise Fazenda		
A Night in a Night Club	Sept. 5	2 rls.
(Mentone No. 1-A)		
Palsie Walsie	Jan. 31	20
Henry Armetta		
Pest, The	Apr. 18	19
(Mentone No. 9)		
Picnic Perils	July 18	2 rls.
Sterling Holloway		
Pleasing Grandpa	June 20	20
Sterling Holloway		
Soup for Nuts	June 27	2 rls.
(Mentone No. 11)		
There Ain't No Justice	May 23	19
Corthell and Hurst		
Trifle Backward, A	Jan. 17	19½
Vince Barnett		
Vaudeville Days	Mar. 21	21
(Mentone No. 8)		
Vaudeville on Parade	Jan. 24	20
(Mentone No. 6)		
Where's Elmer?	Feb. 7	20
Vince Barnett		

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 8—How O'Ya Like That?	Jan. 13	18
George Givot-Chas. Judels		
No. 9—Nervous Hands	Feb. 3	21
Ben Blue		
No. 10—Pugs and Kisses	Mar. 10	21
Charles Judels		
No. 11—Mushrooms	Feb. 17	20
Harry Gribbon		
No. 12—Foiled Again	Mar. 24	20
Ben Blue		
No. 13—Very Close Veins	Apr. 14	20
Ben Blue		
No. 14—Corn on the Cop	Apr. 28	20
Harry Gribbon		
No. 15—I Scream	May 19	20
Gus Shy		
No. 16—Salted Seanuts	June 2	20
Chas. Judels-George Givot		
No. 17—The Prize Sap	June 23	20
Ben Blue		
No. 18—Art Trouble	June 23	20
Henry Gribbon		
No. 19—My Mummy's Arms	July 28	19
Harry Gribbon		
No. 20—Oaredevil O'Oare	Aug. 11	19
Ben Blue		
BROADWAY BREVITIES		
No. 13—A Little Girl with Big Ideas	Jan. 20	29
Molly Picon		
No. 14—Not Tonight, Josephine	Jan. 27	21
Frank McHugh-Kitty Kelly (Technicolor)		
No. 15—Picture Palace	Feb. 10	21
Hal LeRoy		
No. 16—Come to Dinner	Feb. 24	21
No. 17—Business Is a Pleasure	Mar. 3	17
(Technicolor)		
No. 18—Look for the Silver Lining	Mar. 17	30
Dorothy Stone		
No. 19—Let's Play Post Office	Mar. 31	21
Jean Sargent		
No. 20—Story Conference	Apr. 7	20
Lillian Roth		
No. 21—Morocco Nights	Apr. 21	18
(Technicolor)		
No. 22—Private Lessons	May 5	22
Hal LeRoy		
No. 23—Masks and Memories	May 12	30
Lillian Roth		
No. 24—Murder in Your Eyes	May 26	20
No. 25—Service with a Smile	July 28	21
Leon Errol		
(Technicolor)		
No. 26—Darling Enemy	June 9	19
Gertrude Niesen		
No. 27—Who Is That Girl?	June 16	20
Bernice Claire-J. Harold Murray		
No. 28—King for a Day	June 30	19
Bill Robinson		
No. 29—The Song of Fame	July 7	19
Ruth Etting		
No. 30—The Winnah	July 21	20
Arthur and Florence Lake		
No. 31—The Mysterious Kiss	Aug. 4	19
Jeanne Aubert		
No. 32—The Policy Girl	Aug. 11	20
Mitzi Mayfair-Roscoe Ails		
LOONEY TUNES		
No. 4—Buddy the Gob	Jan. 13	7
No. 5—Buddy and Towser	Feb. 24	7
No. 6—Buddy's Garage	Apr. 14	7
No. 7—Buddy's Trolley Troubles	May 5	7
No. 8—Buddy of the Apes	May 26	7
No. 9—Buddy's Bearcats	June 23	7
No. 10—Buddy the Woodsman		1 rl.
No. 11—Buddy's Circus		1 rl.
No. 12—Buddy the Detective		1 rl.
No. 13—Viva Buddy		1 rl.
MELOOY MASTERS		
Jack Oenny and Band	Jan. 20	10
Mills Blue Rhythm Band	Feb. 17	10
Vincent Lopez	Mar. 17	10
A Big City Fantasy	Apr. 14	9
Phil Spitalny		
Isham Jones	May 12	10
Tin Hat Harmony	June 6	10
Abe Lyman		
A Jolly Good Fellow	July 9	10
B. A. Rolfe		
Ben Pollock and Band	Aug. 4	10
MERRIE MELOOIES		
Pettin' in the Park	Jan. 27	7
Honeymoon Hotel (Cinecolor)	Feb. 17	7
Beauty and the Beast (Cinecolor)	Apr. 14	7
Those Were Wonderful Oays	Apr. 26	7
Goin' to Heaven on a Mule	May 19	7
How Oo I Know It's Sunday?	June 9	7
Why Oo I Oream Those Dreams?	June 30	7
The Girl at the Ironing Board		1 rl.
The Miller's Daughter		1 rl.
Shake Your Powder Puff		1 rl.
Rhythm in the Bow		1 rl.
MUSICAL WORLO JOURNEYS E. M. NEWMAN		
Cannibal Islands	Jan. 6	10
Spanish America	Feb. 3	10
Jerusalem, The Holy City	Mar. 3	10
Picturesque Siam	Mar. 31	10
Slackers of the Jungle	Apr. 28	10
East Indies	May 26	10
Central America	June 23	10
Dark Africa	Aug. 11	10
A Visit to the South Sea Islands	July 21	10
JOE PENNER COMEDIES (Reissues)		
Gangway	Apr. 14	2 rls.
Making Good	Apr. 21	1 rl.
You Nasty Man	Apr. 28	2 rls.
(Formerly "Here Prince")		
Service Stripes	May 5	1 rl.
Where Men Are Men	May 12	2 rls.
A Stuttering Romance	May 19	1 rl.
Toreador	May 26	2 rls.
PEPPER POT		
No. 10—The Tune Detective	Jan. 13	9
Sigmund Spaeth		
No. 11—Mississippi Suite	Jan. 27	9
No. 12—The Wrong Wrong Trail	Feb. 10	10
Block and Sully		
No. 13—Song Hits, with Roy Turk	Feb. 24	11
No. 14—Easy Aces, No. 2	Mar. 10	10
No. 15—Pure Feud	Apr. 21	10
Edgar Bergen		
No. 16—A Cabinet Meeting	Apr. 7	10
Radio Ramblers		
No. 17—Just Concentrate	June 2	10
Lulu McConnell		
No. 18—Those Were the Oays	May 5	10
No. 19—Radio Reel No. 1	May 19	10
Jessel-Van		
No. 20—Penny a Peep	June 30	9
No. 21—Hollywood Newsreel	Mar. 24	9
No. 22—Radio Reel No. 2	June 16	10
No. 23—Oad Minds the Baby	July 14	9
No. 24—At the Races	July 21	10
Edgar Bergen		
No. 25—The Stolen Melody	July 28	10
No. 26—Camera Speaks	Aug. 11	9

SERIALS

(EACH SERIAL 12 EPISOOES OF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles	July 1	2 rls. (each)
Boy Scouts		
MASCOT		
Burn 'Em Up Barnes	June 16	2 rls. (each)
Jack Mulhall-Lola Lane-Frankie Oarro		
Lost Jungle, The	Apr. 1	20 (each)
Clyde Beatty		
Mystery Squadron, The	Oec. 23,'33	20 (each)
Bob Steele		
Wolf Oog, The	Sept. 30,'33	2 rls. (each)
Rin Tin Tin, Jr.-Frankie Oarro-Boots Mallory		
PRINCIPAL		
Return of Chandu, The	Sept.	2 rls.
Bela Lugosi-Maria Alba (8 episodes)		
UNIVERSAL		
Perils of Pauline	Nov. 6,'33	20 (each)
Evalyn Knapp-Robt. Allen		
Pirate Treasure	Jan. 29	20 (each)
Richard Talmadge-Lucille Lund		
Red Rider, The	July 16	20 (each)
Buck Jones (15 episodes)		
Vanishing Shadow, The	Apr. 23	20 (each)
Onslow Stevens-Ada Ince		

CLASSIFIED ADVERTISING

the great national medium for showmen

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BARGAINS RECONDITIONED ARCTIC NU-AIR blowers; noiseless drives; hydraulic variable speed pulleys; air washers. Catalogue mailed. SOUTHERN FAN CO., Box 440, Atlanta, Ga.

LARGE ASSORTMENT RECONDITIONED upholstered and veneer theatre chairs at reasonable prices. ILLINOIS THEATRE EQUIPMENT COMPANY, 1018 So. Wabash Ave., Chicago, Ill.

THOUSANDS OF CHAIRS — PANEL BACK squab seat chairs, $1.25 each, veneers, 75c; spring cushions, $1. Buy direct—largest dealers of used chairs. All accessories. Slip covers. Servastone for concrete floors. Leatherette for tbeatre chairs. ALLIED SEATING CO., 358 W. 44th St., New York.

UNUSUAL BARGAINS IN USED OPERA chairs, Sound Equipment, Moving Picture Machines, Screens, Spotlights, Stereopticons, etc. Projection Machines Repaired. Catalogue H free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Wabash Ave., Chicago.

WEBSTER SOUNDHEADS—AMPLIFIER—Walker sound screen—giant Racon speaker complete. Used only eight months, $250.00 cash. JACK SAUNDERS, Waverly, Tenn.

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SOUND SCREENS APPROVED BY WESTERN Electric, flameproof, with velour masking collapsible frame, spring roller, in steel-bound weatherproof trunk. Originally $625.00, our price $69.50. Other sizes Ortho-Krome type, Beaded, W. E. approved, 39c sq. ft. S. O. S. CORP., 1600 Broadway, New York.

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PRICES YOU CAN AFFORD—SEE OUR LATEST catalog—outstanding reductions all theatre equipment, parts, accessories, new, useo, rebuilt. S. O. S. CORP., 1600 Broadway, New York.

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EVERY fine performance on the screen depends upon certain earlier performances . . . not by the cast alone, but by the film in the camera. Because of the dependability and artistic opportunity it affords . . . because of its unfailingly brilliant performance . . . most cameramen and producers prefer Eastman Super-Sensitive Panchromatic Negative with gray backing. Eastman Kodak Company, Rochester, New York. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

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BOX-OFFICE PROSPERITY



PARAMOUNT

WEEK · SEPT. 2-8

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

Radio Audience Against Air Drama

"If I Were A Theatre Manager"

"Time" To Make Dramatized Newsreel



In Two Sections — Section One

VOL. 116, NO. 9 *Entered as second class matter January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* AUGUST 25, 1934



Thousands of men, women and children took part in the treasure hunt at Druid Hill Park, Baltimore. One of many promotion ideas described in this adv't.

MY TREASURE HUNT in BOSTON and BALTIMORE!

(P. S. He got the treasure. So can you!)



By Leo, the Gold-Digger

BUSTING BALTIMORE WIDE OPEN!

STREET FLOAT
Replica pirate ship on float in advance and during run. Pirate gave away pamphlet "Jackie Cooper's Adventures on Treasure Island."

TREASURE HUNT
Baltimore News Post and City Officials cooperated. Stories and pictures daily. 200 treasures buried in Druid Hill Park night before hunt. 10,000 men, women and children took part. Police unable to cope with crowd. Long John Silver and Century Theatre Band started ceremonies. News Post photographer covered the event. 5000 pirate hats, 1000 Gold candy coins distributed.

SPECIAL SCREENING
Maryland Tercentary Celebration permitted special screening for critics, celebrities, officials aboard yacht.

PIRATE SHIP
Converted old two masted schooner, with banner advertising picture. Took part in Maryland Regatta attended by 100,000 persons. Only commercial ship in pageant procession.

ARROWS
500 special arrows sniped on poles around town.

DRUG STORES
Reade Drug Store chain used chests with coins, stills, relics, etc., for window displays. Contest to guess number of coins. Herald distributed by stores.

RADIO
"Treasure Island" record broadcast, also radio dramatization.

POSTERS
75 24-sheets; 100 6-sheets; 200 3-sheets; 200 window cards sniped everywhere. City literally plastered!

ORPHANS' PARTY
Tie-up with theatre and orphanage.

CATHOLIC REVIEW
Leading Catholic paper gave picture splendid send-off.

HAYS' OFFICE
Sent out letters to leading educators, clergymen, etc.

JUNIOR BIRDMEN
Tie-up with Junior Birdmen column. Photos of Jackie, who is a member, with miniature planes, etc.

BALLOON BALLYHOO
Huge captive balloon over theatre, with a streamer banner.

STREET BANNER
Big flash strung from theatre across street.

MAY COMPANY BOOK TIE-UP
Department store display, stills, photoplay edition, etc.



Say it with Banners! Visibility Swell! Strung from theatre to opposite building



Old Schooner becomes pirate ship! Note banner between masts!



Special inner lobby display, week in advance. Giant cut-out!

CHILDREN MOB POLICE IN HUNT FOR TREASURE

Armed with picks, shovels and virtually every other conceivable weapon for digging treasure, a horde of Baltimore boys and girls—estimated at between 8,000 and 10,000 strong—swept Druid Hill Park today in maddened quest of buried loot.

It was the hour of their fondest dreams and they flocked to the Mansion House from every section of the city, restless and feverishly seeking a clue as to where Long John Silver, swashbuckling pirate of fictional fame, had buried his 200 pieces of treasure a few hours before.

POLICE OVERWHELMED

The modern version of Robert Louis Stevenson's famed story "Treasure Island," in which he immortalized the character of Long John Silver, was staged by The Baltimore News-Post and Loew's Century Theatre in conjunction with the motion picture, "Treasure Island," which opens on the Century screen tomorrow.

So great was the crowd and the impelling spirit of youth behind it a special detachment of park police was helpless to cope with the situation and John Silver was forced to flee to safety behind locked doors of the Mansion House until time for the hunt to begin.

CAR IS MOBBED

Arrival of the official News-Loew's automobile at 1:30 P. M. was the signal for a sudden rush, and the youngsters stormed forward, demanding their souvenir pirate caps. Again park police were unable to stop the stampede and the car was forced to break through the line and speed away to safety across a ravine.

A few minutes later, the News-Loew's Cadet Band lined up in front of the Mansion House, and after much difficulty the march to the treasure field was begun. Long John quietly moved into his position and joined the procession.

Then it was every boy and girl for themselves. They swept the hills and valleys like insects, combing and examining every foot of ground as the line advanced. Occasionally, a gleeful cry wafted above the drum of noise to denote a discovery.

Columns of publicity for "Treasure Hunt"

Continued on Page 20. Also Fun on Page 25.



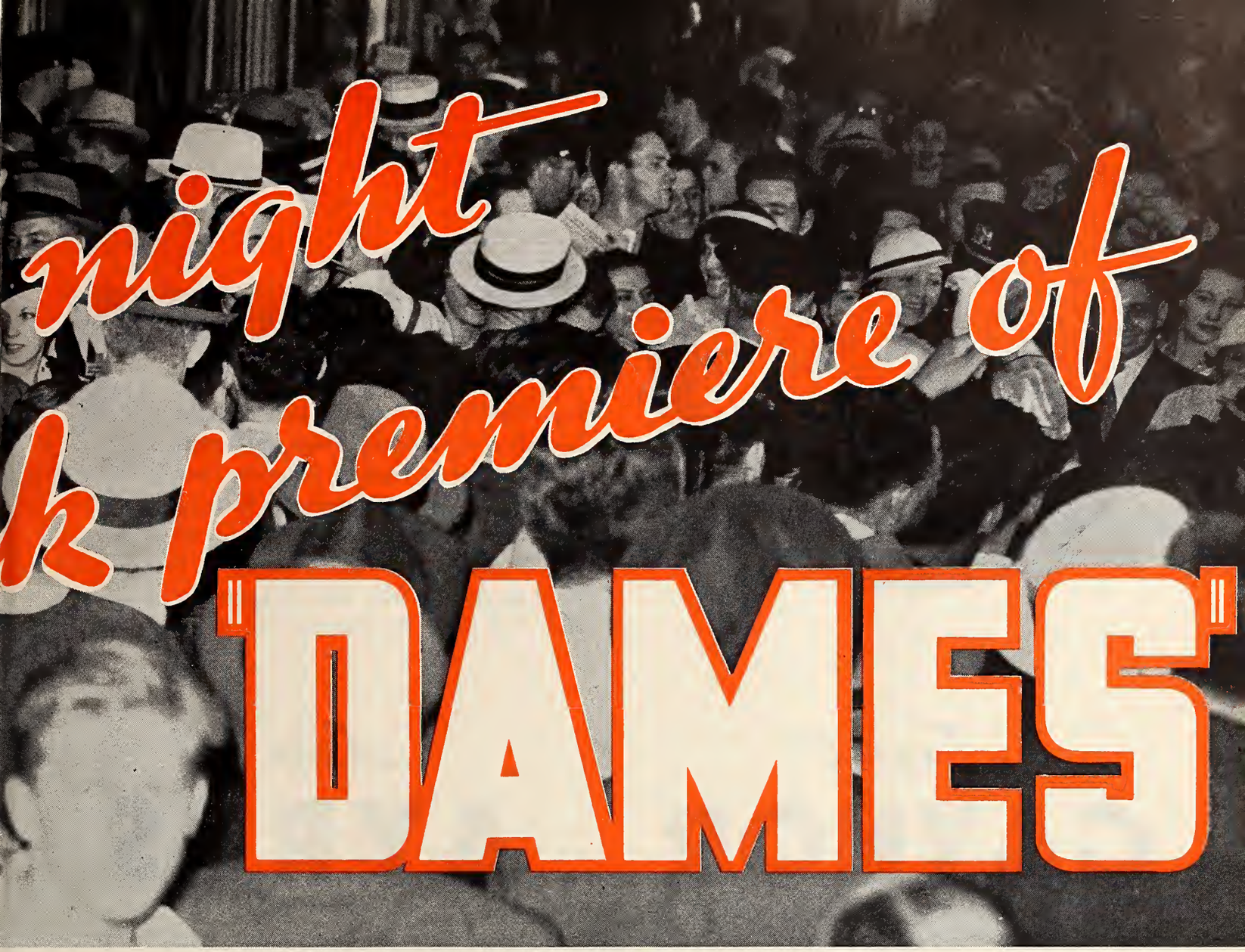
It happened Wednesday at the New Yor

AND IT'S BEEN HAPPENING EVERY MINUTE SI

STOPPED TIME AFTER TIME! ALL "42ND STREET" AN

POSITIVELY FIRST 5-FIGURE WEEK-DAY SINCE "LITTLE CAESAR"
(and we said positively!)

Hartford, New Orleans, Buffalo, Syracuse, Denver, Milwaukee all say the same—"'DAMES' IS NOT ONLY AS BIG AS '42nd STREET' and 'GOLD DIGGERS'
...IT'S BIGGER!"



night
k premiere of
"DAMES"

CE, WITH CONTINUOUS CAPACITY! TICKET-SALE

"GOLD DIGGERS" RECORDS DUMPED IN THE DISCARD!

PASTE THESE ON YOUR MARQUEE!

"Audience gasped" . . . . . Times

"Best Warners have produced" Telegram

"You'll go for 'Dames'" . . . American

"Maintains the Warner quality" . News

"Audience roared". . . . . Sun

Isn't Life Warnerful!

Starring Ruby Keeler, Dick Powell, Joan Blondell, Zasu Pitts, Guy Kibbee, Hugh Herbert. Directed by Ray Enright. Dances created and arranged by Busby Berkeley. Songs by Warren & Dubin, Kahal & Fain, Wrubel & Dixon.

YOU'LL LAUGH AT THEIR TROUBLES



AS YOU THRILL TO THEIR ROMANCE!

Janet Gaynor proves a genius at light comedy . . . Lew Ayres brings you a contagious youthful vitality. Together they give the happiest performances of their lives . . . in this gay, exciting escapade of a millionairess . . . masquerading as a maid servant . . . who goes through hot and cold water for the man she loves.

Janet **GAYNOR** *Lew* **AYRES**

in

Servants' Entrance

NED SPARKS **WALTER CONNOLLY**

LOUISE DRESSER **G. P. HUNTLEY, JR.**

ASTRID ALWYN **SIEGFRIED RUMANN**

Produced by Winfield Sheehan

Directed by Frank Lloyd

From the novel by Sigrid Boo
Adaptation: Samson Raphaelson

FOX

RE-UNITING THOSE "STATE FAIR" SWEETHEARTS

AUG 24 1934

MOTION PICTURE HERALD

Vol. 116, No. 9 August 25, 1934

PUBLICITY

QUITE a hullabaloo seems to have been had in Hollywood on the issues between the interests of the motion picture and the fan press, starting with a proposal and project to subject to studio approval all star interviews and ending in a glad-hand meeting in which the writing gleaners of fan pabulum promised to be "constructive," etc.

Stories about motion picture players, written for the entertainment of the readers of the movie columns of the daily press and for the fan magazines are just as definitely merchandise as the pictures they make on Hollywood's stages.

The fan press, with its army of writers and reporters, gathers its editorial wares for the cost of collection even as beach combers and fishermen. The fan press sells personalities on the printed page with just as definite an amusement policy as that of the picture makers.

A picture "name" is the property of the bearer, a property which is leased or rented to the producer under contract. It would be entirely practical, if the parties to the contract saw the transaction in that light to make the contract exclusive and covering all media. Because in the main such contracts are not exclusive the motion picture is often confronted with competition from the other media, most conspicuously the radio, and is occasionally finding its interests invaded by the printed page.

Publicity departments presumably exist for the purpose of controlling the by-product use of the personalities bought by the studios for the screen and directing such external attentions in directions calculated to protect what the studio bought and enhance the value of the output. That would be merchandising.

It would be a great service to the industry if publicity departments and studio press agents were so engaged. The practical fact is, however, that Hollywood publicity activities consist mainly in breathless pursuits of fan magazine lay-outs and covers and items in the local gossip columns calculated to tickle the vanities of the players. The typical Hollywood star is more impressed and concerned with a paragraph in a Los Angeles paper than a column in the New York Times or a national newswire story by the Associated Press.

Far too small a fraction of the publicity activity of the industry appears to bear upon the selling of motion pictures, which is generally held to be its business.

Fan writers necessarily represent their publications and those publications are concerned only with profitably operating with a view to selling copies to readers and space to advertisers. There is no very large compelling community of interest with the motion picture and the theatre. The consequence is that a great deal of material that gets into print is mere notoriety.

It is also to be observed that in some quarters there is a highly exaggerated estimate of the values of publicity. The best of all publicity media to the general public is the screen itself, about which the motion picture industry has done substantially nothing.

Speaking of publicity, one is to be reminded of the interesting case of Miss Maud Adams, who contrived to be one of the greatest stars of the American stage by the release of only one photograph, no interviews, and the expedient of being seen nowhere save on the stage. Mr. Charles Chaplin, in relation to the reach of his fame, was aided by less publicity pressure than any other player of the screen. It may also be observed that "America's Sweetheart" and her husband, the leaping romancer, have declined in box office appeal in the same ratio as their domestic life has been aired by the fan press.

Too much and too intimate publicity for players has the same destructive influence as back-of-the-set pictures and stories about "how movies are made."

The motion picture's merchandise is illusion.

The only publicity which matters is that which enhances the illusion, contributes to the glamour.

△ △ △

MERELY MUD

THE Smithsonian Institution in Washington has been a bit in print of late because what it had been treasuring as "the oldest ear of corn in the world" has proved to be a clay rattle, made in facsimile by some clever Indian of the long time ago in Peru. To one familiar with the history of the motion picture exhibit at the Smithsonian and its persistent errors, it is not surprising that they could not tell an ear of corn from a hunk of mud.

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WE'RE THE "CONSPECTUS"

THE nimble handed editor of To-Day's Cinema, London, is more to be complimented on his eye for copy than his memory for its sources. His issue of Tuesday, August 7, is led by an article which appropriates material from Motion Picture Almanac's special feature on "best sellers" with a lightsome credit to "an American conspectus."

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Looking over the records for the last six months it appears that the 150 leading advertisers in the general national merchandise field have spent about 15 per cent more for space than in the like period last year, Printers' Ink records.

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In spite of the Democrats this country is in a fair way to get back to normal. A New York restaurant is using big space to advertise huckleberry pie.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - -

TEACHING SCREEN

An educational system, whereby 100 to 1,000 pupils would be handled by a single teacher, is envisioned by Colonel F. L. Devereux, vice-chairman of the National Advisory Committee of Citizens, through the use of the motion picture. At a New York meeting of the National Schoolmart the prediction was made. . . .

MANILA'S LIKES

Manila's population finds its greatest cinematic enjoyment in the work of Jose Mojica, Fox Spanish actor, last week declared N. A. Tuason, Manila theatre owner, in Hollywood buying equipment. Janet Gaynor has a large following while such stars as Clark Gabel and the diminutive Shirley Temple are unknown. . . .

SEPARATE DEALS

Individual distribution deals only will be the future releasing policy of Harold Lloyd, he declared last week in New York, where "The Cat's Paw," his first release through Fox, opened. Who will handle his next, as yet not even planned, he does not know.

FAN MATERIAL

Agreeing to eliminate all false or salacious material from interviews, fan magazine writers last week settled their differences with studio publicity heads, following a conference at the Coast MPPDA office. Publicity chiefs' first intimation indicated all interviews would have to be submitted for approval before publication. The writers pledged "clean, constructive and honest material." . . .

WRITER CREDITS

Answering the Coast Academy's recognition by producers of their code of fair practice for writers, the Writers' Guild, beginning with the next issue of the Actor-Writer magazine, will list all writing credits monthly. Upon this service the Academy had based its claim for producer recognition. . . .

SUNDAY FILMS

Surprising was the plurality, two to one, by which the population of Lincoln, Neb., last week legalized Sunday motion picture exhibition in a special election. Three times during the past three years had the proposition been defeated at the polls. . . .

CHARITY RACKETS

Strongly backing a Better Business Bureau drive in San Francisco to rid the city of charity racketeers are local theatre owners. The proposed ordinance provides that charity solicitors must obtain a police permit or suffer fines, jail sentences. A bare-faced swindle, perpetrated last year, was the cause of the movement. . . .

REEL SHOT

To get an unusual shot, that of an evangelist at Birmingham, Ala., stirring a "Holy-roller" revival meeting to a frenzy by wrapping a rattler about his neck, a newsreel man paid $10, had the snake's captor, one George Lumpkin, draw the snake's poisoned fangs, protecting the evangelist, three others who displayed their "faith." Only one, Rev. Dewey L. Dotson, knew of the trick. Faithful Rev. H. A. Kuykendall took up the snake, believing it still fanged.

CALLED RED AIDERS

As District Attorney Neil McAllister of Sacramento pushed plans for drastic injunctions making communistic contributions or expressions punishable without trial, four film stars, James Cagney, Lupe Velez, Dolores Del Rio, Ramon Novarro, involved in the action, vigorously denied communistic contributions, leanings. They came into the picture when their names were found on slips of paper in the apartment of the secretary of a communist subsidiary. . . .

ELLINGTON BARRED

Britain for British bands only, is the background thought in the refusal of England's ministry of labor to grant a permit to Duke Ellington and his music organization to play in British motion picture theatres. . . .

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PRODUCTION ARRANGEMENT

Elaborating an interchanging talent plan, Darryl F. Zanuck, vice-president of 20th Century Pictures, returned to New York from Europe last week, announced the joint signing of talent between 20th and London Films has been extended to include actors, directors, technicians and between 20th and British and Dominions pictures and Pathe-Natan in France. . . .

SCULPTOR BOOM

To work at Universal City last week went 20 sculptors, their job to make 50 statues for the company's picturization of Thorne Smith's comedy novel, "Night Life of the Gods." The best sculptors in the west have been employed on this $25,000 assignment. . . .

MEXICO'S PROBLEM, TOO

The Mexican Union of Cinematographic Exhibitors is asking the government to drop its proposed 10 per cent tax on rentals on the plea that thousands would lose their jobs through a resultant closing of American branches. New officers of the association are: I. Martinez, president; Adolfo Rodriguez, secretary; Guillermo Vega, treasurer, and Jose U. Calderon, local representative general at Mexico City. . . .

SOUND DEVICE

Perfect synchronization of lip movement and sound, long sought by motion picture producers, was claimed last week in Budapest by a young engineer, Karl Pulvari. An electrical apparatus which catches and holds for proper lip movement the vowel sounds, his invention, he claims, makes it impossible to detect a difference between an original and synchronized film. . . .

25 YEARS ON SCREEN

A silver anniversary on the silver screen is observed by Lionel Barrymore with the appearance at Broadway's Capitol of "The Girl from Missouri," in which Jean Harlow and Franchot Tone are starred. A quarter century ago Barrymore first stood before the black box camera of those days at the Biograph Studios in New York, with Mary Pickford. That picture was the one-reel "The New York Hat." . . .

SIR NIGEL PLAYFAIR

Last week in London, after a major operation, died Sir Nigel Playfair, 60, one of England's most beloved stage personalities. Actor, manager, playwright, producer, Sir Nigel in 1918 bought the small Lyric theatre from under the nose of a motion picture company, there developed one of the most famed little theatres of the English stage. Recently he played in several English pictures. . . .

RADIO PUBLIC PREFERS ITS DRAMA SERVED IN THEATRE

Dance Bands Favored, with Single Comedians Taking Lead Over Sketches; Half-Hour Programs Are Preferred, Survey Finds

Public Spending Same Time at Radio Dials as Last Year; Ad Programs Displease Few, but Many Say They Are Too Long

The American public—sitting before its radio loud speaker—has expressed a sharply defined preference for musical entertainment on the air and an equally definite distaste for virtually all other programs. Evidently the public still prefers to go to the motion picture and legitimate theatre for its drama and comedy. This is to be inferred from the fact that the great preponderance of persons interviewed in a survey to determine radio entertainment tastes indicated a preference for dance bands and vocal and semi-classical renditions.

Surveying the country to determine radio taste, Ross Federal Service, sales survey and business checking organization, says that radio advertising is the most effective and economical medium at present to develop sales. However, in many instances the broadcast advertising campaign of a national advertiser has failed to achieve the desired results, and this because the programs used were presented unintelligently—that is, they did not take into consideration the public's impatience with long sales messages mixed with their entertainment.

It has become increasingly evident to the radio field, as in other amusement branches, that more detailed data is needed in order that entertainment purveyors and broadcasters specifically may better analyze the tastes of the public.

National advertisers, in order to assure success in their broadcast advertising campaigns, have spent huge sums for "big names" of the radio, stage and screen on the theory that this would make for a large listener following. On the whole, this theory is said to have worked out satisfactorily, but in recent months there has been considerable doubt as to whether equal, and possibly better results, could have been obtained at less cost, through less stress on the "big names" and commercial announcements and more attention to variety of entertainment.

In order to determine what types of programs appeal most to the listening public, *Radio Art* assigned Ross Federal Service to undertake a house-to-house canvass in ten large cities of the United States. The results of this survey follow:

TYPE OF DRAMA FAVORED

In the field of dramatic presentations, radio patrons the country over appear to prefer mysteries, with adventure and romance next in popularity. It is interesting, however, to note the difference in taste in the various localities represented. For example, while Boston and almost every other city in the survey prefer mystery dramas, Chicago, the second largest center, is strong for adventure, and so are Kansas City and St. Louis. In many sections radio listeners prefer romantic drama to adventure, but in no city is the romance more popular than either mystery or adventure, as shown in the following tabulation:

City	Adventure	Romance	Mystery	No Choice
Boston	23%	21%	44%	12%
Chicago	43	16	33	8
Cincinnati	24	33	36	7
Cleveland	16	25	56	3
Detroit	30	15	48	7
Kansas City	36	31	33	0
Milwaukee	24	23	51	2
New Orleans	21	22	51	6
New York	27	19	54	0
St. Louis	41	23	36	0
Total Percentage of Whole	28.5	22.8	44.2	4.5

TYPE OF MUSIC FAVORED

Dance bands furnish America's most popular musical entertainment, the tabulation shows, with semi-classical and vocal music next, although numerically far behind. In one city only—Cleveland—is jazz outweighed by semi-classical music in popular vote. Sixty per cent of persons in Cincinnati expressed their preference for dance music, 54 in Milwaukee and 52 per cent in St. Louis. Dance music is found to be in the least popular favor in New York City, where vocal renditions appear to be preferred.

In New Orleans, classical and operatic music are equally appreciated, but here again the jazz band reigns. Thus New York remains the sole exception to the influences of the fox-trot, waltz, tango and rhumba.

TYPE OF COMEDY FAVORED

In the comedy field, radio patrons appear to be about equally divided in their preference for single comedians and humorous sketches. In Boston, 50 per cent expressed their preference for single acts and the same number for sketches. In Cincinnati, however, they like their comics by themselves, the vote there showing 60 to 40 per cent in favor of the comedian over the sketch. Milwaukee, on the other hand, is far more appreciative of the comedy skit than of the single act and the same holds true of Cleveland. The results of the vote:

City	Comedians	Humorous Skits	No Choice
Boston	50%	50%	0%
Chicago	45	53	2
Cincinnati	60	40	0
Cleveland	20	74	6
Detroit	49	51	0
Kansas City	27	73	0
Milwaukee	31	67	2
New Orleans	57	42	1
New York	42	53	5
St. Louis	57	41	2
Total Percentage of Whole	43.8	54.4	1.8

TYPE OF NEWS REPORTS FAVORED

News reports, currently presenting the radio with one of its most perplexing problems, are definitely in the public favor. The majority of persons have gone on record as preferring straight news summary broadcasts, although the established news commentators—such as Edwin C. Hill, Lowell Thomas and Boake Carter—have proved their popularity. New York and New Orleans alone stand out for their preference of the commentators over spot news broadcasts.

Sporting news is next to spot broadcasts in popularity.

TIME LENGTH PREFERRED

For possibly the first time, radio listeners have been given an opportunity to express their

(*Continued on page 16, column 1*)

TYPE OF PROGRAMS FAVORED BY PUBLIC

City	Musical	Drama	Comedy	News	Children's Programs	Educational	Religious	Domestic	Sports	Personal Advice	Variety	Political	Foreign	No Choice
Boston	60%	10%	4%	10%	2%	0%	2%	0%	8%	0%	1%	3%	0%	0%
Chicago	66	3	6	5	0	2	1	0	13	0	2	2	0	0
Cincinnati	60	10	7	6	0	0	0	2	10	0	4	0	0	1
Cleveland	81	7	3	2	0	1	0	0	5	1	0	0	0	0
Detroit	52	10	8	6	0	1	0	0	14	0	6	0	0	3
Kansas City	59	6	10	6	0	3	1	0	4	0	7	1	0	3
Milwaukee	54	5	15	1	0	2	1	0	16	0	5	0	0	1
New Orleans	58	4	4	8	0	3	3	1	9	0	7	2	0	1
New York	54	23	7	3	0	0	2	0	4	0	3	2	1	1
St. Louis	70	6	3	6	0	1	1	1	3	0	4	0	0	5
Total Percentage of Whole	61.4	8.4	6.7	5.3	.2	1.3	1.1	.4	8.6	.1	3.9	1.0	.1	1.5

PARAMOUNT REORGANIZATION IS SEEN NEARING COMPLETION

Progress Being Made by Large Creditor Groups in Drafting Reorganization Plan Brings End of Bankruptcy in Sight

The long-awaited complete financial and corporate rehabilitation of Paramount Publix Corporation—in bankruptcy for a year and one half—may be a fact by October 1st.

Meanwhile, unofficial estimates of Paramount's earnings for the first six months of 1934 were placed at $3,000,000.

From authentic sources it was learned confidentially this week that the reorganization of Paramount, which would end its bankruptcy status, appears to be almost a certainty as a result of the progress being made in the construction of a reorganization plan for the company by the three important creditor groups: the debenture holders' protective committee, Frank A. Vanderlip, chairman; the banking group's committee, headed by Percy Johnston, president of the Chemical Bank and Trust Company; and the stockholders' protective committee, represented by Maurice Newton, of Hallgarten and Company.

Indicative of the proximity of the reorganization — October 1st having been the very first prediction to date — is the decision of those close to the company's reorganization proceedings to effect, at the time of reorganization, a revision in the structure of the board of directors. The new board will be considerably smaller in the point of the number of members. It will be a "working board," divested of the honorary memberships that are usually a part of the directorates of large corporations.

A reorganization plan may be ready within three weeks. The foundation is understood to have already received the approval of the three large creditor committees. Their approval is necessary to whatever plan is eventually adopted.

Progress to date has also resulted in the withdrawal of the full membership of the creditor groups in participating in the drafting of the reorganization plan, and now only the designated representatives of their committees find it necessary to confer.

The creditors' groups maintain an important part in any reorganization proceedings, this being also true of the general creditors' committee, which includes Electrical Research Products, Inc., but their opposition to the nearly completed plan is said to be of considerably less significance than would be opposition coming from any one of the three other creditor groups closely associated with the plan.

Without consent of any one of the three groups, adoption of a reorganization plan would be out of the question, it was explained, whereas dissensions outside of these three principals would only "be heard in court and there with doubtful effectiveness."

Creditor groups having the largest claims in both amount and number wield the greatest influence in reorganization of any debtor corporation under the new bankruptcy laws, and the three groups named in Paramount meet this condition.

Earnings of Paramount Publix Corporation for the first six months of 1934 are unofficially estimated at approximately $3,000,000, after depreciation but before taxes and interest. Although audited statements have not yet been completed, Paramount officials indicated that box office receipts currently are running from 5 to 10 per cent ahead of a year ago, which is considered to be a fairly satisfactory showing.

Investigation at Paramount revealed that the estimate of earnings was made by unofficial sources, and, it was believed they had been compiled by some of the outside creditors' committees engaged on the reorganization plans. As such they are not official. No official audited statement of Paramount earnings has been completed as yet for the second quarter.

Cash Position Improved

Paramount's funded debt, not including obligations of real estate subsidiaries, which are being separately reorganized, consists of $11,918,000 of 6 per cent bonds and $13,259,000 5½ per cent bonds. Bank loans amount to $13,000,000 and there are approximately 3,300,000 shares of common stock, said *Wall Street Journal.*

At last reports the managements of the parent company, now in bankruptcy, and the receivers had built up a cash position of substantially more than $10,000,000.

Work on reorganization plans is proceeding, but no definite program has as yet been worked out. Committees for stockholders and bondholders are understood to be working in accord on the problem. According to the Dow-Jones *Wall Street Journal,* it will take at least another month or so before any action can be taken.

Assessment Called Undecided

"The problem of whether an assessment on the common stock will be necessary has not yet been settled," the *Journal* said. "From one point of view, large cash balances might make it possible for the company to come out of bankruptcy and resume normal operations without a contribution from stockholders. However, the banks which advanced the $13,000,000 loans are understood to want this amount reduced. Undoubtedly the liquid position of the company would be materially improved by additional cash working capital, but even if an assessment should prove necessary, current earning power indicates that there will be substantial equity left for the common shareholders," it was said.

In New Orleans this week bondholders of Saenger Realty Corp. and Saenger Theatres, Inc., were given $70,000 as interest at six and one-half per cent for the period November 1, 1933, to May 1, 1934.

Of special significance in the Paramount situation was the move taken on Wednesday by counsel for the corporation's trustees toward prosecution of the suit to set aside the $13,000,000 credit transaction between Film Productions Corporation, which held the rights to certain Paramount negatives, and 12 creditor banks.

The move was the first one to be taken since the filing of the action 15 months ago, and the Paramount trustees' counsel took action Wednesday in seeking an examination before Special Master John E. Joyce, of officers of three of the defendant banks.

Unofficial Estimates Place the First Six Months' Earnings of the Corporation at $3,000,000; Film Productions Suit Is Up

12 Banks Cited

The subpoenaed officers pleaded they were unprepared for the examination, and Master Joyce granted a postponement until Thursday without prejudice to a petition by the banks for a further postponement.

The officers, who were subpoenaed for examination under Section 21-A of the new bankruptcy laws, are associated with the National City Bank, Bankers' Trust Co., and the Chemical Bank & Trust Co. Other defendant banks to the suit are County Trust Co., Manufacturers Trust Co., Commercial National Bank & Trust Co., Continental Illinois Bank & Trust Co., Tradesmen's National Bank & Trust Co., First National Bank of Chicago, Empire Trust Co., and Bank of America National Trust & Savings Association.

Large Credit Available in 1932

All these 12 banks in 1932 were parties to a transaction which made available to Paramount a $13,000,000 credit secured by title to 23 negatives held by Film Productions Corp.

Following Paramount's bankruptcy in the early months of 1933, the three trustees for the bankrupt—Charles D. Hilles, Eugene W. Leake and Charles E. Richardson—commenced negotiations with the 12 banks to re-transfer title to the pledged negatives from Film Productions to Paramount Publix. It was the contention of the trustees that the transaction, which made the banks creditors of Film Productions, gave the banks a preference under the Paramount bankruptcy. Further, the trustees contended, the banks properly were creditors of Paramount Publix and as such would have the same standing as other general creditors of the bankrupt.

These negotiations failed, however, and in June, 1933, Root, Clark, Buckner & Ballantine, the trustees' counsel, filed suit in U. S. District Court in New York in an effort to have the transaction set aside.

Further move to prosecute the action, however, was not made until Wednesday. Samuel S. Isseks, of trustees' counsel, said it is anticipated the case will be up for trial in October, and that if trial is not reached by the end of that month a motion would be made to obtain a preference for the case on the Federal court calendar.

WEEKLY DRAMATIC NEWSREEL WILL BE LAUNCHED BY "TIME" OCTOBER 1

News Magazine to Enter Field Probably as an Independent; New Technique Revealed in Construction and Presentation

by JAMES P. CUNNINGHAM

Time Magazine will present a motion picture newsreel—"The March of Time"—to the theatre-going public on the Monday morning of October 1, and thereafter. It will be a weekly release, independently produced, and probably distributed in the same manner, reenacting in dramatic form the causes and results of the news of the day. United Press will cooperate in the coverage.

Emerging this week from their laboratory of experimentation, in rented quarters in the Fox Movietonews Building on New York's noisy Tenth avenue, were the two persons who have crystallized the idea of a dramatized newsreel: Roy E. Larsen, a vice-president of *Time,* and well versed in the self-styled "curt, clear, complete" technique of news presentation of that weekly newsmagazine; and Louis de Rochemont, formerly associated with Truman Talley at Fox Movietonews, and himself a graduate of the modern school of newsreel journalism.

Both of these young pioneers—they're each 35—had been working quietly behind locked doors on the theory that in the proper picturization of each news sequence there should be depicted: (1) the events leading up to the beginning; (2) the events that transpired between the beginning and the end, and, (3) the end itself, all three parts to be built up dramatically at both the studio and on the actual scene of the incident.

They set to work with the idea that the practice of showing only "headline flashes" of the day's news, leaving so much of the unpictured background of the occurrence, and its causes, to the imagination of the theatre patron, loses for the present newsreel structure all but a little of the dramatic value.

Too, they believed that the present extensive use of a word-description in printed titles is inadequate to tell the story.

And so with the beginning of the new week they brought to an end their experimentations, during which they had formed three complete test reels showing how *Time* will present the news in the new style. These first reels were intended solely for purpose of registering reactions in the field. The appraisals were rated high, claim the sponsors, by audiences who were on hand at the "sneak" previews that were staged both on Broadway and in second and third-rate communities in the East and along the New England seaboard.

Time has been toying with the newsreel idea since last April, but not until last week did the management definitely decide that it would expand its news gathering and news dispensing activities—already embracing the printed word and the radio—to include the use of the motion picture screen.

From a first-hand inspection of the product one gathered an understanding of the reason why the various managements of the industry's five newsreels are at least a little disturbed over the threatening competition, for the testing reels reveal a technique in newsreel construction that appears to be far in advance of the present day, in pictorial planning of news presentation, in the apparent evaluation of the news, and in the appeal of its dramatic interest to the public.

In the process of formation at the moment is *Time's* own worldwide staff of motion picture camera news gatherers. They will be trained to widen the eye of their camera, after filming the actual event, to the characters on the sideline who have a very definite relation to the event, and also to the background and to the sideline "color" surrounding the incident, all of which are ordinarily ignored in the everyday haste of the newsreels to get to the screens of the country first with a "flash," regardless of how vague are the details, and which usually show only the end of an event.

Reenactment in the home studio of a news incident which would not ordinarily be covered by the newsreels because of the impossibility of meeting the conventional "deadline" time limit, or because of geographical impracticabilities, is a new departure revealed in the first *Time* reels.

Film library shots that are interesting and pertinent, supplementary studio production, and the dubbing of voices that simulate the voices of non-English speaking world figures—a feature of *Time's* radio broadcasts—will all be employed in constructing the reenactment of *Time's* new dramatic newsreel.

There will not appear any titles descriptive of any action or phase of the news picturized in the reel. Actual pictorial material will be substituted throughout in order to increase the dramatic value. A narrator will conclude each clip with the bare announcement: "Time Marches On!"

Fluctuation of the tempo of the action will be marked by appropriate music, scored by a symphony orchestra in the home studio while the cut negative is being projected for that purpose. The distorted music that is usually picked up on the actual, noisy scene by portable sound recording units will all be eliminated and in its place will be substituted a similar rendition clearly recorded at the studio.

The fast, worldwide news gathering and news dispensing services of United Press will also be utilized, an arrangement for a cooperative tieup with Roy Wilson Howard's "U. P." having been concluded during the week. United Press will have no other interest in the reel. The arrangement will work out similarly to that existing between the related International News Service and Metrotone News, both William Randolph Hearst properties.

Six days will be spent in production, and on the seventh day release prints will be placed in transit on fast planes, going forth from the independent De Luxe Laboratories in New York. The present newsreel system of releasing 104 reels a year—twice weekly—requires three days of production, or less. Time is one of the basic elements in this system of hurried "scoop" coverage.

Of interest to the trade at large is the fact that *Time Magazine's* debut in motion pictures will bring to the industry in the fall the second new newsreel structure, the Hearst interests having already completed arrangements to compile its own reels, a joint news-gathering plan with Fox having been cancelled by the Hearst interests early in the summer. MGM will continue to release Hearst Metrotone News.

Of interest to the exhibitor in the field

Worldwide Camera News Gathering Staff Is Now Being Organized; United Press Will Aid in Coverage Cooperatively

would be *Time's* rental and the method of distribution. Neither of these matters have been determined.

At the moment it appears very unlikely that any tieup, such as the joint Fox-Hearst arrangement, will be effected with any of the large distributors now marketing a reel (Fox, MGM, Paramount, Pathe, Universal). Nor is it likely that a deal will be made with any of the non-participants in the newsreel field (Columbia, United Artists, Warners and the independents).

"Time" indicated on Wednesday that a new and "radical" method of distribution is being considered. Following completion of a confidential study of the industry's distribution and exhibition structure and system, the management will determine through which channel its reel will be delivered.

In any event, production by "Time" is definite.

The plan in its present form would not permit of the issuance of more than one reel weekly. In order to effect quicker distribution the company will probably use twice the number of prints than are required to blanket the market according to present newsreel distribution schedules.

Newsreel sales to theatres by large distributors are made comparatively easy when the distributor ties-in the newsreel with his feature product in negotiating a new sales contract with the exhibitor. This is done frequently, the exhibitor being compelled to buy the newsreel in order to obtain the features. The theatre owner usually needs the features and so he must, of necessity, contract for the newsreel. *Time Magazine* will have no such wedge as merely an independent producer of a weekly newsreel.

Some exhibitors have inquired of Motion Picture Herald's "Code Question Box" whether they have any protection under the industry's NRA code against the practice of distributors tying-in newsreels with features. There is none.

Then, too, large companies do not find any difficulty in disposing of their newsreel to competitive distributors' large circuit affiliations, because of the buying power they hold themselves with their own circuit properties. *Time's* independent reel will not be in the favorable position of negotiating large contracts through such connections.

The probabilities that both of these threatening distribution handicaps may reduce sales possibilities of an independently-released "Time" reel do not appear to worry the management of the magazine. They disagree with the opinion held in some quarters that a tieup with one of the large corporations is necessary for the successful sale of the reel.

On the other hand, *Time* is in a rather enviable position with its radio broadcasts and

(Continued on page 16, column 3)

"If I Were A Theatre Manager"

by THE REVEREND WILLIAM S. DANDO

Perhaps inspired by a certain social consciousness growing out of recent agitations, when the staff of Fox West Coast Service Corporation, met in convention assembled at the Jayhawk hotel in Topeka last week, it had as its guest speaker a minister, the Reverend William S. Dando, Presbyterian, from Emporia, Kansas. His address presented an even tempered outlook on the community responsibilities and opportunities of the motion picture theatre, together with an appreciation of the all too human traits of producers and audiences alike. A condensed version of his address is presented here.—THE EDITOR.

AS human life is at present situated, and for that matter constituted, we probably need more play houses than libraries, and of course their organization and control call for more than casual attention. Taking it by and large, people are neither dangerously bad nor positively good, and it is easy to mess up the thing by imposing on them a lot of standardized stupidities. Of courst, no method ever devised by man for the discipline and direction of life can compare with a good home—a home that radiates good will, good judgment, and good taste: But the home has become an uncertain quantity; its secrecies have been invaded and its prerogatives usurped by commercial and social agents who have taken over many of its older functions. A new and world extensive mentality has been built into the modern scene.

Talent, health, friendship, sex culture, taste operate along old and well known lines, and Mr. Man has ascertained some dependable ways and means of understanding and interpreting them. He has exploded the theory for instance, that it is wise to familiarize oneself with evil in order to learn how to combat it. He knows that laughter is not the unpardonable sin, but is one of the finest of the physiological functions, and that the play element is one of nature's safety valves.

I am not quite ready to believe that the salacious and abnormal aspects of life furnish a true cross-cut section of human experience, that the neurotic and erotic types control, the attitude of yellow journalism and gaudy moviedom notwithstanding. And yet I would be the last one to vote for a drab press and an insipid screen. Alongside our cherished freedom of the Press must be maintained an equally well ballasted right of way for the freedom of the camera.

Though I must admit that sometimes I imagine it insults my inteligence and shocks my sensitiveness, as when the courtesan ousts the madonna, as when blood and muck is sprinkled with perfume and as when the bawdy wise crack runs away with the show. I hate to see a big premium put on profanity and lewdness.

The fact is, the Screen is an instrument of such range and quality that I am jealous for its prestige and its usefulness. I don't want too much of either Salome of Mrs. Grundy.

I go to the Play House as often as I reasonably can and am not confined to one or two types of show. I like historical romances, either in fidelity or in burlesque; I luxuriate in extravaganzas like the Gold Diggers. The lilt, color, rhythm, costume dances and the repartee and pantomime are medicinal. It is not hard for me to see that the Movie Talkie has been a blessing to many in these depression times. You can't foot up that value on a blackboard.

The mere act of showing or witnessing pictures on Sunday does not disturb me greatly. In fact, it is conceivable they might become a source of social good and of community harmony. The real point at issue is elsewhere. A good picture shown in good faith, and redeemed of a too blatant box office psychology might not impossibly impart to Sunday a degree of character of adjustment very much needed today. And I who am saying this very much deplore the invasion of continental licenses into Sunday. It is more a part of my temperament and training to hold the good day inviolate to some of its better traditions.

But as a Business Manager I would exercise whatever right I might have in making possible such showings on Sunday as would not coarsely or carelessly violate the nobler sanctions of the community spirit and taste.

I would want to feel that in my position I was actually crediting and sustaining good taste, not belittling or debasing it. .

I see a slow process of adjustment and a constantly improving technique, by which I hope the movies will work out their own salvation and perhaps some of ours.

If I were a manager of a Picture House I would try to get a refocus on my business, day by day, forever sifting my judgment with ever more facts and with more disciplined observation. And as far as it was practicable, I would communicate my findings and share my opinions on the principle of Community Mindedness, identifying myself with the best traditions of my town and the larger aspirations of its real citizenship. We complain and often rightly so that ministers have a detached perspective but I have known producers and promoters of the Silver Screen of whom the same thing could have been said.

Perhaps not all managers are fitted, either by temperament or training for this sort of community and scientific interest, but its advantages are readily seen.

As a manager in an average community I would have to reckon with the inevitable Puritan Complexes. I should remind myself frequently that the complex is not all bad. There are elements of strength and beauty in it which I could not deny nor try to deplore. On the other hand it is my most inveterate foe and does not always fight with clean swords; it often puts poison on the point.

As we intimated a while back, this Puritan Complex must have a scapegoat on which to pin the sins of the generation. Prohibition was a similar subterfuge for everything was charged up to that. The War was another blanket cause of everything wrong since. Even the Automobile has been damned as the vilest jurggernaut that ever polluted the common highways. Like fire and water all these things are bad masters, but good servants.

Some of these groups seem inclined to pick on the movies and as a manager I couldn't afford to be too touchy. I am not trying to say that the manager should turn preacher or reformer, but if the theatre is acknowledged as among the greatest of the educative forces, then I have a dignified relationship on my hands, which is worth a lot of my energy, thought and enthusiasm. I can avoid unfavorable and drastic external regulation in the measure I determine my policy on creative social impulses, on my community loyalty and understanding.

Personally I am not so much upset by the so-called baneful pictures as by the banal ones; not the insane but the inane antics. It is the absence of taste and the resort to vulgarity, is where I get my bad moments. All this I know, may sound unpracticable. Entirely slapstick and bizarre effects are the bill of fare demanded by the perverted taste of a moronic constituency. It probably meets their need and responds to their taste but it is poison to other types and other communities and so should not be shoved around indiscriminately.

THE CAMERA REPORTS



CIRCUIT CONCLAVE. In Topeka, Kan., where last week, at the Jayhawk Hotel, executives and managers of Fox Midwest Theatres met and aired their problems. E. C. Rhoden, division manager, and the several district managers ran proceedings.

A CHIP. (Below) Off the old block. Patricia Ziegfeld, daughter of the late Flo Ziegfeld and Billie Burke, starting a career as scout for Universal producer, William Anthony McGuire.





BUDDING STAR. (Left) Is Cecilia Parker, importantly cast in Greta Garbo's next for MGM, "The Painted Veil," in which Herbert Marshall has the masculine lead and which is directed by Richard Boleslavsky.



SET TO SHOOT. And a tough assignment. Elmer Dyer, daredevil cameraman, and Dave Landry, professional bike rider, about to catch racing cyclists, for Joe E. Brown's Warner film, "6-Day Bike Rider."



HOME AGAIN. Are these United Artisans, after a European sojourn. From the left: Darryl F. Zanuck, production vice-president of 20th Century; Joseph M. Schenck, president of that firm and U. A., and Douglas Fairbanks, star of London Film's "Private Life of Don Juan."



TWO KINDS OF VETERANS. Veterans of the World War and of the motion picture industry, members of the Lt. A. Vernon Macaulay Post No. 270 of the American Legion, Boston, known as the "theatrical post," on their recent annual outing and field day. The local film industry declared a holiday the day of the outing, the featured event being, of all things, a beauty contest for MEN, with three local exchange belles as the "impartial" judges. How the winner suffered!



YOUNG PRODUCER. Maurice Conn, one of film's youngest producers, president of Ambassador Pictures, taking leave of his father, Captain Jacob Conn, veteran New England exhibitor, as he left the Coast to arrange distribution in New York.

VAUDEVILLE TO SCREEN. (Right) From the well-trod Broadway boards of vaudeville and musical comedy to the motion picture have gone York and King, well known headlining team, all set for their new Educational comedy, "Marriage Blister."



THREE DIMENSIONAL SET. Arranged by RKO Radio for "The Continental," a dance feature of "The Gay Divorcee," which stars Ginger Rogers and Fred Astaire, the noted stage dancer, and soon to be released.





FROM ENGLAND. Frank Lawton, young screen star, now in Universal's "One More River," from Galsworthy's novel.

HAYS TELLS BISHOPS PRODUCTION CODE SHOWING DEFINITE RESULTS

Letter Sent by MPPDA Head To Archbishop McNicholas Brings a Very Cordial Reply Indicating an Understanding

An exchange of letters between Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., and the Most Rev. John T. McNicholas, Archbishop of Cincinnati, was made public this week.

Archbishop McNicholas is chairman of the Catholic Bishops' Committee on Motion Pictures, appointed at a conference of American bishops held in Washington, D. C., last November. Wrote Mr. Hays:

August 10, 1934.

The Most Rev. John T. McNicholas, O.P.
Archbishop of Cincinnati,
Norwood, Ohio
Your Excellency:

The Motion Picture Producers and Distributors of America, Inc., the members of which produce a very large per cent of the motion pictures in the United States, is happy to be able to inform Your Excellency that arrangements previously outlined which are intended more effectively to influence the character of motion pictures produced by members of our Association have been carried into effect. These arrangements are producing results which, when they become fully known to Your Excellency will, I believe, be a source of gratification.

Your Excellency will, I hope, realize that even with the utmost determination on our part a reasonable length of time from this point on is necessary in order that the results of our efforts may become known and generally understood. In this connection, likewise, it is our hope that the confusion now arising from black and white lists may be avoided. It would be a means toward a better understanding and more rapid progress toward our common objective if these instances were eliminated in which in one locality a particular picture is placed on a recommended list and in another locality the same picture is placed on a condemned list. Without doubt these are incidents growing out of the confusion of the campaign.

We wish not to discourage, but definitely to encourage, all reasonable criticism and comment on our motion pictures. We are glad to have our motion pictures freely discussed by persons who have actually seen them and it is entirely agreeable to us to have those persons communicate their opinions of the pictures to those groups and communities with which they may be identified. Facilities for pre-release reviews of pictures to that end have been established in Hollywood. The open and frank discussion of individual pictures, which is consequent upon such deliberate and experienced information, aids materially in the discriminating selection of its entertainment by the public.

Your Excellency is informed that the organized industry has arranged to place an emblem and declaration of its approval upon each motion picture released subsequent to July 15 indicating that it conforms with and has been passed by the industry's revised plan of self-regulation. The industry is arranging to give wide publicity to the use of this emblem in its various announcements. It is proposed that company advertisements will, through the use of this emblem, identify motion pictures which have been approved. Local exhibitors will be encouraged further to afford this guidance to the public.

I am, Your Excellency,
Sincerely yours,
(s) *WILL H. HAYS*

Archbishop McNicholas' reply, dated August 14th, is as follows:

August 14, 1934.

My dear Mr. Hays:

I thank you for your letter of August 10th. I am pleased to learn officially from you that the industry's revised plan of self-regulation of which the Committee of Bishops was informed at its meeting on June 21st, has now been carried into effect. It is to be hoped that it will effectively and permanently influence the character of motion pictures.

One must recognize the reasonableness of the point you make concerning the time required to show proper results in the new program. It is assumed, however, that the industry will shortly give such evidences of good will and determination as to justify a confident expectation of satisfactory and permanent results.

I notice your reference to the confusion arising from the multiplicity of lists, both black and white. It is to be hoped that the emblem of your organization's approval will ultimately be the solution. If the emblem itself could be made a sufficient guarantee that any picture bearing it assures the public of a wholesome screen and is worthy of general patronage, all confusion would end.

From many sources the suggestion has been received by the Bishops' Committee that in giving approval to moving pictures certain lines of distinction be drawn. One recognizes that there are legitimate dramatic values in life, affording themes of proper and profound interest to mature minds, which would be utterly unfit for the impressionable minds of youth. Those who have thought the problem through are convinced that many pictures should bear approval for adult patronage, while others could well be approved for general patronage.

There are many motion pictures now on the market, presumably intended for circulation during the next few months, which do not bear your emblem of approval. In the application of the industry's announced agreement to allow the cancellation of such pictures in the event of protest on moral grounds, it is urged that a broad and sympathetic interpretation be given which will definitely relieve theatres under contract from the legal obligation to show pictures which are objectionable to their patrons.

It must be presumed that the right to review and to criticise a motion picture bearing the emblem of your approval cannot be restricted. In discharging its responsibility to the public by complying with the requirements of the moral code, the administration set up by your organization to regulate the character of motion pictures can and should be helped by reasonable criticism.

Your wish definitely to encourage all reasonable criticism of and comment on motion pictures is very gratifying and should prove helpful. This willingness of the industry to receive from competent sources criticism tending to guide the code administration will assure also that freedom essential to moral leadership in any given community.

The widespread organization of the Legion of Decency has a clear objective which is in no sense destructive. Its members will be urged to keep up an active interest in the moral significance of motion pictures. This interest will prove very helpful in the formation of a general and well-informed public opinion. Such a program cannot but redound to the best interests of the motion picture industry.

With best wishes, I am,
Faithfully yours,
(s) *JOHN T. McNICHOLAS*

The correspondence between Mr. Hays and Archbishop McNicholas was released to the daily press across the country for Monday publication and received wide and extensive attention.

Radio Audience Likes It's Drama In the Theatre

(Continued from page 9)

feelings regarding the length of radio programs. The half-hour broadcast stands up as the most popular by far. Only one per cent of all persons voted for full hour entertainment on the air. The preferences were:

City	15 Minutes	30 Minutes	45 Minutes	One Hour	No Choice
Boston	20%	62%	15%	0%	3%
Chicago	29	53	16	2	0
Cincinnati	25	65	10	0	0
Cleveland	14	65	16	5	0
Detroit	15	65	20	0	0
Kansas City	17	71	12	0	0
Milwaukee	21	68	11	0	0
New Orleans	37	58	5	0	0
New York	9	76	12	3	0
St. Louis	20	60	20	0	0
Total Percentage of Whole	20.7	64.3	13.7	1.0	.3

COMPARATIVE USE OF RADIO

The questionnaire on the comparison of the public's use of the radio in 1934 with last year shows that the majority of persons spend the same amount of time at the loud speaker as they did in 1933. Many persons replied they were using their sets more this year than last, while some indicated less use.

The greatest increase in use of sets is shown in Milwaukee where 33 per cent of the persons reported more use. Twenty-six per cent of Chicagoans reported less use in 1934 than in 1933. The comparison follows:

City	Less	More	Same	Don't Know
Boston	24%	25%	50%	1%
Chicago	26	28	44	2
Cincinnati	27	25	43	5
Cleveland	10	24	59	7
Detroit	10	32	54	4
Kansas City	23	16	49	12
Milwaukee	13	33	51	3
New Orleans	5	25	52	18
New York	9	16	70	5
St. Louis	20	24	50	6
Total Percentage of Whole	16.7	24.8	52.2	6.3

SHOULD ADVERTISERS BE LIMITED

Despite the apparent popular favor for advertising on the radio listeners expressed themselves quite definitely that the time reserved for commercial announcements on programs should be limited.

Boston recorded the largest vote against limiting advertising time with St. Louis and Kansas City second and third, as follows:

City	Yes	No	No Opinion
Boston	78%	22%	0%
Chicago	90	5	5
Cincinnati	94	6	0
Cleveland	98	2	0
Detroit	93	7	0
Kansas City	86	14	0
Milwaukee	95	5	0
New Orleans	94	6	0
New York	98	2	0
St. Louis	86	14	0
Total Percentage of Whole	91.2	8.3	.5

Lightman on Committee Of Values of the MPTOA

M. A. Lightman, former president of the Motion Picture Theatre Owners of America, has been named to the MPTOA's committee on entertainment values, which acts as a clearing house for the comments of exhibitor members on audience reactions, and their opinions of screen personalities, direction, story material and the life, which is brought to the attention of producers.

The MPTOA urges that comment and reports not be confined only to the most recent releases, since reports on the older pictures "can be just as illuminating." The announcement continues: "Here's the first real chance exhibitors have had to register intelligent comment where it will influence future production."

Prepare Test Cases Against Music Taxes

Test cases to determine the validity of increased music tax collections from theatres by the American Society of Composers, Authors and Publishers are to be prepared by counsel for the special exhibitors' national emergency committee, according to the Motion Picture Theatre Owners of America. The move will be made as the first step in the exhibitors' battle against ASCAP's plan to increase music royalties.

The test cases, however, will be filed with the deliberate intent to permanently and completely eliminate the music fee collection and prosecution of the cases is expected to be assigned to Newton D. Baker's law firm, of Cleveland.

"Organized exhibitors are swinging solidly back of the fight, as initiated by the emergency committee, against the arbitrary and unwarranted music tax boost," said the MPTOA. "We urgently recommend that every exhibitor in the United States take time personally to write a letter of protest to his Congressman, to his two Senators and to each candidate for Congress in his district. Demand action on two things: a rigid and thorough Congressional investigation of the ASCAP and appropriate legislation by Congress to regulate the exaction they combine to extort for music for which the composer is well paid by the producer of the picture on the basis of merit, but for which you are forced to pay an arbitrary fee not based on merit or value."

Although he has not yet entered the controversy between exhibitors and the Society, Sol A. Rosenblatt, NRA Division Administrator, said this week that he would not refuse to aid exhibitors if so requested.

Court Suspends State Tax Law in Washington

The state tax commission of Washington, in Seattle, has been enjoined by court order from enforcing the state business tax law of one-half of one per cent against the gross revenues of film exchanges. The suit against the state was brought by Paramount and seven other national distributors.

"Time" Magazine Will Release Its Newsreel Oct. 1

(Continued from page 11)

with the magazine itself offering extensive possibilities of support for the reel. The management intimated this week that the radio program, which weekly dramatizes news events for millions, and the magazine, with its 450,000 weekly readers, will both be employed to further the merchandising interests of the *Time* newsreel. That both of these mediums of exploitation are invaluable to the exhibitor can not be denied.

Mr. Larsen reported that the *Time* people are of the opinion that the reel can be sold as a supplement to newsreels where the exhibitor has already purchased the regulation number from the large distributors.

In any event, *Time's* officers this week vehemently denied a Broadway report that they had effected an arrangement with Fox, either for joint production or joint distribution. This story was born over the weekend when it became known that working quarters for the *Time* reel had been set up in the Fox Movietonews building on New York's west side. "We are in the Fox building merely as a tenant paying rent, nothing more," explained Mr. de Rochemont.

Walter Winchell started other erroneous reports about the future status of *Time Magazine* in motion pictures, when he declared in his syndicated "On Broadway" gossip column, that, "The entry of a famous 15-cent weekly magazine into the film business as a major producer is set for one of October's major sensations—involving the purchase of a large producing firm, plus a huge radio tieup."

Mr. Winchell batted only a one-base hit when he cautiously credited an unnamed 15-cent weekly magazine with entering the film business. He then struck out twice when he said that the magazine (1) would make its entrance as a major; (2) purchase a large producing firm.

Other reports had it that the product will embrace a series of regular one-reel dramatic subjects in which *Time* would dramatize in celluloid its nationally popular radio broadcast. "The March of Time." The company's motion picture efforts, concentrated not in shorts but in a newsreel, will not necessarily dramatize the *Time* broadcast or the news items appearing in *Time-Magazine*. The *Time* structure of presentation will be the basic note, however.

Time's radio broadcasts will be returned to the air on the evening of Friday, October 5. Last year they were sponsored by a national advertiser. The new fall program will be *Time*-sponsored, enabling the company to deliver to the listening public whatever of its own advertising messages it chooses.

Time's newsreel will bring to the motion picture a distinguished young editor, Henry Robinson Luce, 36-year-old Chinese-born of American parentage, who with the late Briton Hadden founded the weekly newsmagazine in 1923.

Roy E. Larsen, vice-president of *Time, Inc.*, is the circulation and promotional executive. It has been his job of late, besides toying with a dramatic newsreel, to oversee the magazine's radio broadcasts. He is a Harvard graduate.

Mr. Larsen's father, deceased, was a noted motion picture figure some years ago when he supervised the Keith theatres in New England and managed Keith's at Boston.

Louis de Rochemont is best known in motion picture newsreel circles for his work in connection with the Fox Magic Carpet series of travelog short subjects. He was on the executive staff of Fox Movietone News for years.

WALL STREET SEES HEALTHIER BOX OFFICE RETURNS FROM NEW FILMS

Current Releases Have Met a Favorable Reception, While New Product Will Start a New Upturn, Says Dow-Jones

Gain Due to Increased Public Spending and To Decreased Expenses of Overhead and Operations of All Producers

Current motion picture releases have met a favorable reception in the field, Wall Street observers report, and with the showing of the first of the 1934-35 product in the country's theatres during the next few weeks, at the beginning of the fall show season, revenues of both large and small companies are expected to make a further upward turn in reflecting a healthier state of business at box offices.

In spite of the heat wave, the drought and the church campaign, theatre box-office receipts in the past two months have been running slightly ahead of last year.

These are the observations of Dow-Jones' *Wall Street Journal,* an editorial mouthpiece of the financial sector, which added that recovery in earnings of the first six months of the year by the motion picture was notable as compared with the first half of 1933.

The gain, it was said, was due partly to increased public spending power and partly to decreased operating and overhead expenses of the producing companies.

Certain cities in the field, of course, have done badly due to special local conditions, but the results on the average in the matter of earnings are satisfactory.

"The church campaign so far has had no serious effect upon box-office receipts and the industry does not expect it to have, principally because the new season's productions are designed to meet all reasonable criticisms," added the financial journal.

With a drive now on to stir up business with the new product the usual seasonal gain in box-office receipts is expected to be shown from now on.

Again it was admitted that losses from theatres have been cut to a minimum, that writeoffs of old films were completed during the first six months, and that salary and production expenses were lower.

"From the present outlook, income in the motion picture business may be expected to continue into next year at about the rate reported in the first half," it was said.

"The amusement industry has passed through three or four years of readjustment and deflation following the rapid expansion which took place in 1929 and prior years and is now fairly on the road to normal operations and earning power. This does not mean, however, that the record profits of 1928, 1929 and 1930 will be reached in the near future."

Verifying the existence of the upward trend, *Wall Street Journal* cited recent earnings of the large companies, as follows:

Loew's, Inc., reported for the 40 weeks ended June 7 (the first nine months of its fiscal year ending August 31), $5,750,750, or $3.45 a share on its 1,464,205 shares of capital stock, against $2,336,027, or $1.11 a share in the 1933 period.

Fox reported a net profit of $1,199,242, or 49 cents a share on its 2,426,409 shares of Class A and B common stock for the 26 weeks ended June 30.

Warner Brothers for the 39 weeks ended May 26 reported a net loss of $558,836 against a loss of $5,021,775 in the 1933 period.

Radio-Keith-Orpheum, in receivership, reported a net profit of $498,131 for the quarter ended March 31, following a loss of $4,384,064 in the year 1933.

Paramount-Publix Corporation (in receivership) has not yet reported this year.

Columbia Pictures Corporation reported for the 39 weeks ended March 31 a net profit of $739,339 equal after preferred dividends to $4.17 a share on 167,885 shares of common stock against $546,778, or $3.02 a share on the 1933 period. "Columbia owns no theatres and is exclusively a film production company so that it has not had the problems of many of the larger companies. Due to its small capital one highly successful picture has an important effect on earnings available for the common stock," it was said.

Says Fox Comes Back Quickest

The Dow-Jones interests sounded a generally optimistic note in its appraisal of the individual companies, which follows:

"Drastic changes that have taken place in the industry have necessitated a new appraisal of the outlook of the various film producers. Loew's, Inc., is the only major film theatre company that has not gone through any serious financial difficulties, so that it may be considered the present leader in the industry in financial position and earnings. Reduction in leases of theatres operated by subsidiaries has reduced overhead. In 1933 unusually heavy write-offs were necessary to bring film inventories down to a value consistent with the reduced level of general business. However, the company has had no reorganization of capital or personnel which were unsettling factors in other companies.

"Fox Film Company, the first to reorganize its capital structure, now has no funded debt and was the first of the reorganized companies to get back to normal operations. Obviously changes in financial structure or in management personnel are disturbing to the smooth running of a business. Fox has had a good record of film successes and its lack of theatres under current conditions is an asset.

Radio-Keith Has Still to Reorganize

"Warner Brothers, which acquired a heavy funded debt consisting largely of obligations of the parent company, has not reorganized and although it has scaled down debt of subsidiaries and theatre rentals its overhead is still large so that earnings have not shown the same degree of recovery as other companies that have more drastically revised their capital structure.

"Radio-Keith-Orpheum has not as yet prepared a reorganization plan. This company, the newest among the large companies, has, practically speaking, only gotten into its stride in the last few years. The attempt to create a full grown producing and theatre company during the boom period of expansion was obviously difficult. Its film production programs have been greatly improved in the last few years. New stars and directors have been acquired in the general shift in the industry which has been under way and the company now ranks with other leaders in quality of productions. Its theatre division is less successful but probably can be reorganized on a basis that will show the parent company no operating losses.

"Paramount, formerly the largest company in the field, is now on the eve of reorganization following a year of receivership. Separately incorporated theatre owing subsidiaries are being reorganized on a basis that will enable them to run "in the black" and it is probable that the company will come out of receivership with its large chain of theatres virtually intact. Large cash balances have been built up during the receivership that will greatly facilitate reorganization. The film division of the company operated at a substantial profit, about $1,600,000, in the first quarter of this year and the theatres whose statements are not consolidated have been slightly "in the black." Changes in management personnel inevitable during a receivership have undoubtedly to some extent disorganized normal operation of the business and the company has also lost a few important stars. However, film production quality is holding up well and the outlook for earnings for the remainder of this year seems favorable."

Fox Circuit Bids Off Under New Bankruptcy Law

Federal Judge Julian W. Mack in U. S. District Court, New York, last week signed an order placing the 87 theatres comprising the Fox Metropolitan Circuit under provision 77-B of the new Federal bankruptcy laws. The move, which came after several weeks of negotiations for the circuit's assets by various bidders, principally Loew's and Warners, completely obviates any previous possibility of foreclosure sale.

Under the circuit's new bankruptcy status, Irving Trust Company becomes temporary trustee until September 12th, when a general creditors' hearing will take place before Judge Mack and a permanent trustee named. Irving Trust has been equity receiver until the present, and, it is expected, will probably be named permanent trustee.

With the bankruptcy, the circuit will continue operation intact. The possibility of any new bid for the theatres also is eliminated through Judge Mack's order.

After a new plan of reorganization is evolved, which justifies presentation to all bondholders, it will be turned over to Judge Mack for approval.

A. T. & T. Declares Dividend

The board of directors of the American Telephone and Telegraph Company last week declared a quarterly dividend of $2.25 per share on the 18,662,275 shares outstanding. The dividend is payable October 15 to stockholders of record September 15.

New Schedule of Assessments for Producing Units

There was comparative quiet during the week along the code fronts on both coasts and in the field. Developments of any importance were few, as follows:

The Code Authority was preparing to go into session on Thursday to draw another schedule of code expense assessments for producers and distributors, the NRA at Washington having ordered the original draft abandoned as a result of complaints against the size of assessments made by some 37 producers and distributors. Principal point to be established is the designation of a common denominator for taxing both distributors and producers according to annual gross income. On the Authority's finance plan are: S. R. Kent, Fox; Nathan Yamins, Allied; Harold S. Bareford, Warner; Charles L. O'Reilly, New York Theatre Owners Chamber of Commerce.

Code assents were still being received by the Code Authority from exhibitors, although the deadline for filing was August 15.

Would Ban Premium Clause

Washington conferences being held by President Roosevelt and General Hugh S. Johnson, NRA Administrator, with Administration advisers, over a permanent reorganized NRA structure, caused some speculation in the industry as to the effect of the reconstruction on the motion picture code in its relation to NRA officers and supervision. In some quarters it was believed that Sol Rosenblatt, Division Administrator, in charge of amusement codes, may be given greater power and that William P. Farnsworth, Deputy Administrator, may take over active charge of the film code, although continuing under Mr. Rosenblatt's jurisdiction.

Many exhibitors were understood to have petitioned the NRA to eliminate from the code that clause which permits of the regulation of the use of premiums. Mr. Rosenblatt replied that the NRA would not act unless modification or elimination of the clause was asked for by the industry, and in that event a public hearing would be held.

Whether a statute of limitations exists for filing complaints under the code, involving exhibitors and the trade practices, is a question that the Kansas City Grievance Board has asked the Code Authority to decide.

The Authority's contract committee will report the findings of its study of clauses in new sales contracts at the meeting on Thursday. Some exhibitors had charged that new contract clauses violated code clauses. The code takes precedence over contracts.

Zoning Hearings in New York

The 64 Local Grievance and Local Clearance Boards in the field have disposed of 1,000 complaints since they started hearings on May 15.

The Authority abandoned its plan to establish sub-committees in the field to hear complaints against new clearance and zoning schedules. Instead, all hearings will be held in New York. The Milwaukee schedule was disposed of last week, while on Tuesday the Code Authority heard appeals on the schedule for Hartford, New Haven and Bridgeport, Conn. The large circuits and distributors struck hard at the Connecticut clearance draft.

On August 28 the trade in Cincinnati, Columbus, and Dayton, Ohio, will travel to New York to be on hand for the appeals hearing on the schedule for those cities. On August 29 appeals will be heard for the schedule for Cleveland and Toledo, while on August 30 the Detroit draft will be aired.

Dozens of decisions were handed down in the field this week by Local Grievance Boards in cases brought by exhibitors against other exhibitors for alleged violations of the various code trade practices. The Code Authority, too, was active, deciding many appeal cases taken on decisions previously rendered by the Grievance Boards.

In Hollywood, the Extras' Standing Committee was prepared to mail 12,000 questionnaires to determine the extras to be selected for registration.

The legitimate theatre code emerged from hearings in New York and was sent to the NRA at Washington.

The film laboratory code was finally finished. At the last hearing attempts to establish minimum prices were abandoned. A minimum wage of $16 weekly was agreed to.

Kirk Russell, of MPPDA, Dies

Kirk Russell, 62-year-old newspaper cartoonist and newspaperman of the old school, and the executive newspaper contact for the Hays organization, died in New York last Saturday morning. The end came from paralysis of the throat and complications.

A Masonic funeral service at Scarsdale in Westchester was attended by most of the staff of the Motion Picture Producers and Distributors.

Mr. Russell was born in Cleveland on the morning of November 28, 1872. In his first working days he was a telegrapher, later joining the postal service, where he became a friend and associate of Will H. Hays, then the Postmaster General.

Mr. Hays took Mr. Russell with him into the motion picture business when the MPPDA was formed, some 12 years ago. He was well known to most of the country's newspaper editors and city desks. It was said that it was his watchfulness that kept the Hays executives informed of the editorial attitude of the press toward the industry.

Newspapers and magazines knew him, too, as a cartoonist. Sometimes he appended the appellation "Mingo" to his drawings, dozens of which he drew to ridicule the "blue nose" type of reformer.

Speaking for his colleagues at the Hays organization, Charles C. Pettijohn, general counsel, said, "Kirk Russell was genuine in every sense of the word. He will be sorely missed by all who knew him."

Fairbanks Returns to Hollywood Production

Douglas Fairbanks, one of the star-owners of United Artists, returned to Hollywood this week from England. He announced, after a long absence from Hollywood Boulevard, that he would again produce in California, making one or two pictures a year, the first to be "Marco Polo," for which he will travel to China shortly, for exteriors.

Many of the old Fairbanks silent productions will be reenacted in talkers, although he may not appear in all of them.

Alicoate Sails for Survey

John W. Alicoate, publisher of *The Film Daily,* sailed for Europe last week on a survey tour of studio activities abroad. He will be gone about one month. Louis Nizer, film attorney, was among his fellow passengers.

Peter Clark, Noted Stage, Equipment Builder, Dies at 56

Peter Clark, the president and founder of Peter Clark, Inc., New York, theatre stage builders, died early this week at his summer home at Fairfield, Conn. Mr. Clark had suffered for some months of a kidney ailment, and was 56 years old.

Often described as one of the foremost theatrical technicians, one of his most widely known inventions was the hydraulic lift for elevating theatre orchestras or organ consoles to varying levels. His development of counterweights vastly simplified the problems of scene shifting. The stages of Radio City's great Music Hall and the RKO Center theatre in New York were Mr. Clark's achievement. His last task was the remodeling of the RKO Center stage, so that "The Great Waltz" could be presented during the coming season.

Born in New York March 19, 1878, Peter Clark attended public school, worked in the iron works of his father, and took a mechanical engineering course at Cooper Union. Having learned the iron business to his satisfaction, Mr. Clark and Hugh Lavery formed the stage construction and equipment firm of Clark and Lavery in 1905. Four years later, buying out his partner, Mr. Clark's firm became simply Peter Clark, Inc., and thus has remained ever since.

In 1907 he formed a connection with Florenz Ziegfeld, working on every Ziegfeld production from that time until the death of the producer. He built the equipment for the Hippodrome in New York, designed mechanical illusions for the Music Box Revues and worked on many of Sam Harris's shows. It was his very proud boast that he could put together any illusion that was physically possible.

Perhaps his most famous illusion, which mystified and delighted audiences for years, was that of groups of bathing girls calmly strolling into pools of water, and vanishing. It was a simple trick, based on the fact that air pressure can hold back water. It was said that Mr. Ziegfeld outdid the others in ordering difficult and unusual stage effects, but Earl Carroll is credited with the trickiest trick the firm ever handled, an undersea scene for the "Vanities" which opened the new Earl Carroll theatre in 1931.

His biggest single task was for charity, the staging last summer of "The Romance of a People," the pageant depicting the history of the Jewish race. The sets were built on a vast scale, for the open air, and then had to be moved to an armory, which taxed the strength of Mr. Clark.

Surviving are his wife, two daughters and five sons.

New Technicolor Stock Arranged

Technicolor's stockholders have approved a proposal to eliminate the corporation's 100,000 preferred shares and to increase the common from 800,000 to 1,000,000 shares. Action was taken in line with the plan to revise the capital structure.

INDEPENDENT PRODUCERS ACCEPT BREEN PRODUCTION CODE SEAL

Hollywood Producers Hold Formal Discussions with Production Code Administrator on Submission of Their Pictures

BULLETIN

Independent producers late Wednesday agreed to accept the Production Code Administration seal, at a Coast meeting. I. E. Chadwick, independent producer, was elected to represent independents in the MPPDA review of pictures, sitting in with Joseph I. Breen, Production Code Administrator. Independents and the MPPDA agreed to combine their strength in maintaining right moral standards.

The sentiment of a large section of the independent production structure in Hollywood suddenly started to swing this week toward official participation with MPPDA member companies in the Production Code Administration, governed by Joseph I. Breen, for controlling the moral standards of motion pictures in keeping with the requirements of the Legion of Decency.

However, there is one independent production faction, apparently headed by W. Ray Johnston, Monogram president, which does not favor working with the Hays Production Code Administration.

In an effort to adjust the differences existing in the independent ranks over the use of Breen code machinery, Trem Carr, a leading independent, outlined arguments for and against the seal, at a meeting on Wednesday.

If and when the independents decide in favor of the Administration system of "censorship," socalled—and it appears likely that they will so decide immediately—I. E. Chadwick, another independent leader, will represent the producing group at private conferences with Mr. Breen to arrive at a plan for facilitating a fair distribution of the certificates and seals among the indedendents. The independents will pay a part of the cost of code machinery expense.

One of the problems raised by the independents at their meeting with Mr. Breen was whether or not the facilities of the Administration are adequate for handling the large number of independent pictures which would be submitted immediately in the event the independents agreed to participate.

Attending the meetings, besides Mr. Johnston and Mr. Carr, were M. H. Hoffman, Kenneth Goldsmith, Larry Darmour and I. E. Chadwick.

The complaint voiced last week by independents, that circuit theatres controlled by the large interests are discriminating against their product because it does not bear the code seal, was echoed in Hollywood over the weekend by Mr. Johnston, who on the eve of leaving California for a northwest sales tour, declared that the independents refused Mr. Breen's offer of the facilities of the Administration for obtaining seals for independent pictures.

The remarks of Mr. Johnston, vigorously attacking the Hays "censorship," had been voiced before the swing of independent sentiment toward the Administration regulations had become apparent.

Independent producers will not be governed by the Hays office, declared Mr. Johnston in refusing Mr. Breen's offer.

He said that "the point at issue is not that we cannot get the seals, but that we should not be compelled to use the facilities of the Hays organization, even at the moderate cost they have suggested. Inasmuch as every producer is asked to contribute to the upkeep of the Code Authority, one of its duties under the industry's NRA code should be the enforcement of the morals code as well.

"We do not consider the Hays organization the moral guardian of the motion picture industry," declared Mr. Johnston. "Nor do we intend to let any organization whose whole aim and interest has been at such wide variance with our own set itself up as a board of censorship for any part of the industry which has no voice in the government of the controlling body."

Mr. Johnston's remarks appeared to be the sentiment of the unnamed independent producers who oppose the submission of their product to Mr. Breen.

Expresses Independent Feeling

"The independent producers are heartily in favor of the decency campaign," Mr. Johnston continued, "but they believe that the Code Authority and not the Hays office should be the final court of appeal.

"Pictures made by independents were not the ones which brought on the present national clean picture campaign, which on the contrary can be laid to the lax enforcement of the Hays moral code. Independent producers have experienced little or no censorship difficulties," he said.

Mr. Johnston also declared that it was his understanding that the Hays office, in its "eleventh hour" decision to give a seal to Larry Darmour's (Majestic) "Scarlet Letter," had advised Mr. Darmour that independent producers availing themselves of the Hays office "censorship" service must bear a share of the cost.

Last week, Mr. Johnston said that the independents—he did not reveal identities—will ask the Code Authority at its next meeting to enact a code of morals and to set up machinery for regulating motion picture standards. This, however, the Code Authority is not empowered to do.

Meanwhile, an unnamed independent producer is understood to have asked Sol A. Rosenblatt, NRA Division Administrator in charge of amusement codes, to investigate the MPPDA for its alleged discrimination in the issuance of production code seals. It was indicated in Washington that Mr. Rosenblatt will confer about the matter with the Hays officials.

Breen to Go on Air

Mr. Rosenblatt was understood to have been informed by the unnamed independent that various independent producers have been submitting their pictures, voluntarily, to the Production Code Administration, and that these pictures have been accorded certificates of approval, but do not receive a seal for inclusion in the leader of the production. This seal is supposed to be attached to all product before it will be shown in theatres belonging to Hays members, it was charged.

The Hays office indicated that Mr. Rosenblatt had not communicated with any of its executives regarding the complaint.

Meanwhile, in Hollywood, Darryl Zanuck, production head of Twentieth Century Pictures, arranged for a series of broadcasts, beginning on the evening of August 29, at five p. m. (Pacific Time), to be delivered by Mr. Breen as code Administrator, on the subject of motion pictures.

W. Ray Johnston Apparently the Leader of the Faction in Opposition to the Use of Hays Plan for Securing Seals

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Urging exhibitors to "get behind" motion pictures and asserting it is high time the exhibitor tells "his home folks that the show at his theatre is really better than ever before," the Motion Picture Theatre Owners of America this week issued a lengthy bulletin purporting to prove that future films have not been and will not be weakened by studio concessions to the church crusade.

The bulletin declares that production compliance with the aims of the Legion of Decency does not, however, relieve the exhibitor of the problem of juvenile attendance at his theatre and urges the MPTOA membership to develop special family night programs and selected pictures for children.

"We should not permit the idea to grow that pictures are wishy-washy and namby-pamby as a result of the church crusade," the bulletin states. "It is not true. Red-blooded, thrilling, dramatic entertainment is being shown, maybe minus the vulgarities and indecencies, but just as robust and with as much punch and entertainment value as ever. It's about time the exhibitor told his home folks that the show at his theatre is really better than ever before."

Throughout the field the church campaign for better pictures appeared to have quieted down appreciably. At Albany, a joint legislative committee to make a thorough study of motion picture censorship would be created under a resolution introduced in the Assembly this week.

"Education psychology" is the answer to the clean film problem, said Rev. William D. McLean, at Chicago.

At Cincinnati, the Fraternal Order of Eagles defeated a resolution to participate in the Legion of Decency movement.

Protestant churches of New Orleans, with exception of Lutherans, oppose censorship.

Methodist Episcopal churches throughout the country pledge themselves to boycott films offending decency, "public morality and the Christian ideals of life."

In San Francisco Catholic churches ceased publication of their blacklists and started "stressing" the white lists.

At Vatican City Italian film fans were taken to task by *Osservatore Romano*, the Vatican's official organ, for failing to cooperate in the Catholic drive against objectionable films.

Washington film reformers asked Will Hays whether the code, producers or exhibitors are responsible for bad films.

(Continued from Page One. Leo's Big Treasure Hunt!)

BALTIMORE DIGS GOLD!

CLASSIFIED ADS
Under title AD-VENTURE contestants sent in their experiences as want-ad users. Got 1080 lines and cost a few passes.

BABY RUTH CANDY
Curtis Candy Co. of Chicago furnished window cards with Jackie Cooper tie-up. Got prominent store windows.

MAGAZINE TIE-UPS
"Screen Romances" carried story of picture. Placed cards on news-stands, "Read the story, see the picture."

PRATT LIBRARY
First time ever permitted a tie-up. Placed large oil painting in window, with copy.

COUNTRY PAPERS
Planted stories, art, etc., in 16 country papers.

FUR FASHION SHOW
To attract women, tie-up with Furriers' Association of Baltimore. $500,000 Fur Fashion Show on stage, modeled by society debs. Promotional ads placed by furriers.

COOPERATIVE ADS
Direct store tie-ups in ads. Also in Station WFBR display ad announcing broadcasting of "Treasure Island."

LOBBY DISPLAY
Special inner lobby display one week in advance.



Baltimore News sniped every news-stand, also arranged colorful window display above



ABOVE: Baltimore's street float sets high mark for showmen in other cities to surpass.

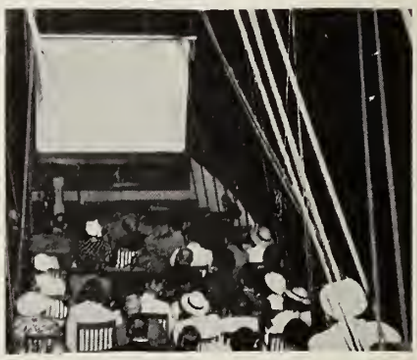


A perfect subject for classified ad tie-ups. Lots of free space for you!

BELOW: Here's the map of Baltimore Treasure Hunt, showing how you can make one up yourself



There's buried treasure right here in Baltimore! And here's the map that shows where it is. Thousands of boys and girls are eagerly awaiting the treasure hunt which will be staged tomorrow afternoon in Druid Hill Park. That portion of the park in which interest will center is shown on the map. The skull and cross-bones indicates the Mansion House, where the treasure hunters will gather. The large area shaded with dots indicates Druid Lake and the other dotted areas show other bodies of water in the park. The heavily-shaded area at the top of the map indicates the section in which the treasure hunt will be staged.



ABOVE: Special screening for critics and notables aboard Treasure Ship creates hit in Baltimore

IT'S A PLEASURE TO EXPLOIT!

IT'S A TREASURE AT THE BOX-OFFICE

(Please continue)

BOSTON USES ITS BEAN!

(See how many of these exploitation ideas you can put over in your town!)

EDITORIALS
Four leading newspapers ran editorials favorable to picture. First time in Boston history. Backed by united support of Boy Scouts, National Council of Teachers, etc.

CRIPPLED CHILDREN
2000 crippled children at special performance. Pirate hats distributed.

WHITTLING CONTEST
Boston Traveler sponsored a Whittling Contest. Special 2-column photo of Jackie Cooper with Remington Arms Scout Knife, appeared daily. 10,000 booklets "How to Whittle" given away. Special prizes for best boats carved. Thousands of entries.

RACE-TRACK
Special "Treasure Island" Handicap run at Narragansett Park. Cup presented. Excellent publicity.

TREASURE HUNT
Boston American and Advertiser sponsored tremendous treasure hunt at Paragon Park.

ORPHANS' PERFORMANCE
12,000 orphans, guest of I. J. Fox, at special performance. Candy and pirate hats distributed.

WINDOW DISPLAYS
Coca-Cola has special cut-outs of Beery and Cooper. Grossett & Dunlap photoplay editions. Baby Ruth Candy. Planters' Peanuts. Old Gold Cigarettes. Butler Bros. Jackie Cooper sweat shirt. Beech-Nut chewing gum. Rockwood Candy. Whitman Candy.

RADIO STUNTS
Thousands of boys enrolled in Radio Pirate Club. Contest for best name for parrot in picture. Also tie-up with Skipper Jim hour representing 160 First National stores.

OTHER STUNTS
Jackie Cooper doubles contest. Birthday Club cards. Proctor & Gamble, White House tie-up on Jackie Cooper Treasure Island Gold and Silver Cake. Classified ad questionnaire.

SERIAL STORY
Ran daily in Boston Globe

TABLOID STUNT
Daily Record published special front page layout for "Treasure Island."

LIBRARIES
15,000 book-marks distributed Special displays, stills, etc

STREET FLOAT
Cut-out figures of group of principal players, life-size on island with palms and treasure chest. A marvelous crowd-stopper



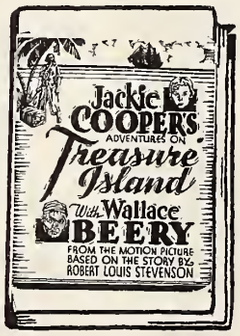
Boston lost its dignity crowding to see this clever street float. Life-size cut-outs on "Treasure Island."



Imagine! 52 of these window displays tied up with the book!



Contact local distributors of Coca-Cola for window tie-ups like this.





ABOVE: 32-page booklet available with story told in cartoon strips.
RIGHT: Whittling contest gets space!

NOT SINCE "TRADER HORN" SUCH AN EXPLOITATION DELIGHT!

There's gold in these pages. You can get it, too!

EDITORIALS IN 4 BOSTON PAPERS!

(Boston Daily Record)

Clean and Classic

Here is a test of the public cry for clean films. "Treasure Island," the Stevenson classic of high adventure, the book for boyhood's own heart, has been screened. The film will have its world premiere at Loew's State Theater next Friday. It is a marvelous book. It should make a marvelous film, thrilling and entertaining but utterly free from taint.

An excellent chance, this, for the screen-going public to show its appreciation of a clean film and to encourage producers to offer this type of entertainment. If clean, wholesome films receive box office support, as they should, then the problem of the unwholesome film will be settled the right way.

(Boston Traveler)

Treasure Island

Long John Silver, beloved rogue of Robert Louis Stevenson's "Treasure Island," comes to Boston this week, in a talkie opening Friday at Loew's State.

Here is a response to the demand for cleaner movies. In "Treasure Island" the public should find cleanliness and action, literature and charm.

Buccaneers, hidden gold, pirate ships, stranded men! What a hearty dish to set before a people!

"What fool's cut a Bible?" thundered Long John Silver.

"No good'll come o' that," moaned Morgan.

What wise man made "Treasure Island" a talkie? Good ought to come o' that.

(Boston American)

A Clean Picture

With the agitation for cleaner movies it will be interesting to note the public's response to "Treasure Island," announced for its world premiere at Loew's State Theater Friday.

Here is an excellent chance for the public to express approval towards elevating the tone of pictures.

This immortal masterpiece by Robert Louis Stevenson has delighted and excited countless millions of readers, and now that it has found its way to the screen we trust it will enjoy an equal measure of success.

(Boston Post)

"TREASURE ISLAND"

The screen version of Robert Louis Stevenson's masterpiece, "Treasure Island," is to have its world premiere in this city on Friday. This is important for two reasons, first that the film will undertake to reproduce a great adventure story, and, second, that there can be no possible objection to its character, provided the adapters stick to the tale and do not attempt to drag in any extraneous dirt—indeed, it is difficult to see how they can do that.

While "Treasure Island" is primarily a story for the youngsters with good red blood in their veins, it also has a certain fascination for grown-ups. It should make a first-class movie and those who go to see it ought to take a new lease of their youth besides encouraging what is said to be a perfectly clean picture. In these latter days there has not been any too many of that sort.



Now is the time to go to your editor for the co-operation which this glorious entertainment merits from the press!



ABOVE: State Theatre lobby becomes a treasure island. Construction simple with poster cut-out, chest, candy coins for kids.



ABOVE: Children from Boston's public institutions were guests of I. J. Fox.

BELOW: Buses with banners flying carried 12,000 orphans to the special showing.



LEFT: "Treasure Island" handicap cup at Narragansett Park races got plenty of unusual promotion.

AND THE BOX-OFFICE WAS BUSY TOO! *(Go on please)*

DIG INTO THE BIG CAMPAIGN BOOK!

You'll find everything that you need for a GOLDEN ENGAGEMENT!



THANK YOU!

—and by the way, just as we go to press we learn the GREAT NEWS that "Treasure Island" is a smash success from Coast-to-Coast! Congratulations to the showmen who made exploitation history!

CODE "MONOPOLY" HIT AS ALLIED MEETS

Myers Charges "Big Eight" with "Politics" in Speech Prepared for Atlantic City Convention

Some 200 independent motion picture exhibitor members of the Allied States Association, chiefly from the eastern sections of the country, descended Wednesday upon Atlantic City, N. J., to attend the 15th annual convention of that organization, this year being held coincidentally with the eastern regional conference of seven Allied units.

Officially the convention was scheduled to get under way on Wednesday; actually the majority of its participants were ensconced at the Ritz-Carlton Hotel on the Boardwalk Tuesday afternoon for unofficial preliminary "sessions."

Heading the various contingents was Sidney Samuelson, Allied of New Jersey chieftain, who for one year also has been chief executive of the national body. New officers for the national Allied were scheduled to be elected Tuesday night, but whether or not Mr. Samuelson would accept reelection appeared somewhat problematical.

Might Reject Resignation

For some weeks past Mr. Samuelson had not committed himself with respect to possible reelection to the Allied presidency. It was understood the membership "would not let him resign."

Mr. Samuelson had given the industry to understand that his local activities—meaning New Jersey—had not been giving him enough time to devote to national affairs. Whether or not a $5,000 offer made by the "local" will make any difference remained to be seen, the offer not having been disclosed by Mr. Samuelson until Wednesday.

Despite the interest which always precedes the election of new officers or the reelection of old ones, the chief event of the convention was to have been the annual message of Abram F. Myers, chairman of the Allied board and general counsel, scheduled for the closing session of the meeting on Thursday.

Earlier in the week Mr. Myers' office had sent out copies of the general counsel's speech, which gave every indication that Mr. Myers would not fail his cohorts in living up to his reputation as a masterful speaker. The copy of his speech ran six full-length single spaced legal pages!

Myers Cites Many Evils

Some of the highlights of Mr. Myers' contemplated oration follow:

"If it be true that 'whom the Lord loveth he chasteneth,' then the independent exhibitors must have stood high in Divine favor during the past year. The depression will, in due course, pass out by natural processes, if not hindered by too much experimentation in government. But in the matter of the intolerable burdens fastened upon them by the NRA and the combinations of producers, theatrical chains and copyright owners under color of the laws of the United States—which are by far the most serious blows suffered during the past year because the most enduring—the exhibitors can and must strike lusty blows for their liberation and the preservation of their rights.

"Adoption by the industry of the proposals, resolutions and pleas of Allied since her formation early in 1929 would have spared the industry the ruinous results of overbuilding, the campaign of the Legion of Decency and other reform bodies, the extortionate demands being made by the American Society of Composers, Authors and Publishers, and would have prevented the coming struggles in the uncertain and dangerous field of politics in which the several divisions of the industry will engage in a struggle that will prove a spectacle for gods and men," Mr. Myers is quoted.

Mr. Myers then launched into a dissertation of the reasons for the success of the producers in "gaining unfair and discriminatory preferences and advantages from the government."

Mr. Myers accused certain producers of making "bold bids for favors" in cultivating the friendship of politicians and in contributing to their campaign funds, stating that this was one of the reasons for the apparent government sanction to the alleged monopoly of the "Big Eight."

Advises Caution in Morals Drive

The Allied counsel then went on to say that the motion picture Code Authority had at no time hesitated to use the power vested in it by the Code to ruthlessly select the members of the local boards and in preventing the clearance and zoning boards from taking action to relieve the exhibitors from evils of unreasonable protection.

Mr. Myers touched briefly upon the campaign of the American Society of Composers, Authors and Publishers to increase the reproduction seat tax from 100 to 600 per cent. He intimated that, because of ASCAP's political connections, the law would in all probability sustain the organization's demands.

Of the Legion of Decency campaign, Mr. Myers advised exhibitors to proceed cautiously, but "to work with these groups and obtain their sympathy and support in solving exhibitor problems—such as compulsory block booking, designated playdates and other practices—which directly affect the public and in which those bodies have a legitimate interest."

Allied units attending the convention were the MPTO of Maryland, Allied Theatre Owners of Rhode Island, Independent Exhibitors of New England, Allied Theatre Owners of New Hampshire, Allied Theatre Owners of New York, Allied Theatre Owners of Vermont, and New Jersey Allied.

Harry Lorraine, Booker, Dies

Harry Wolff, known along Broadway as Harry Lorraine, died suddenly at his home in Astoria, Long Island, on Tuesday. Wolff, 44 years old, was associated with the Fally Marcus Agency for 14 years, and during the last three years operated his own agency in New York.

Film Aid Seen In Tariff Bargaining

By FRANCIS L. BURT
Washington Correspondent

A materially broadened field for American motion pictures overseas is seen by Administration officials in the reciprocal trade agreements which are now in negotiation.

Not only is expansion of film exports anticipated as a result of treaties under which foreign countries now having quotas or other barriers will relax their regulations, but a general improvement in trade is expected to be reflected in heavier theatre attendance abroad, bringing about an increase in the number of theatres and a consequent demand for more pictures.

First Agreement with Cuba

The first of the agreements to be negotiated under the reciprocal tariff legislation enacted by Congress last session was consummated, as expected, with Cuba shortly after President Roosevelt returned to Washington from his trip to Hawaii.

Details of that agreement are being closely guarded but, so far as can be learned, no mention is made of motion pictures. Nevertheless, it is expected that the stimulation to trade given by the pact will shortly serve to improve the position of the Cuban exhibitors.

While in several foreign countries American films have been handicapped by quotas, import restrictions, exchange regulations and like barriers, it is said, domestic producers have been suffering in most areas from depression conditions which have resulted in the closing of theatres or their switching to cheaper films from other sources.

Expect General Improvement

While the only direct effort of the Administration to serve the producers will be in such countries as have erected artificial barriers against our films, it is believed that a general improvement in conditions will come about gradually in all countries as our markets for their major products are widened, and that this increased prosperity will be almost immediately reflected in the amusement industries.

At the same time, it is said, the film industry is one of the few in this country which need not fear increased competition from abroad as a result of the new trade agreements.

It is not expected that any great increase in picture imports will result from these treaties, although a few countries with production ambitions would like to have their pictures shown generally throughout the United States. For the most part, however, they realize that their type of film is not particularly popular in America, although experience has shown that when an outstanding picture is produced it can be shown here to good advantage.

Jewish Relief Fete Planned

Outstanding personalities of the stage, screen and radio will participate in festival to be known as "Night of Stars," at the Yankee Stadium in New York on September 20. Colonel Jacob Ruppert contributed the stadium. The proceeds will be used for the United Jewish Appeal for German Jewish relief.

"WHAT'S THE EXCUSE TONIGHT LEO D-A-R-L-I-N-G!"





This was for "Thin Man"



For "Riptide"



This was for "Dancing Lady"



For "Viva Villa"



This was for "Sadie McKee"



For "Manhattan Melodrama"



For "Men in White"



This was for "Tarzan and His Mate"



For "Operator 13"



For "Girl from Missouri"



"Honest, Mama, I just had to bust out . . . the box-office reports started coming through on 'Treasure Island' right on the high heels of that 'Girl from Missouri' . . . what a grand and glorious feeling . . .! . . . So the boys started knocking 'em over for dear old M-G-M . . ."



"...It's the same old story Leo . . . go on, a-n-g-e-l! you fascinate me!"



"You see, Mama, the trouble was that we had so many things to celebrate . . . we couldn't neglect the 'Riptides' and the 'Dancing



For my national campaigns in 40 magazines, biggest in film history



For the preview on "Barretts of Wimpole Street"



For my billboard campaign (8000 stands) biggest in film history



For the preview of "Chained"



For the good news about "Merry Widow"



For "Hide-out" by the makers of "Thin Man"



This was for "David Copperfield" My pride and joy!



And this to the showmen who march forward with me!

Ladys' of the past months...and there was 'Thin Man','Viva Villa', 'Men in White' and all the others."



"I can see that you didn't skip anything, my sweet!"



"Positively not, Mama... and the boys got around to my big campaigns in national magazines and on the billboards ...and we drank to the big, new-season hits just previewed on the coast...'Barretts of Wimpole Street', 'The Merry Widow', 'Chained'...and many a toast to my exhibitor pals who will play them...so you see how it was..."

(Does Leo get socked by Mama? Next page tells all!)


"THAT'S REASON ENOUGH TO CELEBRATE, LEO, YOU OLD RASCAL..... HERE'S TO M-G-M, THE PEPPIEST OUTFIT IN MOTION PICTURES.... AND NEXT TIME YOU CELEBRATE, WHY NOT INVITE MAMA!"

Pathe to Vote on A Reorganization; Plans Expansion

That Pathe Exchange, Inc., may return to active motion picture production in the role of financier as a result of its reorganization plan—announced to the industry about four weeks ago—appeared likely this week, although official confirmation or denial of this has not been obtained. It is known, however, that Pathe has an expansion program planned and that under the proposed financial reorganization a provision is made for new working capital up to $4,000,000. The proposed reorganization, together with an explanation of the contemplated expansion will be submitted to company stockholders at a meeting September 11.

In a letter to the stockholders, Stuart W. Webb, president, cites prospects of improved earnings, both as a result of the planned expansion and of new laboratory contracts recently entered into by Pathe which will increase the company's laboratory business during the second half of this year.

Earnings of Pathe Exchange for the first six months of the year amounted to $116,433, after deducting all expenses, taxes, amortization and depreciation, but before interest charges. This compares with earnings of $40,154 for the corresponding six months of 1933. The company's net profit after interest totaled $42,642, compared with a loss of $54,274 for the corresponding six months of last year, Mr. Webb's report states.

Pathe's current assets as of June 30, 1934, including $513,000 cash, amounted to $1,069,326, and current liabilities were $159,799. This compares with cash of $620,936, current assets of $1,069,196 and current liabilities of $152,664 on December 30, 1933.

Consolidated income account for the six months ended June 30, 1934, compares as follows:

	6 mos. end June 30'34	6 mos. end. July 1'33
Net sales	$308,807	$3,931
Profit after expenses and depr...	7,249	*80,278
†Non-operating income	109,185	120,432
Total income	116,434	40,154
‡Net income	42,642	*54,274

*Loss. †Includes $98,000 dividends received from du Pont Film Manufacturing Corp. for both years. ‡After interest and amortization.

Consolidated balance sheet of Pathe Exchange, Inc., and subsidiaries as of June 30, 1934, compares as follows:

Assets	June 30,'34	Dec. 30,'33
*Lands, bldgs, eqpt, leaseh'ds, etc	$224,067	$213,456
Invest in 49% of cap stk of du Pont Film Mfg. Corp.	4,000,000	4,000,000
Principal amt notes RKO Corp..	1,696,550	1,696,550
Cash	513,074	620,936
Marketable securities, at cost....	14,915	64,915
Notes receivable	309,220	236,642
Accounts receivable	205,344	132,187
Inventories	25,773	14,523
Story rights & scenarios unproduced	64,475	64,450
Prepaid accounts	13,684	8,757
Total	$7,068,102	$7,052,409
Liabilities		
8% cumulative pfd stock	$804,300	$804,300
Class A preference stock	†243,023	242,823
Common stock	‡948,781	948,581
Sinking fund debs	2,027,500	2,065,500
Accounts payable	127,137	114,742
Accrued debenture interest	23,654	24,098
Other accrued liabilities	9,003	13,824
Reserve for contingencies	240,136	237,141
Capital surplus	7,573,326	7,572,805
Deficit from operations	4,928,763	4,971,405
Total	$7,068,102	$7,052,409

* After depreciation and amortization. †Represented by 243,023 no-par shares. ‡Represented by 948,781 no-par shares.

Zukor To Devote Most Of Time to Production

Emanuel Cohen, in charge of Paramount Production on the Coast, announced last week that Adolph Zukor, company president, will in the future spend the greater part of his time on the Coast. The announcement followed Mr. Zukor's return to Hollywood from New York. The studio will have 30 pictures in production between now and November 1, Mr. Cohen said, an average of one going into production every two days.

Zanuck Budgets $6,500,000 for Ten Productions

Darryl Zanuck's return to Hollywood this week from New York and Europe was immediately followed by an announcement that a budget for Twentieth Century's 10 1934-35 productions has been set at $6,500,000, nearly double the total spent by the company on 1933-34 releases, and averaging $650,000 per negative for the new product. Production on the first will start in three weeks.

Mr. Zanuck, whose company releases through United Artists, had been to Europe with Joseph M. Schenck, United Artists president, and while abroad engaged talent and purchased story and play material.

Regarding the Legion of Decency movement, which reached a climax while Mr. Zanuck was abroad, he declared the drive need not alarm Hollywood to the point of excluding sex from pictures. "It is all a matter of proper handling of situations," he added.

Film Man Appeals Claim Against Bankrupt Company

J. Don Alexander, president of the Alexander Film Company, Colorado Springs, has appealed his claim against the defunct Alexander Industries, Inc., for $118,858, to the United States Supreme Court. He claims he loaned $135,000 to the company and that only $20,000 was returned. The trustee in bankruptcy held that instead of the company owing Alexander, he owed the company $40,000. The Alexander Industries, Inc., now bankrupt, manufactured airplanes. The claim of Alexander was denied by the lower federal courts.

Pugh Forms Export Firm

Ralph J. Pugh plans the formation of the Motion Picture Export Corporation, with temporary headquarters at 55 West 42d street, New York. Thomas W. James will be president and treasurer and Mr. Pugh, as vice-president and general manager, will handle foreign sales of independent pictures produced here and abroad.

Has New Sound Device

A device which is said to permit broadcast sound to reach the ear from a wide angle with increased realism has been invented by Maximilian Weil, New York electro-acoustic consulting engineer. The invention is called the "audio projector."

NRA Upholds Code Authority Duals Decision

That the motion picture code of fair competition affords protection to small enterprizes within the industry is the contention of the National Recovery Administration in Washington. NRA officials commented this week on the decision made by the Code Authority prohibiting Clearance Boards from penalizing theatres playing dual bills.

"The Milwaukee clearance and zoning board, one of the self-governing units of the Code Authority, had drafted a zoning schedule to penalize exhibitors playing double features," NRA asserted. "Independent producers and exhibitors appealed to the Code Authority, inasmuch as many independent productions are part of double feature programs and numerous smaller theatres depend upon offering their patrons dual features."

MPTOA Questions Decision

The NRA then upheld the Code Authority's decision in the question which maintained there could be no discrimination or penalty whatsoever against theatres playing double features in the drafting of new clearance and zoning schedules.

The Motion Picture Theatre Owners of America this week, however, appeared to be dissatisfied with the decision of the Code Authority on the Milwaukee appeal. In a bulletin the MPTOA stated in part:

"Fortunately rulings of the Code Authority can be reversed at any time by a majority vote. There is nothing in the code to prevent individual exhibitors taking clearance as they see fit over double feature houses. If unfair double feature competition spreads as a result to the detriment of exhibitors, the responsibility rests squarely on the interests who put this one over."

Independent producers and distributors may retain Lowell Mason, special counsel for the New York Independent Theatre Owners' Association, as counsel in their fight on bans on dual bills.

Circuits Agree to Ban Duals

Double features are not considered to be an "industry evil" in Akron, Ohio, according to Robert Menches, head of the local exhibitor organization.

Loew's in New York this week reported its willingness to drop duals in Greater New York and New Jersey provided all other theatres take similar action. Both Allied of New Jersey and the Independent Theatre Owners Association are eager to end double bills in New York if the circuits will cooperate with them. Warners and Skouras Brothers were the first large circuits in the New York territory to take the first step in the adoption of a strictly single bill policy at its theatres. The Warner circuit has signed 56 houses in Northern New Jersey to an agreement banning duals and the Skouras Brothers have added their 16 Jersey theatres.

In St. Louis, however, the move to end duals is temporarily off, despite the fact that every exhibitor in the city with the exception of Warners has agreed to abandon double bills.

40 MANUFACTURERS USE FILMS AT WORLD'S FAIR

Some of the Country's Largest Corporations Show Product In Pictures to Boost Sales

Some 40 of the country's largest manufacturers have accepted the motion picture for its widespread appeal as an advertising medium for building good-will for their various products, and all are now utilizing the scope of the film at the World's Fair in Chicago to dramatize to millions of Fair visitors the product, history and methods of manufacture and merchandising with all of the vividness of sight and sound.

"The use of motion pictures and of kindred devices prove that the eye is being recognized more and more as of major importance in both selling and education," according to "Sales Management," "the magazine of modern marketing."

Commercial motion pictures sponsored by national manufacturers had a short life on the screens of the country's regular motion picture theatres, some three years ago, due, principally, to the power of the press in fighting the threatening competition of films as an advertising medium and the resulting losses in advertising revenue faced by the publications. Since then films have been used extensively by the manufacturers in connection with demonstrations, sponsored showings in auditoriums and the like and at exhibits. However, they have never before been used in such concentrated fashion as at the World's Fair this year.

"Generally speaking," said *Sales Management*, "the films shown at the Fair have not as their purpose immediate sales. Usually, the institutional good-will building theme is emphasized. The World's Fair, too, has been a proving ground for testing out the comparative values of two types of film shows. These are the 'closed shows,' in which doors and seats figure, and the 'open show,' which may be an aisle show, which merely stops the passing crowds, or the 'stand up' show, usually in a niche or small room with railing."

Some of the showings at the Fair are presented in an expensive and elaborate fashion and utilize standard 35 mm. films. There are 11 of these, the remaining exhibits using 16 mm. film, which places them, *Sales Management* says, in somewhat of an amateur classification.

In addition to the 40 regular film showings, several large manufacturers are using colored slides, balopticons and similar devices which combine photography of art with illumination and often with sound. Neither do they include such exhibits as the Microvivarium, which combines the microscope and light to cast minute organisms, vastly enlarged, upon the screen.

Outstanding pictures now being used at the World's Fair are said to be those of the Ford Motor Company, Rock Island Railroad, General Motors and Chrysler among the 35 mm. groups, while in the 16 mm. classifications are those of the Northwestern Railroad, Union Carbide & Carbon, Elgin Watch, Sears, Roebuck, and Western Union.

General Motors, Ford, Chrysler, Studebaker and Rock Island are reported to be the better examples of the so-called "closed" show. The first three have gone so far as to provide large seating capacities in air-conditioned theatres, and uniformed ushers.

Shows like those of Western Union, New York Central lines, Elgin Watch and Northwestern Railroad, have fairly liberal seating capacities, but might be termed "semi-open." These have no doors, and the audience, while seated, moves in and out at will.

The Ford Film, "Rhapsody in Steel," is generally accepted as the No. 1 film show of the Fair. The Ford theatre has 229 seats and standing room for 100 more, and is air-cooled.

The film starts with a Ford car making a brief announcement, by the use of trick photography the two bars of the bumper giving "lip motion." The illusion is that of a mighty mouth speaking. Music for the film is a specially prepared score for which Musical Director Edwin Ludig of Audio Productions, Inc., drew from the noises in the Ford factory.

The film carries practically no sales dialogue. Dramatic scenes were photographed in the Ford plant.

Companies which are showing films at the World's Fair include:

AMERICAN OPTICAL COMPANY, "Through Life's Windows," 16mm. silent; standing room only.

AMERICAN GAS ASSOCIATION, 16 mm. sound; standing room only.

BETTENDORF COMPANY, Picture by Jam Handy 16mm. silent; standing room only.

CENTRAL STATIONS INDUSTRY EXHIBIT, Theme: The Molecular Theory; The Use of Electricity on the Farm; Pictures by University of Chicago; 16mm., 1 silent, 1 sound; standing room only.

CHICAGO AND NORTH WESTERN RAILWAY, Theme: Where Vacation Days Come True; Picture by C. Chapman; 16mm. sound; 40 seats.

CHRYSLER SALES CORPORATION, Story of Airflow, Sales Talk for Cars; News Reels; by Wilding; 35 mm. sound; 300 seats, air-cooled theatre.

DEINER-DUGAS FIRE EXTINGUISHER CORPORATION, Use of fire fighting apparatus; picture by the company; 16mm. silent; standing room only, continuous showing.

ELGIN NATIONAL WATCH COMPANY, Theme: The Story of Time; Pictures of Speed Events; picture by Castle Films; 16mm. sound; 30 seats and standing room.

FIRESTONE TIRE & RUBBER COMPANY, 1934 Indianapolis Speedway Motor Race; 16mm; shown in private room for dealers only.

FORD HOSPITAL EXHIBIT (Hall of Science), "Tannic Acid in the Treatment of Burns"; 16mm. silent; standing room only (continuous, automatic showing).

FORD MOTOR COMPANY, "Rhapsody in Steel"; picture by Audio, Inc.; 35mm. sound; 299 seats and standing room for about 100 more.

FROMM BROS., INC., Scenes taken at Fromm Bros'. fox farm; picture by Atlas Educational Films; 16mm. silent; 12 seats and standing room. Attendant explains film through amplifier.

GENERAL ELECTRIC COMPANY, Dynamos and Their Workings; picture by Warner Bros.; 16mm. sound; 50 seats.

GENERAL MOTORS CORPORATION, Educational and sales films; research laboratory scenes; picture by Jam Handy; 35mm. sound; 350 seats; theatre air-cooled by Frigidaire.

GOODYEAR TIRE & RUBBER COMPANY, Story built around the use of pneumatic tires on the farm; also news reels; picture by Pathe; 35mm. sound; 750 seats.

GULF REFINING COMPANY, Scenes at Indianapolis Speedway, for speed illusion stunt with dummy racing car; picture by Metropolitan Motion Picture Company; 16mm. sound; standing room.

HOUSEHOLD FINANCE CORPORATION, "Financing the Family"; one picture by Atlas Film Company, one by Chicago Film Laboratory, both 16mm. sound; two theatres; (1) 25 seats; (2) standing room only.

HUPP MOTOR CAR CORPORATION; "What's the Big Idea?"; Optical Illusion, Sense of Speeding; picture by Metropolitan Motion Picture Company, Detroit; 16 mm. sound; standing room only.

INLAND WATERWAYS, Story of the Inland Waterways; picture by J. P. Muller; 35mm. sound; 60 seats.

KRAFT-PHENIX CHEESE COMPANY, "How Cheese Is Made"; picture by Atlas 16mm. silent; standing room only.

ELI LILLY COMPANY, Treatment of Diabetes; picture by Burton Holmes; 16mm. silent; 30 seats.

MADARAS ROTOR POWER, The story of Rotors; 16mm. silent.

NASH MOTORS COMPANY, Story of Nash; picture by Burton Holmes; 16mm. sound; standing room only.

NATIONAL-STANDARD COMPANY, The use of wire in the home; picture by Burton Holmes; 16mm. sound; standing room only.

NEW YORK CENTRAL LINES, "The Flight of the Century"; picture by Castle Films; 16mm. sound; 25 seats.

ROCKEFELLER CENTER, Newsreel pictures showing construction of Rockefeller Center; 16mm. sound; 40 seats.

ROCK ISLAND LINES, "The Trail of the Golden West," tour by Golden State Limited; picture by Castle Films; 35mm. sound and technicolor; 80 seats.

SEARS, ROEBUCK & COMPANY, "Great Oaks" and "Hidden Values"—latter showing working of SR laboratory in testing goods; pictures by C. L. Venard; 16mm. sound; 170 seats.

STEWART-WARNER & COMPANY, Value of radio; value of various wave lengths; pictures by the company 16mm. silent; standing room only.

STUDEBAKER SALES COMPANY, "The Story of Studebaker"; picture by Atlas; 35mm. sound; 100 seats.

UNION CARBIDE & CARBON COMPANY, Batteries, carbon and alloys; two pictures by Pathescope, one by Union Carbide, one by Wm. Gans; all 16mm.; Pathescope sound, others silent; standing room only.

UNITED AIR LINES, Construction and stability of airplanes and tour by air from New York to San Francisco; picture by United Air Lines; 16mm. silent; 24 seats.

VAN CLEEF COMPANY, "Rubbering in Selangar," travel film; picture by Burton Holmes; 16mm. silent; 30 seats and standing room.

WESTERN UNION TELEGRAPH COMPANY, Laying the World's Fastest Cable; picture by Walter Pritchard; 16mm. sound; 50 seats.

Ampro projection equipment used for films of American Optical, Deiner-Dugas, Ford Hospital, Fromm Bros., Kraft-Phenix and Union Carbide; *Bell and Howell* for Chicago and North Western, Central Stations Industry Exhibit, Firestone, Household Finance, Hupp, Eli Lilly, Nash Motors, National Standard, New York Central. Union Carbide, United Air Lines and Van Cleef; *Capital* for Madaras; *Holmes* for Inland Waterways; *RCA* for Elgin, General Electric and Gulf; *Kaplan* for Goodyear; *Simplex-Acme* for Chrysler, Ford Motors, Rock Island and Studebaker; *Stewart Warner* for Stewart Warner; *Victor Animatograph* for American Gas Association, Bettendorf, Rockefeller Center and Sears, Roebuck; *Western Electric* for General Motors and Western Union.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Mrs. Wiggs of the Cabbage Patch

(Paramount)

Comedy-Drama

As this show is the story of Mrs. Wiggs, her brood of children and their friends and neighbors, it is distinctly a family picture. It is drama, the kind playing upon the sympathies. Yet because that motivating element is tinged with human natural comedy almost always and in one instance being given a flamboyant slapstick tinge, it is lightly impressive without being depressing. Packing a heart sock, it's not an out-and-out tear-jerker. There are too many smile-provoking contrasts for that. The direct appeal is to the home folks. It offers little to kindle the interest of the sophisticated moderns. There are romantic accompaniments, funny as they concern Zasu Pitts and W. C. Fields, but subordinate to the heart interest accruing to Mrs. Wiggs' trials and tribulations as they concern Evalyn Venable and Kent Taylor.

Nevertheless, because of the manner in which it attempts to meet the most exacting current standards, the prestige of the book from which it was adapted, the work of Pauline Lord as Mrs. Wiggs, the drawing power of Miss Pitts, Fields and Evalyn Venable, it has box office potentialities. That pull may be best reflected in the neighborhood and smaller town houses.

As the story is familiar, only a sketch of the highlights should be necessary to understand what constitutes the picture's appeal. Opening sequences in the Wiggs hovel in Cabbage Patch place the audience in the proper mood. Mrs. Wiggs, left nothing by her Klondike gold-rush-bound husband but five children, a lot of trouble and no money, ponders the governor's Thanksgiving proclamation. There's only weak stew to eat. Jimmy is dying, Asia would blow herself blue in the face and Billy is out peddling kindling. But Miss Lucy brings a big basket and the family and sympathetic Miss Hazy have a happy holiday.

As Mrs. Wiggs reanimates Billy's almost dead horse, Miss Hazy avidly peruses a matrimonial bureau pamphlet. The sway-backed nag puts Billy in the wood peddling business again and a vaudeville show is announced for the opera house. Wanting his mother to see it, Billy would trade a load of wood for a ticket but Bob makes it a family party. Although Jimmy is taken to the hospital, he insists that his mother go to the show. The family's preparations for the big night, their experiences in the opera house and the old fashioned vaudeville show are riots of fun. It turns tragic as Mrs. Wiggs is summoned to the hospital. In a sequence that won a burst of applause, she tells Jimmy about the acts, finishing just as the boy dies.

For an interlude comes the slapstick comedy romance and marriage of Miss Hazy and Stubbins. Then more trouble for Mrs. Wiggs. Avaricious mortgage holder Bagby, learning that the railroad wants the Wiggs' plot, demands his overdue money by noon. Willy would sacrifice his horse to get the necessary $25. But Bob and Lucy would intervene. A mad dash back to the hovel and Mr. Wiggs has returned. He has no bag of gold, but searching the suit given him by the Salvation Army, he finds just enough to foil hard-hearted Bagby. Then the happy ending; Miss Lucy happily rid of her no good Stubbins, the Wiggses set to enjoy the railroad windfall which will permit the old man to do a whole lot of heaving "Thunking."

In this picture, the producers have made a sincere effort to adhere to new standards. Its commercial success is almost entirely dependent upon the willingness and enthusiasm of those who exhibit it to market it in the same spirit. It should give a pretty good idea as to how general patronage is to respond to filmed classics of literature.—McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Douglas MacLean. Directed by Norman Taurog. Original story by Alice Hegan Rice and Anne Crawford Flexner. Screen play by William Slavens McNutt and Jane Storm. Art directors, Hans Dreier and Robert Odell. Photographed by Charles Lang. Production Code Administration Certificate No. 133. Release date, September 14, 1934. Running time, 73 minutes.

CAST

Mrs. Wiggs	Pauline Lord
Mr. Stubbins	W. C. Fields
Miss Hazy	Zasu Pitts
Lucy Olcott	Evalyn Venable
Bob Redding	Kent Taylor
Bagby	Charles Middleton
Mr. Wiggs	Donald Meek
Bill Wiggs	Jimmy Butler
Jimmy Wiggs	George Breakston
Australia	Edith Fellows
Europena	Virginia Weidler
Asia	Carmencita Johnson
Julius	George Reed
Priscilla	Mildred Gover
Dick Harris	Arthur Housman
Dr. Barton	Walter Walker
Agent Jenkins	Sam Flint
Mose	James Robinson
Box Office Man	Bentley Hewlett
Usher	Edward Tamblin
1st Comedian	Al Shaw
2nd Comedian	Sam Lee
House Manager	Del Henderson
Minister	George Pearce
Mrs. Bagby	Lillian Elliott
Brakeman	Earl Pingree

Dames

(Warner)

Musical Comedy

Another in the series of spectacular Warner musicals, "Dames" has as one of its outstanding features the inclusion of more actual story than have the majority of its predecessors. Spectacle, however, remains the outstanding exploitation feature, and in this, as in others of its kind, the exhibitor will find a wealth of material for outright ballyhoo. Another distinguishing characteristic is that it is, possibly, one of the cleanest musicals ever made. There is nothing in it which can possibly be construed as offensive.

The story concerns itself with an eccentric millionaire, Ezra Ounce, played by Hugh Herbert, whose passion for moral uplift of the American people has become an obsession with him—an obsession equally as great as the problem of how and to which members of his family he shall distribute his huge fortune. Guy Kibbee, a brother-in-law, is selected by Ezra to be the beneficiary of a considerable part of the money provided he is found to live up to the millionaire's moral requirements. Dick Powell, heir to another branch of the Ounce family tree, already has been disqualified for a share in the Ounce millions because of his penchant for the theatre.

En route to New York with Ezra to stamp out vice in "that den of iniquity," Kibbee encounters complications in the form of Joan Blondell which nearly result in his "undoing," and eventually he is virtually blackmailed by Miss Blondell for sufficient money to produce Powell's first show. Ruby Keeler, Kibbee's daughter, is in love with Powell, and her father is horrified when he goes to the theatre and discovers she also is in the show. Herbert, hearing of Powell's venture, is determined to break up the premiere and discover the identity of its "disgraceful" backer, who is, of course, the well-meaning Kibbee. Herbert engages the services of a score of gangsters to wreck the performance, but things do not work out quite as planned. Kibbee and Herbert become more than adequately intoxicated on a potent hiccough medicine and the more they imbibe the better Herbert likes the show. Unwittingly, he gives a prearranged signal to the gangsters and a riot ensues. Herbert and Kibbee go to jail along with the gangsters and the entire cast, Herbert, between hiccoughs, having decided that New York and show business are not so bad after all.

In the theatre scenes, Busby Berkeley has again outdone himself. There is plenty of music and comedy, and, in addition, the exhibitor has a fine set of names for his marquee. Exploitation should be along ballyhoo lines, with particular attention to motorized floats carrying girls and music from the show broadcast through loud speakers. There is no reason whatever why the children should not see "Dames."—Ayer, New York.

Produced and distributed by Warner Bros. Directed by Ray Enright. Numbers created and directed by Busby Berkeley. Story by Robert Lord and Delmer Daves. Adaptation and screen play by Delmer Daves. Photographers, Sid Hickox and George Barnes. Film Editor, Harold McLernon. Art Directors, Robert Hass and Willy Pogany. Gowns by Orry-Kelly. Music and Lyrics by Warren and Dubin, Fain and Kahal, and Dixon and Wrubel. Vitaphone Orchestra conducted by Leo F. Forgstein. Release date, September 1, 1934. Running time, 90 minutes.

CAST

Mabel	Joan Blondell
Jimmy	Dick Powell
Barbara	Ruby Keeler
Mathilda	ZaSu Pitts
Horace	Guy Kibbee
Ezra Ounce	Hugh Herbert
Bulger	Arthur Vinton
Song Writer	Sammy Fain
Song Writer	Phil Regan
Conductor	Arthur Aylesworth
Maid	Leila Bennett
Ellworthy	Berton Churchill

Belle of the Nineties

(Paramount)

Comedy-Melodrama

No matter how supercritically straightlaced one's clientele, no exhibitor has occasion to worry about this Mae West. Its moral value being beyond dispute, it's Mae, again the glamorous girl who startled the industry and its supporters in "She Done Him Wrong," in a hokum melodrama of the gas light era. There's comedy, drama, music, thrill, excitement and glitter in the show. All of it is dominated by the colorful alluring West personality. It is alive with the quality that makes big theatre successes. By the same token, its breezy, easy going, in spots slowly tempoed entertainment, is of the type often demonstrated as what the neighborhood and small town patrons like.

Ruby Carter, "The American Beauty," predecessor of all night club-sporting world queens, partly to get away from the arduous affection of prizefighter Tiger Kid and partly because the opportunities for her own peculiar talents will be greater, shifts the scene of her operations from St. Louis to New Orleans. Installed

Despite the strongest opposition

HELD OVER FOR RADIO CITY



and

NOTHING SHORT OF *sensational* AT:

FIFTH AVE., Seattle

NEW, Baltimore

PALACE, Cincinnati

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STRAND, Louisville

Broadway has seen in years . . .

2nd WEEK AT MUSIC HALL

HAROLD LLOYD'S "The Cat's Paw" joins Radio City Music Hall's immortals . . . Only seven other pictures have been held over in that theatre's history . . . *and no other comedy!* Meanwhile, word-of-mouth increases the mammoth crowds to all-day S. R. O. business. A record worthy of so great a picture . . . one that will bring *you* untold revenue!

HAROLD LLOYD

in

The Cat's Paw

From the Saturday Evening Post story
by **CLARENCE BUDINGTON KELLAND**

PRODUCED BY HAROLD LLOYD CORPORATION A FOX RELEASE



"★★★½★"

from Liberty Magazine

Meaning: **LIBERTY'S 8,775,012 READERS WILL DEMAND TO SEE IT ON YOUR SCREEN**

Again indicating its tremendous popular appeal . . . so convincingly demonstrated at Radio City Music Hall.

THE WORLD MOVES ON

THE LOVE STORY OF A CENTURY

with

MADELEINE CARROLL
FRANCHOT TONE

FOX

Produced by
Winfield Sheehan

Directed by John Ford

Story and screen play
by Reginald Berkeley

as the gaudy attraction of Ace Lamont's "Sensation House," she is the pulse-quickening, heart-cracking toast of the town. That Ace would reserve her for himself, thereby only arousing the jealous fury of his erstwhile flame, Molly, only sets the audience in a mood as to what to expect from this deep-dyed villain and what he will try to do to Ruby.

The Tiger landing in town and coming under Ace's baleful influence, a match is arranged with the champ. Everybody knows that there's going to be a lot of double crossing. First of the dirty work is when Ace fixes it with Tiger to rob Ruby of her jewels while he (Ace) and she are taking a buggy ride along the lake shore drive. But Ruby hasn't been around for nothing; she's nobody's dumb-belle. Then comes the fight which Ace has fixed for Tiger to be the losing favorite. Figuring that here's a chance to kill two birds with one stone, Ruby uses some of her gems to lay one trap for Ace, checking the safe combination via opera glasses as he locks 'em up. Then during the fight as Tiger is going along nicely, she slips a dose of knockout drops in his water bottle and the Tiger wakes up on the floor, long after 10 has been counted.

In the meantime, Ruby sings "Troubled Waters," one of her three numbers, a negro spiritual to the accompaniment of a choral background. The lines of this are such that no showman should overlook in ad copy in their pertinence to Mae West and this picture.

After the fight comes the climax. Love-sick Tiger, eventually convincing Ruby that like most pugs he was just a dumb tool in the hands of a smart guy, confesses his part in the holdup. Then as Ruby hints to him that Ace is the gent who slipped him the knockout drops, he rushes in on the already harassed gambler. There is a fight, Ace is killed and fire breaks out. Ruby recovers all her jewels. She and Tiger rescue Molly, whom Ace has locked in a closet as the horse-drawn apparatus dashes to the scene of the conflagration which cremates Ace. Then, for an epilogue, Ruby and Tiger drop in on a backwoods preacher for a marriage ceremony.

Probably not an all-family attraction, being too flamboyant for the juveniles, "Belle of the Nineties" is something that the adults of both sexes above the late teen years should go for in a big way. The advance publicity already received probably has kindled a keen desire on the part of this class to see the picture.—McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by William LeBaron. Directed by Leo McCarey. Original story by Mae West. Screen play by Mae West. Music by Arthur Johnston. Lyrics by Sam Coslow. Costumes by Travis Banton. Sound, Harry Mills. Art direction, Hans Dreier and Bernard Herzbrun. Photographer, Karl Struss. Production Code Administration Certificate No. 136. Release date, September 21, 1934. Running time, 75 minutes.

CAST

Ruby Carter	Mae West
Tiger Kid	Roger Pryor
Brooks Claybourne	John Mack Brown
Molly Brant	Katherine De Mille
Ace Lamont	John Miljan
Kirby	James Donlan
Gilbert	Tom Herbert
Dirk	Stuart Holmes
Slade	Harry Woods
Stogie	Edward Garden
Jasmine	Libby Taylor
Col. Claybourne	Frederick Burton
Mrs. Claybourne	Augusta Anderson
Blackie	Benny Baker
Butch	Morrie Cohan
St. Louis Fighter	Warren Hymer
Comedian	Tyler Brook

and Duke Ellington and his orchestra

Crime Without Passion

(Paramount - Hecht, MacArthur)

Drama

Ben Hecht and Charles MacArthur, one of the most successful writing teams currently contributing to the motion picture, make their debut as producers in their own right with "Crime Without Passion." The picture, while addressed especially to intelligent audiences, is packed with tense and thrilling action. Possibly the names, Hecht and MacArthur, may prove a strong selling point, where they are known.

The picture is weighted with suspense, dealing with the calculating mental processes of the legaly trained brain of a man who has committed murder. Catchwords hinging on the story's essence—the destruction of a man by the super-intelligence of his own mind—should make attractive advertising copy. Cast names, aside from that of Claude Rains, who was last in "The Invisible Man," will mean little, although the producers have gathered a group of players who handle their jobs effectively. A newcomer who promises much is Margo, and the distinction of her name in itself may be used to advantage. Her performance is sharply dramatic and able work is turned in by Stanley Ridges, Whitney Bourne and Greta Granstedt.

The story deals with a brief and startlingly final episode in the career of Lee Gentry, a criminal lawyer, played by Rains. Gentry defends men he knows to be guilty purely for the sport of it, but his utter contempt for the dictates of society blinds him to the solution of his own problems of the heart. Accidentally he shoots Margo, from whom he is trying to cut loose in order to engage in an affair with another woman, Whitney Bourne. Then, thinking he has killed her, Gentry proceeds to cover his tracks with the analytical cunning of a master mind. This accomplished successfully, Gentry discovers to his horror that Margo is not dead and in a blind fit of nerves shoots and kills her former lover, thus bringing an unpremeditated end to his own spectacular career.

Hecht and MacArthur, who wrote, directed and produced the film, have concocted a most unusual motion picture which moves from beginning to end. "Crime Without Passion" is fundamentally a director's picture, and Lee Garmes has made its pictorial values of the highest calibre.—Ayer, New York.

Produced and distributed by Paramount. A Ben Hecht-Charles MacArthur production. Written, produced and directed by Ben Hecht and Charles MacArthur. Photographed by Lee Garmes. Settings by Albert R. Johnson. Special effects by Slavko Vorkapich. Release date, August 17, 1934. Running time, 70 minutes.

CAST

Lee Gentry	Claude Rains
Carmen Brown	Margo
Katy Costello	Whitney Bourne
Eddie White	Stanley Ridges
Buster Malloy	Paula Trueman
O'Brien	Leslie Adams
Della	Greta Granstedt
Miss Keeley	Esther Dale
Lieut. Norton	Charles Kennedy
Judge	Fuller Mellish

Desirable

(Warner)

Comedy-Drama

Despite a weighty, dramatic sounding title, this picture is an expertly acted and directed comedy drama which for the most part leans toward the humorous side. Moving at a smooth, even tempo, the film is chock full of droll humor tempered by lilting romance and marked by high caliber portrayals, all of which are sales pointers. This is clean entertainment for every one.

In less expert hands the film might not have surmounted the time honored theme. Jean Muir is the outspoken and unsophisticated daughter of Verree Teasdale, a famous stage actress. As a blanket to shield her age from the public, the actress keeps her daughter bottled up in private schools, where she is forced to chum with girls younger than herself.

The blowoff comes when George Brent, head of an advertising company, who thinks he is in love with the actress, is given the key to her apartment and discovers Miss Muir, who has come home unexpectedly, fed up with it all. Brent's affections switch to the girl and he steps into the situation for the girl's welfare. In order to force the actress into permitting her daughter to lead her own life, Brent threatens to disclose the family relationship to the actress' public.

To avoid this, Miss Teasdale has a coming-out party for the girl, which fails to fit in with Miss Muir's scheme of things, but results in her first kiss and subsequent engagement to Charles Starrett. Her mother sees a way to get even with Brent and rushes the engagement announcement.

Miss Muir spends a week at Starrett's country home to get acquainted with the family, but is disillusioned when the family deplores the fact she had no famous ancestors in the Revolutionary War. There follows a series of climaxing incidents, which wind up with Miss Muir sending for her only friend, Brent. There is a sudden realization of her true love for Brent, the engagement is broken despite Miss Teasdale's intervention, and the two are left to their destiny.

Production values coupled with top-notch performances by Miss Muir and Brent are indicative of the selling potentialities.—Watt, Hollywood.

Produced and distributed by Warner Bros. Story and screen play by Mary McCall, Jr. Directed by Archie L. Mayo. Assistant director, William McGann. Supervisor, Edward Chodorov. Art director, John Hughes. Photography by Ernest Haller. Film editor, Thomas Pratt. Gowns by Orry-Kelly. Vitaphone Orchestra conducted by Leo F. Forbstein. P. C. A. Certificate No. 123. Running time, 68 minutes as seen on Coast. Release date, Sept. 8, 1934.

CAST

Lois Johnson	Jean Muir
Stuart McAllister	George Brent
Helen Walbridge	Verree Teasdale
Austin Stevens	John Halliday
Russell Gray	Charles Starrett
Chet	Russell Hopton
Barbara	Joan Wheeler
Margaret	Barbara Leonard
Mrs. Gray	Virginia Hammond
Secretary	Pauline True

Cleopatra

(Paramount—De Mille)

Romantic Drama

Cecil B. DeMille again demonstrates his flair for spectacular motion picture making with "Cleopatra," his latest, and while the film in many ways is not so ostentatious as some of its predecessors—"The Ten Commandments," "King of Kings" and, more recently, "The Sign of the Cross"—it is redundant with magnificent settings and glittering costumes.

Mr. DeMille has here contrived a film which reflects many of the influences of William Shakespeare and George Bernard Shaw and at the same time is filled with modern, easy-going dialogue. Waldemar Young and Vincent Lawrence are the authors of the screen plav and Bartlett Cormack handled the adaptation.

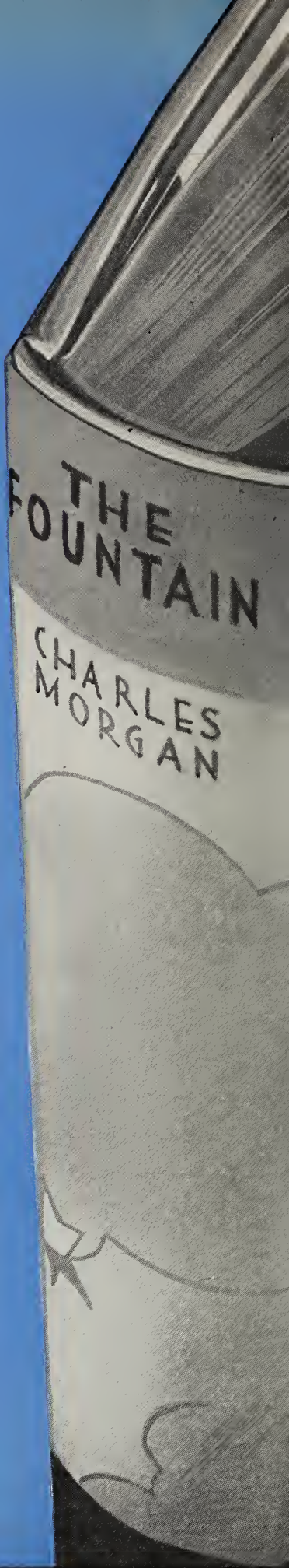
The name values of the picture are Cecil B. DeMille, Claudette Colbert and Warren William. Treatment of the stupendous settings will lend color to advertising copy and the battle scene in which thousands of extras are used should prove a powerful appeal to the youngsters. It is worthy of note that there is virtually nothing in the picture which could be described as offensive. In fact, Mr. DeMille depicts a surprisingly moral life in the Roman and Egyptian courts.

The story deals with the infatuation of Julius Caesar, played by William, for the Egyptian queen and more particularly for the wealth of her country. When Caesar returns to Rome, bringing Cleopatra with him, he plans to divorce his wife and set himself up as king and dictator. He is murdered in the Senate and Cleopatra flees to Egypt, Marc Antony after her to bring her back in chains. There is a repetition of Caesar's infatuation as Antony succumbs to the wiles of the queen. Antony, however, dallies too long with Cleopatra, while in Rome, Octavian is denouncing him as a traitor. Octavian descends on Egypt to force Antony to return to Rome. Antony, however, casts his lot with the Egyptians and at the battle of Actium the Romans are victorious. Antony commits suicide and Cleopatra, rather than go to Rome a captive, poisons herself.

The battle of Actium is the film's highlight. Thousands of men, horses and chariots engage in fierce hand-to-hand struggle, while on the sea Roman galleys hurl fiery catapults into the

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OPENS ITS NEW SEASON!

Egyptian barges. It is of interest that Roman battle methods were much the same as those employed in modern warfare.

There are plenty of names for the marquee, including that of Henry Wilcoxon as Marc Antony, Ian Keith and C. Aubrey Smith. Costumes of the women, gorgeous sets and the glittering steel of the men's armor, combine with the action to make "Cleopatra" a typical production in a long line of spectacular DeMille pictures.—AYER, New York.

Produced and distributed by Paramount. A Cecil B. DeMille production. Directed by Cecil B. DeMille. Assistant directors, David MacDonald and Cullen Tate. Adaptation by Bartlett Cormack. Screen play by Waldemar Young and Vincent Lawrence. Photographed by Victor Milner. Release date, October 12, 1934 (tentative). Running time, 101 minutes.

CAST

Cleopatra ..... Claudette Colbert
Julius Caesar ..... Warren William
Marc Antony ..... Henry Wilcoxon
Calpurnia ..... Gertrude Michael
Herod ..... Joseph Schildkraut
Octavian ..... Ian Keith
Enobarbus ..... C. Aubrey Smith
Cassius ..... Ian MacLaren
Brutus ..... Arthur Hohl
Pothinos ..... Leonard Mudie
Appollodorus ..... Irving Pichel
Octavia ..... Claudia Dell
Charmian ..... Eleanor Phelps
Drussus ..... John Rutherford
Iras ..... Grace Durkin
Achillas ..... Robert Warwick
Casca ..... Edwin Maxwell
Cicero ..... Charles Morris
The Soothsayer ..... Harry Beresford

City Park

(Chesterfield)

Comedy-Drama

While romantic interest is woven through the story and development of the production, audience sympathy is concentrated upon Henry B. Walthall, who dominates with a salable character study of the whimsical Colonel who takes it upon himself to solve the problems of the youngers about him, innocently muddles them worse than ever but eventually solves them all. Besides Walthall the more familiar names are Sallie Blane, Matty Kemp, Hale Hamilton, Johnny Harron and Gwen Lee. The likable role of Walthall and the theme carry the greater exploitation values, with possibilities also in the title.

Sallie Blane, out of job and funds, learns from Gwen Lee that city jails are not so tough, and she picks out a detective to accost, to make sure of a sentence. Walthall, with Wilson Benge and Lafe McKee, his newly-made cronies of a park bench, intervene. They find an apartment for her, over the protests of the Colonel's family. Matty Kemp misjudges her and comes to free the Colonel from what he considers an infatuation.

The Colonel has hunted up Harron, her sweetheart from the little home town, and gets him a job as a bank guard. Harron is bought off to open the way for a robbery, and when his share of the loot is received he hides it in the room. Detectives trail him and arrest him, but the Colonel, in his innocence, saves him. Harron wins Miss Blane's consent to elope with him, but the Colonel, having done some investigating on his own, learn the true state of affairs and confronts him with the evidence. Kemp's first distrust has turned to love and all's well all around.

The street walker inferences make the picture adult fare, to be set away from the end of the week.—ROVELSTAD, New York.

Distributed by Chesterfield. A George R. Batcheller Production. Directed by Richard Thorpe. Assistant director, Melville Shyer. Screen play adapted by Karl Brown. Photographed by M. A. Andersen. Sound engineer, Pete Clark. Running time, 70 minutes. Release date, May 1, 1934.

CAST

Rose Wentworth ..... Sallie Blane
Colonel Ransome ..... Henry B. Walthall
Raymond Ransome ..... Matty Kemp
Mr. Ransome ..... Hale Hamilton
Charlie Hooper ..... Johnny Harron
Bank President ..... Claude King
Maizie ..... Gwen Lee
Mrs. Ransome ..... Judith Vosselli

The Defense Rests

(Columbia)

Drama

Jack Holt in a different type of role and the timeliness of the subject matter of the picture are the two main selling points of "The Defense Rests." Here Holt, veteran box office performer, plays a criminal lawyer, unethical and constantly using all the tricks of his trade, who recognizes the tawdriness of his career but can do little or nothing about it because he is in too deeply. A kidnaping case is the main theme of the film—a topical exploitation point which the exhibitor should not overlook—and, although the kidnaping is merely implied, the case revolving chiefly around Holt's efforts to have his gangster client acquitted, the "snatch racket" in all its ramifications is a singularly strong motif to be stressed, with special emphasis on the fact that the law is always the winner in the end.

The story concerns Matthew Mitchell, played by Holt, whose very brilliancy saves him from the epithet of "shyster." Jean Arthur, having just received her doctor of laws degree, applies for a job in Holt's office and gets it. Against his remaining sense of decency Holt is forced to accept as his client a kidnaper, and his case is nearly won when the mother of the abducted child, who, after ransom had been paid was returned to its parents dead, commits suicide in Holt's office as a protest against his saving the kidnaper-murderer from justice. Holt, repentant, turns over evidence damaging to his client to the district attorney, thereby voluntarily losing the case. This is done in such a manner that his client's gangster friends do not suspect Holt of double-crossing them, and at the same time the entire gang is rounded up, Holt's life is saved and he and Jean Arthur are married.

Nat Pendleton, whose screen activities to date have been concerned chiefly with rather amiable gangsters, appears in this picture as a sort of glorified ambulance-chaser assistant to Holt. His name might be co-featured with Jean Arthur's on the marquee, with Holt's for top billing. Action and drama, with here and there a touch of comedy, this picture should provide an hour's entertainment for adult audiences.—AYER, New York.

Produced and distributed by Columbia. Story and screen play, Jo Swerling. Director, Lambert Hillyer. Assistant director, Wilbur McGaugh. Cameraman, Joseph August. Sound engineer, Edward Bernds. Film editor, John Rawlins. Release date, July 15, 1934. Running time, 70 minutes.

CAST

Matthew Mitchell ..... Jack Holt
Joan Hayes ..... Jean Arthur
Rocky ..... Nat Pendleton
James Randolph ..... Arthur Hohl
Austin ..... Raymond Walburn
Castro ..... Harold Huber
Gentry ..... Robert Gleckler
Mrs. Evans ..... Sarah Padden
Mabel Wilson ..... Shirley Grey
Fogg ..... Donald Meek
Nick ..... Raymond Hatton
Gooch ..... Ward Bond
Cooney ..... John Wray
Mrs. Ballou ..... Vivian Oakland
Duffy ..... Selmer Jackson
Ballou ..... J. Carroll Naish
Dean Adams ..... Samuel S. Hinds

Ramu, the King of the Sun

(Fairhaven)

Travelogue

Here is a production which definitely classifies a travelogue and should be sold as such. There is no story, nor are there any climactic action developments, except possibly the final assembling and charging of the hordes of Abyssinian troops in maneuvers ordered for camera purposes by Ramu the king. This is one of several expeditionary pictures made by Captain E. A. Salisbury into out-of-the-way territories of the world, here into the South Seas. There is no cast, except the natives appearing in the ceremonies, and games.

The Malay peninsula and surrounding islands are visited by the expedition. They see the pygmies of the Andaman Islands, go on to Colombo, to Ceylon, across the Arabian Sea and into the Gulf of Aden and to Jidda, gateway to Mecca, sacred city of all Mohammedans.

Natives are shown in their marriage dances, at their daily occupations, playing games, the fakirs in their performances. There are the shots of the belles, bared to the waists, shots familiar to expeditionary films and here without any plot developments to raise censorial eyebrows.

In situations where other of the Salisbury pictures have been shown, attention can be called to the fact that here the Salisbury cameras give a pictorial story of the tribes of the Malay peninsula in the mystic South Seas and of the land of Abyssinia.—ROVELSTAD, New York.

Produced by Capt. E. A. Salisbury. Distributed by Fairhaven Productions. Running time, 68 minutes. Release date, Aug. 4, 1934.

Adventure Girl

(RKO Radio)

Adventure Melodrama

Joan Lowell, traveler-author of the book, "Cradle of the Deep," recounts on the screen a trip in a schooner to Central America with her father and two sailors. All is connected with a story of a hunt for buried treasure in the jungle land that was once the home of the Incas.

Coupled with considerable action that develops into capture and escape from the savages are several outstanding scenic shots.

First there is a hurricane in the Caribbean and Miss Lowell rescues Bill, former Marine and now one of her sailors. Next they board a derelict, and she finds a map to the hiding place of an emerald in a forbidden temple. She arrives at the Indian village and starts her search, led by the suspicious Indian princess. In the temple ruins she at last reaches the idol behind which the emerald is hidden. Bill has led the princess away from the scene, but she hears Miss Lowell's poundings and returns for a hand-to-hand struggle with the invader. Miss Lowell is captured by the natives and brought back to the village to be burned alive. Bill has escaped from the Indians, works his way back to the scene of the intended sacrifice and rescues Miss Lowell. They wade through a waterfall, get into their motorized raft, set a ring of gasoline blazing around the craft, dive through the bottom of the raft, swim under the flames, and are saved by the schooner crew.

It's frankly melodramatic from the time the search begins. Into the action are inserted a battle between a mongoose and the deadly snake, the fer-de-lance, and Miss Lowell's fight with a boa constrictor which has wound itself around her neck.

The end of the week is possibly the better booking allocation for lesser situations.—ROVELSTAD, New York.

Distributed by RKO Radio. Produced by Van Beuren. From the book by Joan Lowell. Directed by Herman Raymaker. Photographed by Harry Squires. Sound engineer, Al Sinton. Music score by Winston Sharples. Recording engineer, Larry Lynn. Editorial supervision by Sam B. Jackson. Narration by Joan Lowell. From the text by Ferrin Frazier. Running time, 76 minutes. Release date, Aug. 17, 1934. Cast: Joan Lowell, sailors and natives.

Big Hearted Herbert

(First National)

Farce Comedy

Here's entertainment that entertains. It's fast moving, clean, laugh-laden domestic farce comedy, dealing with a situation graphically familiar to almost every American family. The fun in its action, dialogue, situations and characterizations kept the preview audience in glee from start to finish. While it's entertainment fully in accord with any new standards, it is also showmanship. The kind of showmanship forcefully demonstrating that the show itself regardless of name values is the thing that now

counts. "Big Hearted Herbert" boasts no magnetic names automatically inspiring crowds to mob the box offices. It does, however, offer whole-hearted amusement.

Sans any bizarre glamor, the story is an exciting yarn of simple folk. Its actual counterpart might have happened—probably has—in any household. Father Herbert, prototpye of many in real life, is a self-made business man. A plain man, whose success is the result of his own persevering hard work, he clings to old-fashioned ideals and idols. Things that are anathema to his modern minded family—chromos on the walls, a cuspidor beside his easy chair, plain food, plain talk—are his delights.

First going into a tantrum, he wrecks a swanky dinner party which his wife Elizabeth and daughter Alice have prepared for the girl's prospective elite class husband, Andrew. Venting his idiosyncrasies on family and guests as well, he restores the crayon portrait of his father to its honored place above the fireplace and sets the shiny urn-like spittoon beside it. The shocked guests go away unfed after ineffectually trying to wise the old boy up. The family is heart-broken.

But the family turns the tables. He wants to play host to a big customer. Then the household gives him a complete dose of his own medicine. The horsehair furniture is restored; the old-fashioned ribbon bedecked portrait easels come out. So does the checkered table cloth. Dinner is stew, served direct from the pot. Mother and daughter, slatternly gowned, go completely old-fashioned in talk and action. The amazement, shame and horror they experienced at their party was heaven on earth compared to Herbert's horror.

But it teaches him a lesson. It makes possible the marriage of Alice and Andrew. It makes it possible for Junior to go to college, even though he still believes that a college education is only a sideline to football glory. Mother Elizabeth can bury all the hated old archaics, even father's chromo and the cuspidor in the attic. Herbert has only one happiness left, little boy Robert decides that he'd like to follow in his father's footsteps.

The most necessary thing to do in connection with this picture to insure maximum box office results is to exercise every bit of ingenious interest creating showmanship in getting a capacity house in for the first showings. The word-of-mouth advertising of those who see it can be depended upon to interest those you fail to reach directly.—McCarthy, Hollywood.

Produced and distributed by First National. Directed by William Keighley. Supervisor, James Seymour. Photography, Arthur Todd. Film editor, Jack Killifer. Art director, Robert Haas. Gowns by Orry-Kelly. Screen play by Lillie Hayward and Ben Markson. Based on a play adapted by Sophie Kerr and Anna Steese Richardson, from a story by Sophie Kerr. Vitaphone Orchestra conducted by Leo F. Forbstein. P. C. A. Certificate No. 125. Running time, 60 minutes. Release date, Oct. 13, 1934.

CAST

Elizabeth Kalness ..... Aline MacMahon
Big Hearted Herbert..... Guy Kibbee
Alice Kalness ..... Patricia Ellis
Martha ..... Helen Lowell
Andrew Goodrich ..... Phillip Reed
Jim Lawrence ..... Robert Barrat
Goodrich, Sr. ..... Henry O'Neill
Amy Lawrence ..... Marjorie Gateson
Mrs. Goodrich ..... Nella Walker
Junior Kalness ..... Trent Durkin
Robert Kalness ..... Jay Ward
Mr. Havens ..... Hale Hamilton
Mrs. Havens ..... Claudia Coleman

Not Against Flesh

(General Foreign Sales Corp.)

Mystery Melodrama

A "shock" picture, with moving skeletons, black magic, murder and suicide, and a climax that calls for driving a stake through the heart of a being in a coffin dug out of a cemetery grave, the gruesome is emphasized to a degree that removes the film from production value for American theatres of general patronage.

The picture, made in France, is one of black magic, of a young student's search for the clue to a series of mystifying deaths that have terrorized the village of Compierre, and is from the book, "In a Glass Darkly."

The student comes to a lonely house for lodging. In the night an elderly man enters the room, leaves a package and departs. The old man is murdered, and the package reveals a book in which the man has written his memoirs of the events he has traced in his fight against the unseen force. His daughter is taken ill. The village doctor is called. A part reading of the memoirs has shown that the doctor is in league with the mysterious influence. Further reading discloses the old man's conviction that the only solution is to drive a stake into the heart of a Marguerite Chopin, buried in the village cemetery. The student rushes to the bedside of the stricken girl and dashes from her hands a bottle of poison which the doctor placed within her reach. The caretaker and the student go to the cemetery, open the grave, and as the stake is driven home, there is a crashing of lightning. A peg-legged soldier, who has been another accomplice of the vampire, falls dead. The doctor is trapped in a flour bin, the caretaker starts the mill grinding and the doctor is buried alive. The student rescues the younger sister, whom he finds tied to a beam in preparation for her death.—Rovelstad, New York.

Distributed by General Foreign Sales Corporation. Manuscript by Christen Jul and Th. Dreyer. Direction by Karl Th. Dreyer. Cameraman, Rudolf Mate. Music arranged by W. Zeller.

CAST

Allan Gray ..... Julian West
Gisele ..... Rena Mandel
Leone ..... Sybille Schmitz
The doctor ..... Jan Hieronimko
The old woman .....Henriette Gerard
The servant ..... Albert Bras
The nurse ..... Jane Mora

Hello, Sailors

(Educational)

Lively Entertainment

With Tom Patricola and Buster West as the pair of gobs from the fleet, meeting their girls and having a furious scrap with a pair of marines on New York's Riverside Drive and round the town, this subject is lively and highly entertaining comedy. As the boys are taken over by the girls, Sandra Ward and Marion Martin, the battle rages between the sailors and marines, with an amusing sequence on Central Park lake, with the contestants in rowboats. The pair are clever dances, as well. An entertaining subject.—Running time, 20 minutes.

Fads and Fancies

(Universal)

Entertaining

There is considerable entertainment in this subject, a conglomeration of vaudeville acts on the screen, with Val and Ernie Stanton acting as masters of ceremonies. Featured are Ann Pritchard, toe-dancer; Morgan and Stone, crack banjoists; Joey Nash, radio vocalist; Fritz and Jean Hubert in an extremely clever tumbling act as two inebriates; the Townsends in an exhibition of eccentric ballroom dancing. As a background to the dance numbers are the 12 Mentonettes, gracefully effective as a dancing group. Diversified, the subject is entertaining. —Running time, 20 minutes.

Man's Mania for Speed

(Fox)

Excellent

One of the Adventures of a Newsreel Cameraman series, this subject pictures, in quick flashes, and via splendid camera work, the avid hunger of the populace at large for speed and more speed. In the air, in the water, on the ground, in sports and transportation, is caught, often with thrilling effect, the rush of today's fast mechanized pace. A highly interesting and well edited subject.—Running time, 10 minutes.

Mickey's Rescue

(Columbia)

Good

There are laughs and real entertainment in this Mickey McGuire comedy, in which Mickey and his gang, disturbed as they plan a birthday party for his brother, Billie, discover Billie is about to be adopted by a wealthy family. They set out in search of him, learn the hotel where he is "residing," and plan a rescue. When Billie falls from a window, catches on a flag-pole and Mickey goes down a rope from the roof after him, it is a real rescue. The youngsters are lively and amusing, and the subject should be found generally entertaining.—Running time, 20 minutes.

The Flying Mouse

(United Artists)

Excellent

The latest number of the Disney Silly Symphonies series, this combines an object lesson for the youngsters with an excellently executed and highly entertaining bit of motion picture, done in color. It recounts the story of the mouse, who longed for the freedom of flight which the birds possessed. When a rescued butterfly turns into a fairy and grants him his wings, however, he soon realizes the value of being content with one's own identity. Ending happily, the subject is a delightful addition to the series.—Running time, 7 minutes.

There's Something About a Sailor

(Paramount)

Lots of Fun

One of the most colorful of the Betty Boop cartoons, in this production we have Betty as a recruiting sergeant. She persuades Her Hero to enlist for the war with a mosquito army. It's here that the fun really begins, with Max Fleischer's cartoon makers working in a number of new turns, to a choice sound accompaniment, and with something happening every second.—Running time, 7 minutes.

Service With a Smile

(Vitaphone)

Entertaining

When Leon Errol is wakened in the early hours of the morning and told his service station has burned to the ground, he goes to the insurance company. Asked to describe the kind of place he had, Errol permits his imagination free play, and the result, with chorus girl attendants and a paradise of automobile service, makes for a highly tuneful and completely entertaining short subject in Technicolor. Finally, taking the agent to the site of his station, Errol discovers his informants were only joking. A good musical number.—Running time, 21 minutes.

Just We Two

(Universal)

Weak

Grady Sutton and Sylvia Picker, bashful newlyweds, have their difficulties when a host of friends, led by Sylvia's aunt and her annoying son, break in on the couple in their "little love nest." When the couple try to relieve themselves of the burden, a near riot occurs which doesn't do the new house any good. But they eventually discover they are in the wrong house, and the day is saved. The comedy has its noisy moments, but little really amusing or entertaining comedy.—Running time, 19 minutes.

Fiddlin' Fun

(RKO Radio)

Amusing

An amusing cartoon number of the Aesop Fables series, in which Cubby Bear, as the suitor of the daughter of Nero of Roman history, is ignored by the emperor and his choice for his daughter's hand. Cubby finally succeeds in obtaining permission to enter the chariot race, and despite a breakdown and other mishaps, succeeds in winning race and girl.—Running time, 7 minutes.



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. . . and . . . introduces a new star—a sure-fire box-office personality—in a tenderly powerful story as wide in scope as the world of emotion it covers, and as deep in drama as the wonderfully human hearts it reveals! . . . . Gentlemen, Universal is proud to offer this one as its first release of the 1934-35 season! . . . . STEP OUT WITH UNIVERSAL!

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with

FRANK MORGAN
★ BINNIE BARNES

Lois Wilson, Elizabeth Young, Louise Latimer, Alan Hale. Produced by Carl Laemmle, Jr. Directed by Edward Sloman. Presented by CARL LAEMMLE.

URSULA PARROTT'S

ps Tomorrow

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ending August 18, 1934 from 94 houses in 19 major cities of the country, reached $939,615, a decrease of $34,547 from the total for the preceding calendar week, ended August 11, when 95 houses in 19 cities reported an aggregate gross of $974,162.

(*Copyriht, 1934: Reproduction of material from this department without credit to* Motion Picture Herald *expressly forbidden*)

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"Hat, Coat and Gloves" (Radio) and "Manhattan Love Song" (Mono.)	14,500	"The Lady Is Willing" (Col.) and "Monte Carlo Nights" (Monogram)	15,000	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"Housewife" (W. B.) and "She Learned About Sailors" (Fox)	6,500	"Friends of Mr. Sweeney" (W.B.) and "Ladies Should Listen" (Para.)	6,500	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"One More River" (Univ.)	15,000	"His Greatest Gamble" (Radio)	14,000	High 12-2 "Little Women"	28,000
							Low 3-11 "When Strangers Marry"	12,000
Loew's State	3,700	35c-50c	"Treasure Island" (MGM)	16,000	"The Girl from Missouri" (MGM)	14,500	High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight"	11,000
Metropolitan	4,350	30c-65c	"She Loves Me Not" (Para.)	28,000	"The Man with Two Faces" (F.N.)	27,000	High 11-4 "I'm No Angel"	44,500
							Low 8-4-34 "Notorious Sophie Lang"	26,000
Paramount	1,800	30c-50c	"Housewife" (W. B.) and "She Learned About Sailors" (Fox)	7,000	"Friends of Mr. Sweeney" (W.B.) and "Ladies Should Listen" (Para.)	7,000	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-18-34 "Housewife" and "She Learned About Sailors	7,000
Buffalo								
Buffalo	3,500	30c-55c	"Girl from Missouri" (MGM)	17,100	"Of Human Bondage" (Radio)	16,200	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"Melody in Spring" (Para.) and "Finishing School" (Radio)	6,100	"Double Door" (Para.) and "Merry Wives of Reno" (W. B.)	5,700	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	8,100
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Court Street	1,200	25c	"The World in Revolt" (Mentone) and "Their Big Moment" (Radio)	800	.....		.....	
Hippodrome	2,100	25c-40c	"She Loves Me Not" (Para.)	8,800	"Grand Canary" (Fox)	5,500	High 5-19-34 "The House of Rothschild"	18,000
							Low 7-28-34 "Here Comes the Navy"	4,800
Lafayette	3,300	25c	"I Give My Love" (Univ.) and "The Party's Over" (Col.)	5,100	"Let's Talk It Over" (U.) and "Black Moon" (Col.)	7,000	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 8-4-34 "Uncertain Lady" and "Midnight"	4,200
Chicago								
Chicago	4,000	35c-68c	"She Loves Me Not" (Para.) (2nd week)	43,000	"She Loves Me Not" (Para.) (1st week)	66,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
Oriental	3,940	25c-40c	"The Great Flirtation" (Para.)	23,000	"Sadie McKee" (MGM)	21,000	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	10,000
Palace	2,509	25c-50c	"Hat, Coat and Glove" (RKO)	17,000	"Bachelor Bait" (Radio)	20,000	High 9-9 "Morning Glory"	37,000
							Low 4-28-34" "Glamour"	11,500
Roosevelt	1,591	25c-50c	"Paris Interlude" (MGM)	6,000	"Here Comes the Navy" (W. B.) (2nd week)	8,000	High 10-14 "Penthouse"	16,000
							Low 8-18-34 "Paris Interlude"	6,000
State-Lake	2,776	20c-35c	"Hell Cat" (Col.)	14,000	"Let's Talk It Over" (U.)	13,000	High 1-13-34 "Goodbye Love"	18,000
							Low 2-18 "Lucky Devils"	4,500
United Artists	1,700	25c-60c	"The World Moves On" (Fox)	14,000	"Bulldog Drummond Strikes Back" (U. A.) (3rd week—10 days)	9,000	High 5-5-34 "The House of Rothschild"	30,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Hippodrome	3,800	30c-44c	"Handy Andy" (Fox) (2nd week)	12,000	"Handy Andy" (Fox) (1st week)	13,000	High 10-21 "East of Fifth Avenue"	30,000
							Low 6-10 "Circus Queen Murder"	2,900
RKO Palace	3,100	30c-44c	"Jane Eyre" (Mono.)	11,000	"Of Human Bondage" (Radio) (2nd week)	8,900	High 3-3-34 "It Happened One Night"	28,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"She Loves Me Not" (Para.)	13,000	"The Girl from Missouri" (MGM)	10,500	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	20c-40c	"Paris Interlude" (MGM)	3,800	"Kiss and Make Up" (Para.)	2,500	High 10-28 "I'm No Angel"	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Denver								
Aladdin	1,500	25c-50c	"She Learned About Sailors" (Fox)	1,700	"I Give My Love" (F. N.)	1,200	High 2-25 "Cavalcade"	10,000
							Low 8-11-34 "I Give My Love"	1,200
Denham	1,500	25c-50c	"The Scarlet Empress" (Para.)	3,750	"She Loves Me Not" (Para.)	7,000	High 10-28 "I'm No Angel"	16,000
							Low 8-4-34 "Elmer and Elsie"	1,800
Denver	2,500	25c-50c	"Girl from Missouri" (MGM)	6,000	"Bulldog Drummond Strikes Back" (U. A.)	7,500	High 1-13-34 "Roman Scandals"	17,500
							Low 12-16 "The World Changes"	3,000
Orpheum	2,600	25c-50c	"Man With Two Faces" (F. N.)	7,000	"Here Comes the Navy" (W. B.)	9,500	High 2-17-34 "Hi, Nellie!"	19,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"Wild Gold" (Fox) (3 days)	600	"Let's Talk It Over" (U.) and "Hell Cat" (Col.) (4 days)	1,600	High 4-1 "The Kid From Spain"	7,000
							Low 7-28-34 "No Greater Glory" and "He Was Her Man"	1,200
			"Housewife" (W. B.) (4 days)	1,100	"Murder in the Private Car" (MGM) (3 days)	900		
Detroit								
Fisher	2,975	15c-50c	"Ladies Should Listen" (Para.)	5,900	"Hollywood Party" (MGM)	6,200	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"Charlie Chan's Courage" (Fox)	17,500	"Handy Andy" (Fox)	27,000	High 9-16 "Sing, Sinner Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,100	15c-50c	"Notorious Sophie Lang" (Para.)	27,000	"The Girl from Missouri" (MGM)	18,600	High 4-7-34 "Mystery of Mr. X"	31,400
							Low 7-1 "College Humor"	7,300
United Artists	2,070	25c-50c	"Midnight Alibi" (F. N.)	7,800	"The Man with Two Faces" (F.N.)	7,700	High 5-12-34 "The House of Rothschild"	17,600
							Low 3-25 "The Sign of the Cross"	4,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Hollywood								
Pantages	3,000	25c-40c	"One More River" (Univ.) and.... "Who Was Who in the Movies" (S.R.)	4,800	"She Learned About Sailors" (Fox) and "Murder in the Private Car" (MGM)	4,200	High 1-7 "Handle With Care"	13,000
							Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	1,500
W. B. Hollywood	3,000	25c-55c	"Here Comes the Navy" (W. B.) (2nd week)	11,000	"Here Comes the Navy" (W. B.) (1st week)	13,000	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"	7,000
Indianapolis								
Apollo	1,100	20c-40c	"Handy Andy" (Fox) (3rd week)	3,500	"Handy Andy" (Fox) (2nd week)	4,500	High 8-4-34 "Handy Andy"	7,000
							Low 7-28-34 "Grand Canary"	2,000
Circle	2,800	20c-40c	"Man With Two Faces" (F. N.)..	4,000	"Here Comes the Navy" (W. B.)..	4,000	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Lyric	2,000	20c-40c	"One More River" (Univ.)	3,500	"Cockeyed Cavaliers" (Radio)	4,000	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Straight Is The Way" (MGM)..	3,500	"The Girl from Missouri" (MGM)	4,500	High 2-3-34 "Sons of the Desert"	12,500
							Low 8-18-34 "Straight Is The Way"	3,500
Kansas City								
Mainstreet	3,049	25c	"Man with Two Faces" (F. N.) and "Bachelor Bait" (Radio) (7 days and Sat. late show)	6,500	"Midnight Alibi" (F. N.) and.... "The Merry Frinks" (F. N.) (7 days and Sat. late show)	5,400	High 6-23-34 "Glamour"	23,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"Straight Is The Way" (MGM).. (7 days and Sat. midnite show)	7,500	"The Girl from Missouri" (MGM) (7 days and Sat. midnite show)	13,400	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c	"Notorious Sophie Lang" (Para.) and "Let's Try Again" (Radio) (7 days and Sat. late show)	4,700	"Springtime for Henry" (Fox) and "Embarrassing Moments" (U.) (7 days and Sat. late show)	4,500	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Tower	2,200	25c	"Side Streets" (F. N.) (7 days and Sat. midnite show)	7,800	"I Give My Love" (U.) (7 days and Sat. midnite show)	7,525	High 8-18-34 "Side Streets"	7,800
							Low 5-5-34 "Let's Fall in Love"	4,000
Uptown	2,000	25c	"She Learned About Sailors" (Fox)	3,400	"One More River" (U.)	4,700	High 1-6-34 "Mr. Skitch"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Loew's State	2,416	30c-55c	"Stamboul Quest" (MGM)	10,780	"The Girl from Missouri" (MGM)	11,000	High 4-7-34 "Riptide"	28,500
							Low 2-24-34 "Coming Out Party"	4,870
Paramount	3,596	30c-55c	"She Loves Me Not" (Para.).... (2nd week)	21,108	"She Loves Me Not" (Para.) (1st week)	24,716	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"His Greatest Gamble" (Radio)..	4,000	"Whom the Gods Destroy" (Col.)	3,500	High 3-31-34 "Little Women"	15,500
							Low 9-30 "Brief Moment"	1,700
W. B. Downtown	3,400	25c-55c	"Here Comes the Navy" (W. B.) (2nd week)	12,000	"Here Comes the Navy" (W. B.) (1st week)	14,000	High 3-25 "42nd Street"	19,000
							Low 6-2-34 "Merry Wives of Reno" and "Harold Teen"	5,000
Minneapolis								
Century	1,650	25c-40c	"Girl from Missouri" (MGM)....	4,500	"Grand Canary" (Fox)	4,000	High 4-22 "Secrets"	5,500
							Low 3-11 "Secret of Madame Blanche"	2,500
Lyric	1,238	20c-25c	"Charlie Chan's Courage" (Fox)..	1,700	"He Was Her Man" (W. B.)....	1,500	High 4-1 "20,000 Years in Sing Sing"..	3,000
							Low 7-28-34 "Kiss and Make Up"	1,000
RKO Orpheum	2,900	25c-50c	"Hat, Coat and Glove" (Radio)..	6,000	"Man with Two Faces" (F. N.)..	6,000	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"She Loves Me Not" (Para.)....	7,000	"Handy Andy" (Fox)	6,500	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"Thunder Over Mexico" (Principal)	3,000	"Constant Nymph" (Fox) (2nd week)	2,500	High 5-5-34 "Private Life of Henry VIII" (5th week)	4,300
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-60c	"Stamboul Quest" (MGM) and.. "Let's Talk It Over" (Univ.)	7,500	"The Scarlet Empress" (Para.) and "The Old-Fashioned Way" (Para.) (2nd week)	6,000	High 2-24-34 "Queen Christina"	13,500
							Low 7-28-34 "Here Comes the Groom" and "Jane Eyre"	6,500
Imperial	1,914	25c-50c	"The Man They Couldn't Arrest" (British)	3,500	"Red Wagon" (British)	3,500	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion"	6,500
							Low 7-8 "Les Bleus d'Amour"	1,500
Loew's	3,115	25c-65c	"Man With Two Faces" (F. N.).. and "Friends of Mr. Sweeney" (W. B.)	5,500	"A Modern Hero" (W. B.) and.. "The Personality Kid" (W. B.)	5,000	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman"	4,500
Palace	2,600	25c-75c	"Wonder Bar" (F. N.) and..... "We're Rich Again" (Radio)	8,500	"Grand Canary" (Fox) and..... "Charlie Chan's Courage" (Fox)	7,500	High 2-18 "The Sign of the Cross"	15,500
							Low 7-21-34 "Shoot the Works" and "Friday the 13th"	6,000
Princess	2,272	25c-65c	"Whom the Gods Destroy" (Col.) and "College Coach" (W. B.)	5,500	"The Constant Nymph" (British) and "Happy Ever After" (British)	5,000	High 1-7 "The Kid from Spain" and "Speed Demon"	12,000
							Low 8-11-34 "The Constant Nymph" and "Happy Ever After"	5,000
New York								
Capitol	4,700	35c-$1.65	"Girl from Missouri" (MGM)..... (2nd week)	36,000	"Girl from Missouri" (MGM).... (1st week)	41,000	High 4-7-34 "Riptide"	63,373
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-65c	"Side Streets" (F. N.)	7,500	"Friends of Mr. Sweeney" (W. B.) (2nd week)	11,000	High 1-7 "The Half Naked Truth"	24,750
							Low 7-14-34 "Call It Luck"	3,150
Palace	2,500	25c-75c	"The Lady Is Willing" (Col.)	11,000	"Grand Canary" (Fox)	10,000	High 7-21-34 "Of Human Bondage"	16,200
							Low 4-15 "Parole Girl"	4,500
Rialto	2,200	25c-65c	"Adventure Girl" (Radio)	8,000	"Personality Kid" (W. B.)	8,000	High 4-7-34 "The Lost Patrol"	32,800
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	40c-99c	"House of Rothschild" (U. A.).... (4th week-6 days)	18,656	"House of Rothschild" (U. A.).... (3rd week)	25,000	High 12-30 "Roman Scandals"	48,000
							Low 8-5 "The Rebel"	7,200
RKO Music Hall	5,945	35c-$1.65	"One More River" (Univ.)	86,000	"The World Moves On" (Fox)....	72,000	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"	44,938
Roxy	6,200	25c-55c	"Handy Andy" (Fox) (2nd week)	29,500	"Handy Andy" (Fox) (1st week)	27,600	High 11-25 "The Invisible Man"	42,000
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"Housewife" (W. B.) and..... (6 days) "Dames" (W. B.) (1 day)	17,321	"Here Comes the Navy" (W. B.) (3rd week)	17,321	High 10-14 "Footlight Parade"	55,190
							Low 12-23 "Sin of Nora Moran"	6,850

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Oklahoma City								
Capitol	1,200	10c-41c	"The Old Fashioned Way" (Para.)	2,000	"She Learned About Sailors" (Fox)	2,200	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"Girl from Missouri" (MGM)	5,000	"Grand Canary" (Fox)	4,300	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Friends of Mr. Sweeney" (W.B.) (4 days)	2,200	"Great Flirtation" (Para.) (4 days) and	3,700	High 6-16-34 "Half a Sinner" and "Uncertain Lady"	5,000
			"Billy the Kid" (MGM) (3 days)	800	"I Give My Love" (U.) (3 days)		Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"She Loves Me Not" (Para.)	5,300	"Circus Clown" (F. N.)	4,700	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis	1,200	20c-35c	"Return of the Terror" (F. N.) and "The Lady Is Willing" (Col.)	3,900	"Midnight Alibi" (F. N.) and "Jane Eyre" (Monogram)	4,600	High 11-18 "One Man's Journey"	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-40c	"Girl from Missouri" (MGM) and "Friends of Mr. Sweeney" (W. B.)	8,000	"Grand Canary" (Fox) and "Kiss and Make Up" (Para.)	7,500	High 3-10-34 "Easy to Love"	17,250
							Low 4-29 "Sweepings"	5,000
World	2,500	25c-35c	"No More Women" (Para.) and "The Thin Man" (MGM)	5,000	"Harold Teen" (W. B.) and "I Give My Love" (U.) (25c-40c)	4,200	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 5-19-34 "As the Earth Turns" and "Smoky"	3,250
Philadelphia								
Arcadia	600	25c-50c	"Kiss and Make Up" (Para.) (6 days)	1,900	"Grand Canary" (Fox) (8 days)	2,800	High 1-6-34 "Duck Soup" (7 days)	6,500
							Low 6-2-34 "The Trumpet Blows"	1,500
Earle	2,000	40c-65c	"Friends of Mr. Sweeney" (W. B.) (6 days)	12,000	"His Greatest Gamble" (Radio) (6 days)	11,500	High 4-7-34 "Harold Teen"	40,000
							Low 10-21 "Saturday's Millions."	10,000
Fox	3,000	30c-60c	"The World Moves On" (Fox) (6 days)	21,000	"Handy Andy" (Fox) (2nd week-6 days)	14,500	High 4-22 "Cavalcade"	29,000
							Low 7-14-34 "Charlie Chan's Courage"	13,000
Karlton	1,000	30c-50c	"Elmer and Elsie" (Para.) (6 days)	2,700	"We're Rich Again" (Radio) (6 days)	2,600	High 4-8 "42nd Street"	7,700
							Low 7-28-34 "Let's Try Again"	2,200
Stanley	3,700	40c-65c	"Of Human Bondage" (Radio) (6 days)	12,000	"Here Comes the Navy" (W. B.) (9 days)	15,000	High 11-25 "I'm No Angel"	32,500
							Low 7-7-34 "The Hollywood Party"	8,000
Stanton	1,700	30c-55c	"Whom the Gods Destroy" (Col.) (6 days)	6,500	"Man with Two Faces" (F. N.) (6 days)	5,600	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"Straight is the Way" (MGM) and "Romance in the Rain" (Univ.)	4,800	"One More River" (U.) and "Murder in the Private Car" (MGM)	5,500	High 4-7-34 "Wonder Bar"	13,000
							Low 3-11 "What! No Beer?"	3,500
Music Box	3,000	25c-40c	"Of Human Bondage" (Radio)	3,900	"Here Comes the Navy" (W. B.)	3,800	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c	"Little Man, What Now?" (Univ.)	3,500	"Let's Try Again" (Radio) and "Friends of Mr. Sweeney" (W.B)	2,500	High 10-14 "Rafter Romance"	14,000
							Low 11-18 "College Coach"	1,600
Pantages	1,700	15c-25c	"Orders Is Orders" (Gaumont)	1,700	"Important Witness" (Tower)	1,800	High 11-4 "Lady for a Day"	10,200
							Low 4-21-34 "Laughing at Life"	1,500
Paramount	3,008	25c-40c	"She Learned About Sailors" (Fox) and "Notorious Sophie Lang" (Para.)	5,000	"The Old Fashioned Way" (Para) and "She Was a Lady" (Fox)	5,200	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"Treasure Island" (MGM)	7,500	"Girl from Missouri" (MGM)	4,000	High 4-28-34 "The House of Rothschild"	9,800
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"Sin of Nora Moran" (Majestic) and "Along Came Sally" (Gaumont)	4,500	"Dick Turpin" (Gaumont) and "Dancing Man" (Ind.)	5,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally"	4,500
Golden Gate	2,800	25c-40c	"His Greatest Gamble" (Radio)	13,000	"Whom the Gods Destroy" (Col.)	13,000	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman"	8,000
Paramount	2,670	15c-65c	"Paris Interlude" (MGM) and "Notorious Sophie Lang" (Para.)	16,500	"Stamboul Quest" (MGM) and "Friends of Mr. Sweeney" (W. B.)	10,000	High 10-28 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
St. Francis	1,400	15c-65c	"Here Comes the Navy" (W. B.)	6,000	"Baby, Take a Bow" (Fox)	8,000	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	3,500
Warfield	2,700	25c-65c	"Girl from Missouri" (MGM)	23,000	"Here Comes the Navy" (W. B.)	20,000	High 1-6-34 "Dancing Lady"	26,000
							Low 5-27 "Story of Temple Drake"	10,000
United Artists	1,200	15c-55c	"House of Rothschild" (U. A.) (2nd week)	11,000	"House of Rothschild" (U. A.) (1st week)	13,000	High 12-30 "Roman Scandals"	17,000
							Low 8-26 "The Wrecker"	4,000
Seattle								
Blue Mouse	950	15c-35c	"Friends of Mr. Sweeney" (W. B.) and "The Love Captive" (Univ.)	3,100	"His Greatest Gamble" (Radio) and "The Merry Frinks" (W. B.)	3,000	High 12-9 "Little Women"	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Girl from Missouri" (MGM)	7,600	"Handy Andy" (Fox)	7,500	High 8-5 "Tugboat Annie"	19,250
							Low 5-5-34 "Tarzan and His Mate"	5,000
Liberty	2,000	10c-25c	"Sisters Under the Skin" (Col.) and "The Big Race" (Showmen's)	3,800	"Trail Driver" (U.) and "One Is Guilty" (Col.)	3,800	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-55c	"Here Comes the Navy" (W. B.)	4,200	"Of Human Bondage" (Radio)	3,400	High 11-11 "Footlight Parade"	8,000
							Low 6-16-35 "The Black Cat"	2,900
Music Hall	2,275	25c-55c	"Bachelor Bait" (Radio)	4,100	"Here Comes the Navy" (W. B.)	6,500	High 5-26-34 "Wild Cargo"	11,500
							Low 8-18-34 "Bachelor Bait"	
Paramount	3,050	25c-35c	"The Old-Fashioned Way" (Para.)	5,300	"Shoot the Works" (Para.) (15c-35c)	5,400	High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

First Division To Sell Audio Shorts

Audio Productions has completed a deal with First Division for distribution in the United States of Audio's series of short subjects, "Musical Moods." W. A. Bach, president of the Audio, and Harry H. Thomas, president of First Division, arranged the deal.

The subjects are a latest development in recorded musical interpretation, supplemented by visual accompaniment, and are in three color Technicolor. Robert C. Bruce recently returned from abroad, where he filmed five new subjects in Italy and Ireland, which will be ready for release in the fall. First Division will organize a special short subject sales department for exploitation and sales of the subjects.

The music in the subjects is furnished by symphonic orchestras directed by well known conductors. Among the releases scheduled from the latter part of September are: "In a Monastery Garden," "Fingal's Cave," "Hymn to the Sun," "Italian Caprice," "Voices of Spring," "Irish Melody."

MGM Shifts Its Foreign Forces

Several changes have been made in foreign branch managerial posts of Metro-Goldwyn-Mayer. Joe C. Goltz, formerly head of the Uruguay branch, succeeded Paul T. Lee in Java. George Suarez, formerly in charge of the Chile office, is now in charge of the Uruguay post, while Tom Hale, who has been handling Venezuela, has been moved into the Chile office.

Louis Lober, manager of the company's Egyptian office, is in New York for conferences with Arthur Loew and plans to return about August 15. William Melniker, head of the South American office, leaves for that sector August 11.

Mascot Offers Prizes For Winning Campaigns

Added to the list of trade paper men who will judge the "Young and Beautiful" exploitation campaign contest being conducted by Mascot Pictures, is Maurice "Red" Kann, editor of *Motion Picture Daily*. Other judges are Len Morgan, *Billboard;* Ben Shlyen, Associated Publications; "Chick" Lewis, *Showmen's Round Table;* Jay Emanuel, Jay Emanuel Publications; Epes Sargent, *Variety;* A-Mike Vogel, chairman of the Round Table Department, MOTION PICTURE HERALD. Mascot is offering prizes to the winning exploitation campaign.

Jarnagin, Composer, Suicide, Say Police

Jerry Jarnagin, well known composer and husband of Irene Franklin, musical comedy star, was found shot to death late last week in their Hollywood home. Despite the apparent absence of a motive, police concluded the death was suicide. His death immediately preceded scheduled screen tests on the application of the couple for parts in the Warner film version of "Sweet Adeline."

WESTERNS COMING BACK; 50 SET FOR NEW SEASON

Practically All Companies Are Increasing Schedules; Church Campaign Given as a Reason

By MILT WATT
Hollywood Bureau

The film cowboy is riding back to market.

Six months ago, the so-called "action" feature, known in the early screen days as "horse operas," and later branded "westerns," was on a definite decline and seemed headed for a total fadeout. Along the Hollywood production front there appeared to be only eight of these fast-ridin' thrillers to be divided among some 40 large and small distributors.

Today all indications point to a sizeable uplift in western production, with the likelihood that during the 1934-35 season exhibitors will have available at least 50 of these features for their screens. In some circles it is felt that the church campaign has prompted distributors to enlarge western production schedules to care for the kiddie audience.

The sudden entrance of RKO into the western producing field once more focuses the spotlight on this "on ag'in, off ag'in" type of picture.

Today, a checkup indicates that the planned western output for this year has quadrupled and the 10-gallon hatters now in actual preparation for the exhibition market numbers 31.

During the decline last year producers reasoned that there was no exhibitor demand for westerns. Fox and Paramount, the two leading majors bidding for the top spot in the western market, shelved their "horse-opera" programs simultaneously. Columbia was next, substituting a series of so-called action dramas for the western. Universal, although not completely eliminating westerns from their program, cut a big niche in their planned total. Most of the independents also withdrew from the field, leaving Monogram and Universal supplying the major portion of western product.

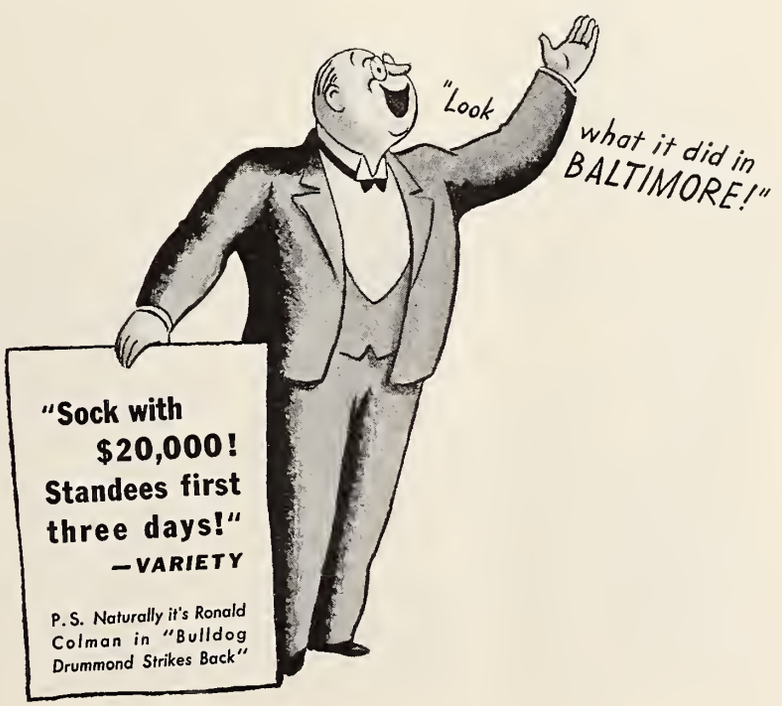
One reason given for the quick renewal of this brand of film fare is the church campaign, which has turned producers in the direction of some lighter pictures. The enlightening element in the shift of production plans, however, is that westerns are again making money. There has been an insufficient supply to satisfy exhibitor demand.

Radio, the latest to re-enter western production, has at present only two westerns listed, one a Zane Grey yarn, "West of the Pecos," and the other, although not a "dyed-in-the-wool" western, dealing with the South American Gaucho, is designed along the lines of the "horse opera." This will be produced by Lou Brock and will be partially ballyhooed as a musical.

Paramount has at least four writers turning out cowboy yarns. Their production schedule only calls for three for the year, but from all indications this quota will be added to.

The other studios have western programs pretty well in hand. Universal is releasing six Buck Jones "thrillers." Columbia plans six, all starring Johnny Mack Brown. Fox, through a releasing arrangement with the Sol Lesser-John Zanft producing combine, will handle distribution of six westerns starring George O'Brien. The first, "The Dude Ranger," is now in production at Zion National Park.

Monogram tops the list with a series of eight, starring John Wayne, and to be released as the "Lone Star" series.



MEXICO'S FILM DIET DEMANDS RED MEAT

Native Producers Follow Suit with Mystery and Horror Films, Resulting in Hits

By JAMES LOCKHART
Mexico City Correspondent

The Mexican cinema public is surfeited of marshmallow fare, innocuous and otherwise fuss-about-nothing stretched out to ten or twelve reels, whether imported or home made, and is demanding raw meat and strong drink. Mystery and horror pictures and those that give historic episodes virile treatment have come into marked favor in these parts. Proof of this is the outstanding successes that have been attained by such recent productions as "The Black Cat"; "Men in White," and "No Greater Glory," in the American contingent, and "Les Miserables," in the French. Thousands went out of their way to see these pictures in the first-run houses as well as the neighborhoods.

Mexican Producers Follow Suit

The trend toward strong stuff which began last winter was watched with interest by Mexican producers. It opened their eyes. They decided to cash in by following the trail blazed by pictures from abroad. They speeded production of mystery and horror pictures. The first of these, "Fantasmas del Convento" ("Ghosts of the Convent"), based upon creepy legends connected with the ancient and now disused convent at San Angel, a local suburb, the initial mystery film by a Mexican company, was turned out by Fesa. It is a smash hit. "El Pulpo Humano" ("Human Octopus"), another shocker by a native producer, is scheduled for early release.

What the producers claim to be the most pretentious picture ever made in Mexico, "Juarez y Maximiliano" ("Juarez and Maximilian"), depicting dramatic episodes of the struggle by Benito Juarez, republican Mexico's first strong man, to overthrow the Napoleon-imposed empire of which the gentle Austrian archduke Maximilian was ruler, is the current hit in Mexico City. The picture was made in spots and using costumes and paraphernalia that figured in the stirring days of 1867 that culminated in execution of the unfortunate emperor before a Mexican firing squad. The production is released by Columbia.

Many Times Native Costs

This picture, the producers announce, cost 500,000 pesos (some $140,000, U. S.) to produce. That is from 40 to 50 times the production cost of the average made-in-Mexico picture. The best historians of Mexico and other technical aides were engaged, and the authentic jewels of the ill-starred Empress Carlotta, consort of Maximilian, and 5,000 players were used, among them stars of the Mexican stage. Miguel Contreras Torres, who has had much Hollywood experience, directed.

The highest top ever demanded for such an occasion in Mexico City in many years, five pesos (about $1.40), was gladly met by an eager crowd for the picture's premiere at the Cinema Principal, which after 200 years as a legitimate theatre went in for motion pictures. Clever exploitation featured a lobby exhibition of wax figures and costumes of the period.

Crime pictures are on the wane here, but clever detective films continue to be popular. Comedies of the Laurel and Hardy and Charlie Chase brand, provided they are not too messy, and almost any kind of short, are still holding their own in fans' favor. Newsreels are liked, too, but they must be up to date. Cinema customers down here read the papers and listen to the radio.

Claim Distance Projection Record

All records for distance in talking motion projection were said to have been shattered recently at Convention Hall, Philadelphia, when a "throw" of 320 feet from the projection booth to the screen was successfully accomplished before an audience of 13,000 persons. The previous record was 220 feet.

It was necessary for the sound engineers to work out amplification and sound distribution to this audience in an auditorium with a cubical content of 4,000,000 cubic feet, so that every one could hear the sound with the same ease possible in any of the best motion picture theatres.

Since light travels faster than sound, the distance from the screen to the last row in the auditorium had to be synchronized so that those seated in the last row could see and hear the picture as well as those in the front row, it was explained.

Western Electric amplifying equipment was dispatched from Chicago, Allentown and New York. Large air column horns were sent from the Midwest. When the circuits were completed and the sound tried out, it was found that the time lag from the stage to the rear of the auditorium was less than a quarter of a second.

MacCallum Pictures, Inc., of Philadelphia, arranged the showing.

Rumania Imposes Tax On All Films Exhibited

A tax of approximately 10 cents per meter has been levied against each film passed by the board of censors of Rumania, according to a report to the United States Department of Commerce. The revenue accumulated from the tax is to constitute a special fund for the creation of a Rumanian national film industry.

Bucharest film circles, it is reported, are alarmed at the project of the Rumanian government to make compulsory the synchronization of films into the Rumanian language. The plan is considered impossible, on the basis of the belief that revenues do not justify the necessary investment for dubbing.

Soviet to Expand U.S. Film Trade

Development of a give and take policy which will increase Soviet exports of film and at the same time increase imports of American product, is the aim of S. J. Usievitch, director of the Sovkino Export Department, who returned to Moscow this week from a business trip to New York, according to Bella Kashin, writing from Moscow.

Confirming the fact that negotiations with several American film companies are under way aiming at national distribution of Soviet films in the United States which will yield greater returns than heretofore, M. Usievitch indicated that arrangement of exclusive rights for American imports was looked upon favorably in Moscow.

"Good business procedure on our part naturally dictates that we offer an attractive Soviet market for foreign films and equipment to any organization that will make it possible for us to market our films in the United States on a wider scale than heretofore," M. Usievitch declared. "Our purchases will be determined primarily by our income. The more we sell, the more we buy."

The Soviet film official sees a wide market in Russia for film equipment. "We can use American technical advice in the establishment of a factory for producing equipment much along the lines of the Ford factory established here," he said. "Our 225,000 collective farms, as well as our urban settlements, are all potential buyers of film apparatus."

In the event an arrangement is concluded, Vladimir Verlinsky, president of Amkino in New York, who is currently carrying on negotiations, will be retained as agent for the Moscow offices.

Umpire Decides for Paramount in Cincinnati

Chester R. Shook, Cincinnati, umpire in the deadlocked arbitration case of Paramount, Cincinnati, against W. C. Chesbrough, operating the Salem, Dayton, Ohio, has upheld the plaintiff's contention in an issue involving the question of whether the 10 per cent Ohio admission tax constitutes a part of the admission price, and thus determined availability. The contract, entered into prior to enactment of the admission tax law, specified 45 days' availability on a 20-cent top admission, and 60 days when the scale was less than that figure.

Defendant advertised a price of 20 cents, plus two cents tax, with a supplemental line, "we pay the tax," which Paramount construed as an 18-cent admission, thus setting availability back to 60 days. Defendant, however, refused to play pictures unless a 45-day availability was granted, basing his position on the claim that the admission was 20 cents under the procedure he was following. The umpire, after considering the various angles, interpreted the admission as 18 cents.

Walter House Building

Walter C. House, of Punta Gorda, Fla., soon will break ground at Wauchula for a 450-seat theatre, to be ready in 90 days.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

GREAT EXPECTATIONS

Universal

This picture is based on one of Charles Dickens' best known novels. It's a drama of life and love. The locales are the rural Kent country-side and London, England, and for two or three atmospheric sequences, a convict camp in Australia. Beginning in 1844, its time covers about 15 years.

The screen play is by Gladys Unger, recently similarly engaged on "Glamour," "Countess of Monte Cristo" and "Romance in the Rain." Direction is by Stuart Walker, who made "Tonight Is Ours" and "The Eagle and the Hawk."

The cast includes many well known names and several newcomers. Phillips Holmes is the central character, although Henry Hull, noted British actor, making his American debut, is listed above him. Jane Wyatt, a stage actress, first appeared in "One More River." Together with Florence Reed, one of the traditional American stage names, Francis Sullivan, another young British actor, make their screen bows. Quickly identified film names are Alan Hale, Rafaela Otiano, Jackie Searle, Virginia Hammond, George Breakstone of "No Greater Glory," Muriel Kirkland, Forester Harvey and George Barraud.

"Great Expectations" is the story of Philip Pirrip—"Pip"—from boyhood to manhood. An orphan, living with an irritable sister and happy-go-lucky brother-in-law, his early life was stark. Befriending an escaped convict, time passes and the boy is placed in charge of a morbid woman bent upon making some one pay for her disappointed love. Childish affection between Pip and the woman's other ward, Jane Wyatt, brings many discouraging handicaps. As the boy grows older, he comes into an inheritance that establishes him in London. He learns that it comes from the convict. Trying to stay his friend's avenging hand, he becomes involved in many exciting situations preceding the convict's death. With that the mystery of the story is unfolded. It is revealed that Miss Wyatt is the convict's (Hull's) daughter. Her guardian being dead, the way is open to romance for both.

BY YOUR LEAVE

Radio

A modern topical domestic romance comedy, this story moves to a light and airy tempo. Based on a stage play of the same title by Gladys Hurlburt and Emma V. C. Wells, screen play is by Allan Scott, author of "Goodbye Again" (Warner). The director previously made "He Learned About Women." The production intent of turning out a laugh provoker is attested by the talent of those selected to play the story.

Genevieve Tobin, recently in "Kiss and Make Up," and Frank Morgan, currently appearing in "Affairs of Cellini" and "Sisters Under the Skin," are the leads. Other featured players are Margaret Hamilton, remembered for her work in "Hat, Coat and Glove"; Eric Rhodes, a newcomer, whose first work for Radio was in "The Gay Divorcee," not yet released, and Betty Grable, a promising juvenile seen in "The Age of Innocence."

Story has a lively premise. The hero, Morgan, approaching the dangerous age of the late forties, feels that youth and all its possibilities for romance are passing rapidly. His wife, Constance Cummings, however, is quite content and satisfied with him the way he is. Coming into a financial windfall, he begs and receives permission for one final fling at the bright lights. All he can attain, however, is a hired companion from a "Lonesome Man" agency. Meantime the wife, waking up to what's going on, takes a trip herself and engages in a romance with a world explorer. Situations build to where Morgan realizes that he's a respected middle-aged married man likely to get into trouble and he dashes home only to find his wife absent. But, paralleling her mate, the wife finds things getting too hot to handle and she, too, returns to the fireside.

Comedy naturally being the big feature, there is just enough dash and intimate lure to portend catchy entertainment.

WE LIVE AGAIN

U.A.-Goldwyn

For Anna Sten's second picture, Samuel Goldwyn has chosen Count Leo Tolstoy's famous Russian story, "Resurrection." That it has been made several times as a picture, the last a talker in 1931, demonstrates its merit as screen material. The book, a powerful dramatic romance, has been translated into many languages. For this production, Preston Sturgis, Maxwell Anderson and Leonard Praskins wrote the screen play. Much time was given to authentic research. A Russian artist was imported to design and construct the settings. Rouben Mamoulian, himself a Russian, is the director.

Fredric March, now in "Affairs of Cellini" and "Barretts of Wimpole Street," is the Prince who loved the peasant Anna Sten. The supporting cast includes Jane Baxter, an English actress seen in "Blossom Time" and "The Constant Nymph" making her American screen debut; C. Aubrey Smith, Mary Forbes, Ethel Griffies, Jessie Ralph, Sam Jaffe, Fritzi Ridgway, Morgan Wallace, Michael Vasaroff and scores of extras.

Probably the most interesting innovation in this effort is the fact that it is being given a much more cheerful atmosphere. While the social and political historical aspect is retained, the romance between the Prince and peasant is stressed in a more appealing manner and their regeneration is accentuated. Much that proved unattractive in previous versions having been eliminated, particularly the long trek to Siberia, the sequence depicting the Russian Easter Midnight service, elaborately presented in sets, costumes and musical values has been built into the picture's big thrill.

At other times the story's major appeal has been to women, because of its merits as a moving love story. This production is being keyed to be a universal attraction equally appealing to both sexes. As showmanship material, the prestige of the author permitting unusually wide contacts; that of the leading players for flash name purposes and the motivating theme of the story, can easily be combined in a manner to arouse a curiosity for the picture which should convince audiences that they are seeing it for the first time.

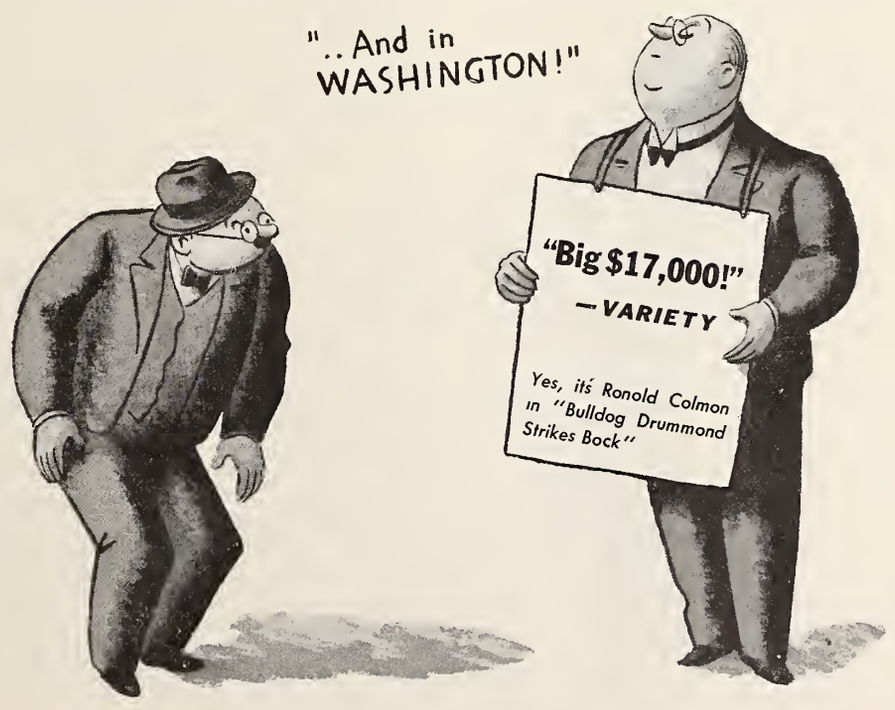
THE STATE VS. ELINOR NORTON

(Tentative)

Fox

Contrary to present title significance, this is not a court room picture. Rather, it is a realistic drama of a woman and three men and the vivid part each one played in her life. As such, it has a punchy romantic counterpart.

(Continued on following page)



IN THE CUTTING ROOM

(Continued from preceding page)

Based on a published novel by Mary Roberts Rinehart, an authoress widely read, particularly by women, screen play is by Rose Franken, who wrote the original for "Another Language," and Philip Klein, recently a collaborator on "Baby Takes a Bow" and associated with the kind of entertainment this story is through his work on "The Trial of Vivian Ware." Direction is by Hamilton MacFadden, who made "As Husbands Go," "Man Who Dared" and "Stand Up and Cheer."

Claire Trevor, recently seen in "Baby Take a Bow" and previously in "Wild Gold," has the lead. The three men in her life are Gilbert Roland, on the screen again after a prolonged absence; Hugh Williams, who made his American debut in "All Men Are Enemies," and Norman Foster, seen in "Professional Sweetheart," "Pilgrimage" and "Walls of Gold." Supporting cast names are Henrietta Crosman, Eula Gay, Carlisle Tupper, Theodore von Eltz, Guy Usher, Cora Sue Collins and Robert Glerkler.

There is both entertainment and showmanship potentialities in the modernly pointed story. The woman (Trevor) marrying the first man, Williams, finds him subordinate in every way to her character and personality. In war, however, even in conflict with Roland, he is a man's hero. Foster, the third, is always her helpful friend. The situation builds itself into an anticlimax wherein the first man, who has often threatened suicide, is killed by Roland, although death is made to appear self-inflicted. Married to Roland later, the woman finds him the direct antithesis of all her hopes and ideals. Although once protecting this man, his cruelties force her to kill him and as she calls the authorities, the audience is left to try the case of Elinor Norton.

The motivating sock in this story, even more than the personalities interpreting it, appears at this time to be the dominant showmanship angle.

KID MILLIONS

United Artists—Sam Goldwyn

The 1935 or fifth annual Eddie Cantor screen musical comedy promises to be a spectacular showmanship feature, eclipsing any of its predecessors. In one way it will be typical of Cantor—it will always have him in trouble. In others it will be entirely different. The original screen play is by Nunnally Johnson, Nat Perrin and Arthur Sheekman.

Prominent in Cantor's support are Ethel Merman, stage and radio favorite seen in "We're Not Dressing"; Ann Sothern, who leaped to prominence in "Let's Fall in Love" and currently in "The Party's Over"; George Murphy, recent star of the Broadway musical hit, "Roberta," making his picture debut; also the newcomers Jesse Block and Eve Sully, vaudeville and radio headliners, popular in the East; Berton Churchill, Warren Hymer, Paul Harvey, Otto Hoffman, Edgar Kennedy and the famous galaxy of Goldwyn Girls.

In this there is a story, supplementing the Walter Donaldson-Gus Kahn music and lyrics, the intriguing glamour of girls and dances and the spectacular production. But it saves its big thrill value until the end. Typical of the Cantor technique, it has him a Brooklyn water front waif, who, when his archeologist father dies, is whirled across the ocean into Egypt to claim the treasure of long dead kings his father discovered. He's menaced by other greedy claimants who get him into all kinds of exciting situations. It makes him a nabob of Oriental splendor, but it almost boils him in oil. A hundred and one different fun-making gags are introduced. Songs are provided for Cantor, Ann Sothern and Ethel Merman, Murphy and Block and Sully. In the straight story part there are three colorful girl dance numbers, "Modern Minstrels," "Crinoline" and "In the Harem." But the fantastic, fairy story climax, all done in technicolor, is the new thrill. There, amidst lavishly modernistic settings, with all the girl glamour for which Goldwyn is noted, Cantor realizes the dreams of the poor kid who wanted to be rich. As dictator, the world is made over just as kids would wish it. There's no school and no spinach. Cantor is the boss of an imagination-stunning ice cream factory and hundreds of kids are given all the ice cream they can eat in just the way they'd like.

As something completely apart from the usual screen musical comedy, this has all the potentialities of being a showman's treat, limited only by imagination and ingenuity to adapt what is available in stirring up popular interest.

THE MERRY WIDOW

MGM-Thalberg

Seldom has a picture been so much discussed within and without the industry as this. The reasons are evident; all are valuable showmanship. For generations "The Merry Widow" has been the standard by which all operettas are judged. Probably not so much for the story itself, but for its music, color, spectacle, gayety and charm of the people, time and locale it reflects.

The picture, based on a book and lyrics by Victor Leon and Leo Stein, which as a stage play was presented almost every place in the world and was made as a silent picture in 1925, contains all the famous Franz Lehar music. There are haunting waltzes, stirring marches and tender ballads for Maurice Chavelier and Jeanette MacDonald to sing.

A little perusal of the record, in which those mainly responsible for the picture's potential entertainment and commercial value are shown to have been importantly associated with some of the most successful musical pictures, points a way to what can be expected both for showmen and patrons.

Ernst Lubitsch, who is directing, made "The Love Parade," "The Smiling Lieutenant" and "One Hour With You." Chevalier was starred in those, also "Love Me Tonight." Jeanette MacDonald was with him in all but "Smiling Lieutenant." She was recently in "The Cat and the Fiddle." Samson Raphaelson scenarioed "Trouble in Paradise" and "One Hour With You." He collaborated with Ernest Vadja on "Smiling Lieutenant," who also handled script on "The Love Parade" and "The Guardsman." The picture is an Irving Thalberg production.

While "The Merry Widow" itself, Chevalier, Jeanette MacDonald and Lubitsch are the outstanding showmanship features, there is also value in the supporting principals. Heading an extensive cast are Edward Everett Horton, Una Merkel, George Barbier, Minna Gombel, Ruth Channing, Sterling Holloway, Donald Meek and Herman Bing. The Albertina Rasch 100-girl ballet is featured. Hundreds of extras are used as soldiers, revelers and townsfolk.

The picture has been months in the making. It is magnificently mounted. Before a camera was turned much time and effort was spent in search of authenticity and the construction of sets. Supplementing what has been done and reflecting the faith which MGM has in the picture, it will be given a tremendous publicity campaign in magazines and newspapers as well as on billboards.

The story is one of romance in Vienna and Paris in days that are now but memories. It tells of times when all was song and laughter, beauty and happiness. All of it moves to the tune of Leber's music.

Oberlin Theatre Meets a College Picture Standard

With the whole country picking on the motion picture industry, Oberlin, Ohio, stands as a city which has the courage to express approval of films in general and to laud Jerry Steel, owner and manager of the local Apollo theatre.

Oberlin is a college town. It has a population of 4,236 people of whom 1,500 are negroes. During nine months of the year the population is increased to 5,036 by the 1,800 college students. Prior to the time Mr. Steel built the Apollo, Oberlin College sponsored its own motion picture shows in order to control the type of pictures made available to the students. After Mr. Steel took the house and proved to the college authorities that there are enough good pictures produced to cater to a selected audience and that it is not necessary for the financial success of a theatre to show pictures that are morally unhealthy, the college abandoned its own programs and publicly sponsored the Apollo theatre.

In its annual bulletin of January, 1934, Oberlin College states: "At one time the college sponsored a 'Better Movie' program designed to bring the best motion picture offerings to the campus, but with the erection of a new theatre in 1931 under excellent management, the program was rendered unnecessary." Mr. Steel has won not only the support of Oberlin College and its student body, but also has the confidence of the residents of Oberlin.

In an editorial on the present scourging of the movies, the Oberlin *News Tribune* on July 29 comments on the fine type of pictures Jerry Steel shows consistently at his theatre, saying: "With the agitation of church groups for clean movies, it is a relief to know that the local theatre has been making every effort to secure only the best pictures that come out of Hollywood. Manager Steel endeavors to give to the local people a high class of entertainment."

Sixty-six per cent of Mr. Steel's patronage during the school term comes from the college. That he has won their confidence, as well as the confidence of his town folks with the product available argues well for the majority of the pictures turned out in Hollywood. Mr. Steel actually buys about 175 pictures a year. He has to have a margin of product. In order to have 156 features of the required type he states he had to shelve 28 pictures in the past season. This is approximately 16 per cent of his total purchase.

It is to his advantage, he says, to pay for and shelve undesirable pictures. That's the only way, under the present buying system, to give the public what it wants, Mr. Steel contends.

Lesser Closes With Lewyn

Sol Lesser has just completed negotiations with Louis Lewyn, producer of the "Hollywood on Parade" series, to release these subjects throughout the world—excepting the United States and Canada—through Principal Pictures Distributing Corp.

THE CODE QUESTION BOX

By JAMES P. CUNNINGHAM

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

NO. 62—TWO OPERATORS UNDER CODE LABOR CLAUSES

QUESTION—In a theatre that had two operators working at the same time on and before August 23, 1934, can the owner, since signing the code, let one operator off a day or so and operate with only one operator, which would not put any extra help to work? Before going on the code, both operators were on duty all of the time.—VERMONT.

ANSWER—Section 7, Part 1, Article I-V, says that in no event shall the duties of projectionists directly and regularly employed by an exhibitor be increased since the code was enacted so as to decrease the number of such employees employed in any theatre, except by mutual consent.

This clause is evidently intended to prevent the complete and permanent elimination of one projectionist and the assignment of his duties to the second operator, unless both factions mutually agree to such an arrangement.

It is not believed that this clause prevents an exhibitor from compelling one of his two operators to take a day off, or two days, as a result of which the second operator performs the duties of both on such day or days. In no event does the code permit an exhibitor to work his projectionists more than 40 hours weekly.

▽ ▽ ▽

NO. 63—"COUNTRY STORE" USED SAME AS "BANK NIGHT"

QUESTION—Is it permissible under the code to run what is known as "Country Store Night" on the same basis that "Bank Night" is being operated in our town? Tickets for the prizes will be coupons, and will be given away to people on the streets the same as to customers entering the theatre, and the winning number will be called outside of the theatre, the same as on the inside of the theatre. The winner does not have to buy a ticket to the theatre to have a chance to win any of the different prizes.—NORTH CAROLINA.

ANSWER—The permissibility of the "Bank Night" type of stunt must be determined locally by the Grievance Board located in the exchange city in the territory in which the theatre operates. The whole point to be decided is whether the patrons in general, directly or indirectly, are required to purchase a ticket to participate in the stunt. If the general effect is to make the patrons purchase admission tickets to the theatre, even though in an isolated instance a patron may participate without buying a ticket, then the stunt may be prohibited under the code. In any event, exhibitors should present their individual problem in this connection to their Local Grievance Board, which will decide each case on its merits.

▽ ▽ ▽

NO. 64—STATUS OF SO-CALLED "UTILITY WORKER"

QUESTION—We would like to be informed as to the duties of a "utilitarian worker," in other words, a maintenance man in a theatre, and his schedule of working hours. Evidently "utility worker" is the new name given to the maintenance man by exhibitors under the code. What are his maximum hours under the code, and what are his minimum working hours?—OHIO.

ANSWER—The motion picture code specifies a 40-hour weekly maximum for all theatre employees, except all those employed in a managerial or executive capacity who receive $35 or more per week, or to employees whose duties are of "a general utilitarian character."

No other mention is made in the code of the phrase quoted above in which the word "utilitarian" appears. Nor does the code specifically say what maximum hours or rate of pay applies to such workers whose duties are of "a general utilitarian character."

Nor has any one to date, so far as we know, made any official explanation as to what type of theatre worker the code was intended to cover with the term "utilitarian."

However, it is not believed that it was the intention under the code to permit the indiscriminate application of this "utilitarian" phrase in the code in order to defeat the provision for a 40-hour maximum for theatre workers.

In any event, it is suggested that the NRA Regional Labor Board be asked to establish the status of the "so-called" worker whose duties are described in the motion picture code as being of a general utilitarian character." The address of the NRA Regional Labor Board in any city or territory may be secured from the NRA National Labor Board at Washington.

▽ ▽ ▽

NO. 65—RIGHT OF EXHIBITOR TO COMPLAIN ABOUT ADMISSIONS

QUESTION—As an exhibitor I have a feature contract with a certain exchange calling for a 15-cent minimum adult price of admission. Recently I ran one of the features at a 10-cent adult admission. Now, then, can another exhibitor in the city file a complaint against me with the Local Grievance Board, or is it up to the film producer, or exchange to take such action, on the basis of the contract between that exchange and myself?

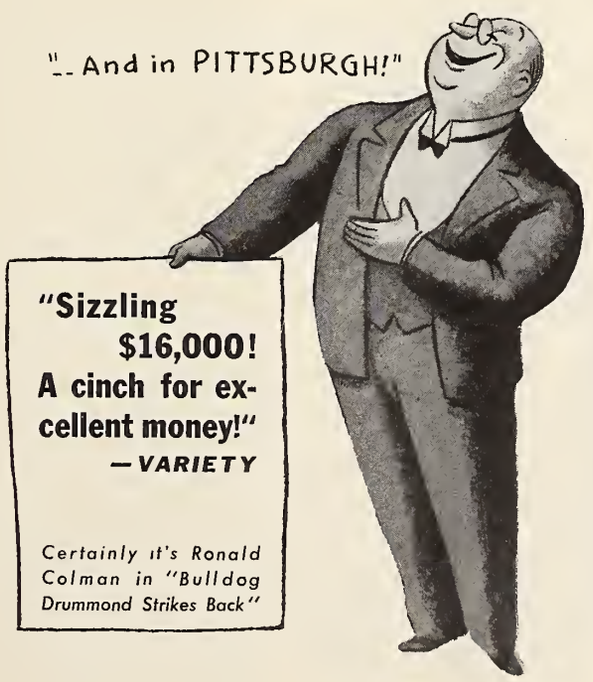
In other words, my contention is that this is a matter purely between the exchange and myself and not any other exhibitor.—OHIO.

ANSWER—Either the competitor exhibitor or the exchange, or any other having a direct interest in the matter, may file a complaint with a Local Grievance Board against an exhibitor who fails to maintain at his theatre the minimum admission stipulated in the offending exhibitor's contract.

The code clause under exhibition trade practices specifically says that no exhibitor shall at any time charge less at his theatre than the minimum admission allowed under his contracts.

The exchange has a right to file a complaint against the offending exhibitor on the grounds that the exhibitor's failure to maintain the minimum admission stipulated in the contract is both a code violation and a contract violation.

A competing exhibitor is given the right to file such a complaint if he is aggrieved by the offending exhibitor's lowering of the minimum admission below the minimum price allowed under the contract.



WHAT THE PICTURE DID FOR ME

Columbia

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—One of the most satisfactory pictures I have had in a long time. Intend to have it for a return engagement. Be sure and play this one.—H. Bettendorf, Opera House, Foley, Minn. Village and country patronage.

KING OF THE WILD HORSES: William Janney, Dorothy Applehy—Couldn't have picked a hetter feature for a holiday. All the cow punchers attended. Very well liked. Played July 4.—Frank Sahin, Majestic Theatre, Eureka, Mont. Small town patronage.

NO GREATER GLORY: Frankie Darro, Jackie Searl—Difficult to report on this picture. Columhia had it as one of their specials but in my estimation falls short of heing such. Some will like it. Mostly all kids. Not very good at the hox-office.—H. Bettendorf, Opera House, Foley, Minn. Village and country patronage.

THRILL HUNTER, THE: Buck Jones—My best bet for midweek showing and the kids and country hoys get a big kick out of this star's performance.—H. Bettendorf, Opera House, Foley, Minn. Village and country patronage.

TWENTIETH CENTURY: John Barrymore, Carole Lombard—One awful movie. No heart interest, no tenderness, no suspense, just a lot of hollering and yelling. The contract that John Barrymore finally got from Carole Lombard by trickery wouldn't hold water in any court. If this was meant as satire on temperamental producers and stars, the satire is lost on most movie goers. The attendance was just about what the picture deserved.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighhorhood patronage.

WHIRLPOOL: Jack Holt—If you have this one, play it as it is a good picture. Had many favorahle comments on it.—H. Bettendorf, Opera House, Foley, Minn. Village and country patronage.

First National

FOG OVER FRISCO: Donald Wood, Bette Davis—A program picture but they don't make 'em much better. A topnotch cast, lively story possessing about all the necessary ingredients for a layout of this type. Drew heyond our expectations and all seemed pleased. Played Aug. 10-11.—William Conn, Webb Theatre, Gastonia, N. C. Family patronage.

MERRY FRINKS, THE: Aline MacMahon, Guy Kibbee—This is a very good comedy drama and suitahle entertainment for the whole family. It is an excellent illustration of the life of any large family in the city. Miss MacMahon at her best as the mother. This is slightly different from the usual run of pictures and will please the average patron. The trailer sold it for us and we played one day to a very good husiness. Running time, 67 minutes. Played Aug. 8.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MASSACRE: Richard Barthelmess, Ann Dvorak—Unusual theme, well treated and the picture caused much favorahle comment. Running time, 69 minutes. Played Aug. 1-2.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

MIDNIGHT ALIBI: Richard Barthelmess—A nice little picture which pleased the women. Running time, 65 minutes. Played July 22-23-24.—Herhert Mueller, Texas Theatre, Sequin, Texas. General patronage.

RETURN OF THE TERROR: Lyle Talbot, Mary Astor—A very good murder mystery which holds the suspense until the last two minutes of the picture. Bad title which makes it hard to sell, though. Running time, 68 minutes. Played Aug. 3-4—Herhert Mueller, Texas Theatre, Sequin, Texas. General patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers, Pat O'Brien—Here is a musical without a single undraped female limb, without a single double-meaning wise-crack, in other words as clean as a whistle, that proved as successful at the hox-office as anything shown in weeks. By all signs of audience reaction this was greatly enjoyed hy all. Clean pictures may require greater mental efforts hy the studios, hut will no douht add to the profits of the industry as a whole.—J. E. Stocker, Myrtle Theatre, Detroit. Mich. Neighhorhood patronage.

WONDER BAR: Al Jolson, Dolores Del Rio—A wonderful production that I ran during a street fair and carnival and did not make expenses. However, I do not consider it the fault of the picture. Good acting, good music and some excellent dance numbers. Some did not like the "Going to Heaven on a Mule" as they thought it sacrilegious hut most every one liked it. Running time, 84 minutes. Played Aug. 3-4-5.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did For Me

MOTION PICTURE HERALD
1790 Broadway, New York

Fox

BABY TAKE A BOW: James Dunn, Claire Trevor—A sweet picture that pleased. Business better than average.—C. M. Hartman, Liherty Theatre, Carnegie, Okla. Small town patronage.

CAROLINA: Janet Gaynor, John Barrymore—Stars alone assure you of a good crowd and satisfactory entertainment. Made a little money on this one.—H. Bettendorf, Opera House, Foley, Minn. Village and country patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell—A fine little picture. This team always pleases in our town. A good story, James Dunn very good. You needn't he afraid to meet your patrons upon leaving the theatre after seeing this one. Our patrons were anxious to see this couple teamed together again and pleased one hundred per cent for two days. Running time, 76 minutes. Played July 29-30.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

CHARLIE CHAN'S COURAGE: Warner Oland—The same ancient Chan story, nothing new whatsoever. Business very poor.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

DAVID HARUM: Will Rogers—A typical small town picture. A natural although had had breaks. The hottest weather for years, hut Rogers is still the exhihitors' answer to the producers. Give the public what they want and they will make the old box office click. Running time, 83 minutes. Played July 15-16-17.—J. N. Allison, Lyric Theatre, Lawrenceburg, Ky. Small town and rural patronage.

DAVID HARUM: Will Rogers—Very satisfactory and incidentally made some money as I am always assured of a good crowd when I have this star.—H. Bettendorf, Opera House, Foley, Minn. Village and country patronage.

DAVID HARUM: Will Rogers—Good picture but opposition played it day and date with us. Result, husiness off. Running time, 83 minutes. Played July 29-30-31.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

FRONTIER MARSHAL: George O'Brien—This drew a good crowd and was enjoyed by all. A good western.—H. Bettendorf, Opera House, Foley, Minn. Village and country patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, Alice Faye—A very good musical with Alice Faye doing some excellent dancing; from reports we had heard there were several wisecracks, hut we found nothing particularly ohjectionable with our audience toward them. Musical sequences very good.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, Alice Faye—Some of the patrons told us this was the best musical we had ever shown. Due to bad weather it was a flop at the hox-office. The picture is good and worth an extra hoost.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

GRAND CANARY: Warner Baxter—Baxter struggles through a story that has heen done a thousand times. Only a program picture. Lasky doing hetter. He didn't try out so many crazy ideas on this one.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

I BELIEVED IN YOU: John Boles, Victor Jory—Played on hargain nights to the smallest crowd this year. Half the crowd left before the feature had heen on the screen thirty minutes. No one liked it and they didn't mind telling me so. Many more like this one and I will be out of this husiness.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

THREE ON A HONEYMOON: Sally Eilers, Charles Starret—A very good program picture which seemed to please very well; however, nothing outstanding.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

Freuler

FORTY-NINERS, THE: Tom Tyler—This one is nothing to hrag about hut will get hy with the average western fan. Running time, 50 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

Majestic

MORNING AFTER, THE: Ben Lyon—The worst picture that Ben Lyon has ever shown in. Of course, it isn't his fault. The picture has a poor story and is terrihle in general. Running time, 62 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

MGM

HOLLYWOOD PARTY, THE: All Star Musical—I fully agree with the hrother who said the press sheet is the biggest thing about this one. Scanning the advertising material, I fail to find where any one takes credit for the supervision or direction of this turkey and, believe me, I do not hlame them. It might get over on a Bahies Matinee if such could he arranged. Leo certainly didn't belong on this. Played Aug. 6-7.—William Conn, Webb Theatre, Gastonia, N. C. Family patronage.

LAUGHING BOY: Ramon Novarro—Ran one day only. Did not please.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

MEET THE BARON: Jack Pearl, Jimmy Durante—Some call it silly hut personally enjoyed it as did quite a lot of my patrons. It's all right to run, anyway.—H. Bettendorf, Opera House, Foley, Minn. Village and country patronage.

MYSTERY OF MR. X: Rohert Montgomery—This one is a humdinger. Very well received. Don't pass it up. Played Aug. 3.—Frank Sahin, Majestic Theatre, Eureka, Mont. Small town patronage.

QUEEN CHRISTINA: Greta Garbo, John Gilbert—This picture pleased a small percentage, hut there are not enough Garho fans in small towns and small town exhihitors should not be compelled to play types of pictures such as these as they cannot possihly hope to do any more than hreak even at the hest. Running time, 103 minutes. Played July 8-9.—J. N. Allison, Lyric Theatre, Lawrenceburg, Ky. Small town and rural patronage.

QUEEN CHRISTINA: Greta Garbo—One grand picture. Garho topnotch in every situation. My patrons loved it. Played July 27.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

SADIE McKEE: Joan Crawford, Franchot Tone—A swell picture with Joan Crawford at her best. The ladies will like the heautiful clothes worn by Miss Crawford, and how she can wear them. This picture pleased 100 per cent; the music is wonderful, hy Gene Austin's orchestra. The advertising did not mention this orchestra. Did not know it until too late to advertise it, hut their music is swell. Do not fail to run this one. Running time, 95 minutes. Played July 22-23.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

SONS OF THE DESERT: Laurel and Hardy—Like all feature length shorts. Hilariously funny in many spots. Really quite good and drew fine. Played June 29.—Frank Sahin, Majestic Theatre, Eureka, Mont. Small town patronage.

STAGE MOTHER: Alice Brady, Franchot Tone—Cancelled one of the other unfavorahle ones and played this instead. Although late, it proved to be entertaining and pleased. Running time, 87 minutes. Played July 25-26.—J. N. Allison, Lyric Theatre, Lawrencehurg, Ky. Small town and rural patronage.

STAMBOUL QUEST: Myrna Loy—Not so good. Lot of the customers came out and asked what it was all about. Poor business on this. Leave it on the shelf. Running time, 84 minutes.. Played Aug. 4.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

TARZAN AND HIS MATE: Johnny Weissmuller—This went over big with the kiddies but not so good with adult patronage. Wonderful animal pictures with some high class trapeze stunts by Johnny and Maureen. Beautiful scenery. I would say this pleased all the kiddies and half the adults. Running time, 116 minutes. Played July 27-28-29.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

THIN MAN, THE: William Powell, Myrna Loy—A swell picture to extra business. Comedy all the way through. Some of the wisecracks suggestive but done in a way that children won't get it.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

VIVA VILLA!: Wallace Beery—A great picture. Wallace Beery's acting the best ever. He fits the part perfectly. No women patronage because no love interest. Business only average.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

VIVA VILLA!: Wallace Beery, Fay Wray—A good drawing picture, but personally did not care so much for it. Some of our women patrons did not care for it, but all men will enjoy it; good acting, and plenty of money spent to film it. We staged a Beauty Revue in connection with it the second day, and had a packed house; barely had standing room. Did nice business first day also. Wallace Beery a good drawing star here. Running time, 115 minutes. Played July 31-Aug. 1.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

YOU CAN'T BUY EVERYTHING: May Robson—What a fine picture this turned out to be. Metro is delivering 100 per cent satisfaction in my town. Played July 13.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

Monogram

CITY LIMITS: Ray Walker, Sallie Blane, Frank Craven—Proved to be the most satisfactory picture I have played in more than a year's operation of this theatre. My customers declared it the best; I considered it the best and I feel it my duty to recommend it. My experience would lead me to humbly suggest that there is no justification for any picture in which there is not plenty of good, clean humor and considerable action; this picture has them both in the proper proportions, and if Monogram continues to use the formula their pictures will go places and do things for the box office in spite of the fact that they are unable to display a galaxy of stars, for after all people want amusement and the day is fast approaching when they'll refuse to be impressed by anything except a satisfactory picture, and will learn that such pictures are as often made by independents as by the majors.—Guy M. Ragan, Garden Theatre, Sarasota, Fla. General patronage.

MONEY MEANS NOTHING: Wallace Ford, Gloria Shea—This is only a fair program picture that will please the average patron. It is a drama of the trials of a young married couple, their ups and downs, and deals with hijackers. Edgar Kennedy furnishes the comedy. If the scene in the picture where the young wife learned she was to have a baby was left out it would have improved the entertainment. Played to average business one day. Running time, 70 minutes. Played Aug. 10.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RIDERS OF DESTINY: John Wayne—Although this is an old picture it is very good. Good story and plenty of action. Best Saturday crowd in a long time.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

SAGEBRUSH TRAIL, THE: John Wayne—Very good western which seemed to please. J. C. Darst, Dante Theatre, Dante, Va. General patronage.

SENSATION HUNTERS: Arline Judge, Preston Foster—If you like your features rough and noisy this will satisfy. There's no class to it. Wish they'd lose that stock shot of the Lowell Bayles plane crash. It's getting to be old stuff. Played Aug. 10.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

Paramount

HER BODYGUARD: Wynne Gibson, Edmund Lowe—Good program. Nice business. Pleased majority. Played July 20.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

LITTLE MISS MARKER: Adolphe Menjou, Shirley Temple—This is a wonderful little picture that should please any audience. It is not a special, but a good little program picture with little Shirley Temple in a story that was just written for her. The little girl is placed in the wrong surroundings with gamblers and crooks, but with an excellent supporting cast that play their parts superbly. Business good for one day. Running time, 80 minutes. Played Aug. 9.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

THREE MORE JOIN REPORTING STAFF

Continuing the week-by-week widening of the ranks of contributors to "What the Picture Did for Me," three more showmen this week join the reporting staff. They are:

J. N. Allison, Lyric Theatre, Lawrenceburg, Ky.

Guy M. Ragan, Garden Theatre, Sarasota, Fla.

Clarke Gurley, Manager, Ritz Theatre, Bainbridge, Ga.

Read their reports in this issue.

LITTLE MISS MARKER: Shirley Temple, Dorothy Dell—A picture that will please most any audience. This little Shirley Temple is getting to be as good a drawing star as any of the older ones. They are crazy about her in my town. Hope she continues to make pictures and sings and dances again. They fell in love with her in "Stand Up and Cheer," with the cute little song and dance number. I intend to play her pictures just as fast as they are released. Play this one and watch your box-office receipts. Running time, 80 minutes. Played Aug. 5-6.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

MAMA LOVES PAPA: Charles Ruggles, Mary Boland—I couldn't see anything outstanding about this one, nor could anyone else around these parts.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

YOU'RE TELLING ME: W. C. Fields—All W. C. Fields. If they like him it's okay; if not it will flop.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

YOU'RE TELLING ME: W. C. Fields—One of the funniest pictures we have ever had the pleasure of showing. Everyone left happy. Running time, 70 minutes. Played Aug. 1-2.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

YOU'RE TELLING ME: W. C. Fields—One of the best W. C. Fields pictures to date because in addition to the fun that this star is noted for, they gave him a real story. This story was done before in the silent days, but it turns out to be swell entertainment in talking form. This has wholesome fun, romance and good story interest. Drawing power a good average considering the weather.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

RKO

ACE OF ACES: Richard Dix—Good picture with plenty of action and lots of blood spilt. Great for the action fans. Business fair. Running time, 73 minutes. Played July 29.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

FLYING DOWN TO RIO: Dolores Del Rio—This one was pretty old but will join the chorus of yes men and say this is one swell picture which should be a tonic to any box-office. Played Aug. 9.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

HIPS, HIPS, HOORAY!: Wheeler and Woolsey—About like the average Wheeler and Woolsey. It drew pretty good, as every one out here likes them. Running time, 65 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

HIPS, HIPS, HOORAY!: Wheeler and Woolsey—The best Wheeler and Woolsey have done since their first big hit, but "So This Is Africa" has spoiled them for this town. Played on a double bill to a poor gross. Running time, 68 minutes. Played July 27-28.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

LET'S TRY AGAIN: Clive Brook, Diana Wynyard—A nice little picture which pleased the women. Running time, 67 minutes. Played July 25-26.—Herbert Mueller, Texas Theatre, Sequin, Texas. General patronage.

LONG LOST FATHER: John Barrymore—A fair program picture, but didn't draw anything extra. Running time, 61 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

MEANEST GAL IN TOWN: Zasu Pitts—Weak story but a good cast and plenty comedy. The customers liked it and the box office results were satisfactory. Running time, 64 minutes. Played July 28.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

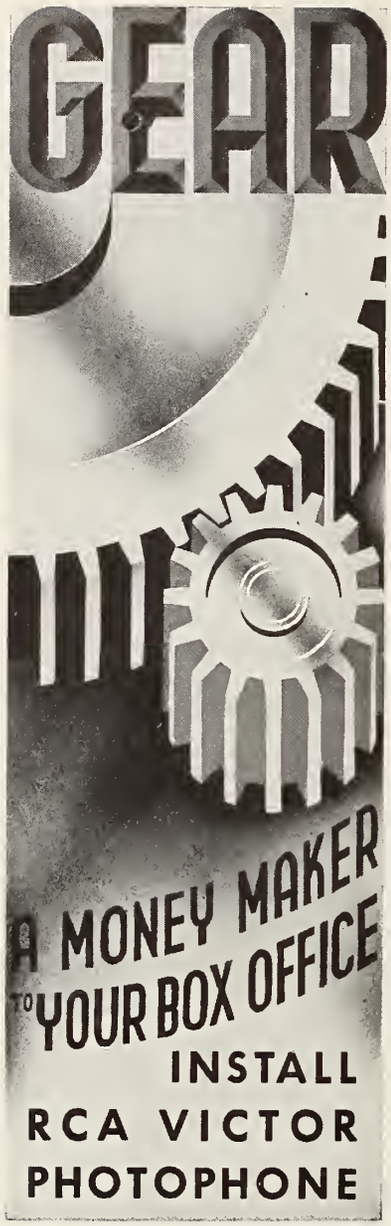
MEANEST GAL IN TOWN, THE: El Brendel, Zasu Pitts—This was a surprise for everyone. After playing "Sing and Like It" with about the same cast we expected another lemon, but it turned out to be a fairly good comedy. Played on bargain nights to good crowd and everyone was pleased.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

MURDER ON THE BLACKBOARD: James Gleason, Edna May Oliver—A good murder mystery with plenty of laughs. Running time, 69 minutes.—Herbert Mueller, Texas Theatre, Sequin, Texas. General patronage.

SING AND LIKE IT: Zasu Pitts—Terrible. Running time, 72 minutes. Played July 27-28.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

STRICTLY DYNAMITE: Jimmy Durante, Lupe Velez—Awful. If any of my patrons liked this one they forgot to tell me, all seventeen of 'em. How Durante has lived this long is a mystery to me. As a comedy this one is a tragedy. Not even the kids laughed. It is in the same class as highway robbery to take money for such a lemon. Pay for it and

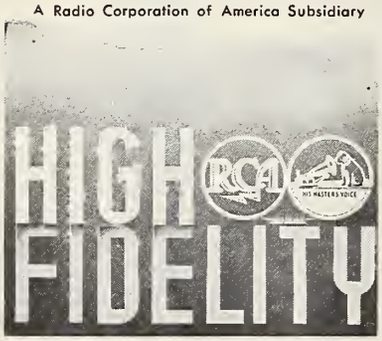




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don't exhibit it. Running time, 74 minutes. Played July 25-26.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

United Artists

GALLANT LADY: Ann Harding—A dandy picture that pleased everyone. Did good business here. The plane crash in this is good but many of the patrons recognized it from a newsreel shown some months back. Played Aug. 1.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

Universal

GUN JUSTICE: Ken Maynard—Another good western picture featuring Ken Maynard and his wonder horse, Tarzan. It is full of action, thrills, fighting and romance. Maynard as a ranger in one of his best roles with a good story and excellent scenery makes this one of his best pictures. Pleased our regular Saturday patrons and drew extra business. Played one day to very good business. Running time, 65 minutes. Played Aug. 11.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HALF A SINNER: Joel McCrea—Splendid entertainment. In my opinion the most acceptable picture Universal has released in months, which can be said with little or no effort. Berton Churchill is the whole show and deserves a great deal of credit; however, there was very little action due, I suppose, to featherweight cast. Played Aug. 8-9.—William Conn, Webb Theatre, Gastonia, N. C. Family patronage.

I'LL TELL THE WORLD: Lee Tracy, Gloria Stuart—Dropped out on this one but do not attribute it to Tracy. Weak, flimsy story that wouldn't help any star. It is our impression that Tracy still has a definite following, but such a bust as this one probably hurt him more than his alleged caper in Mexico City. It's a good thing they make plenty of aspirin. Played Aug. 3-4.—William Conn, Webb Theatre, Gastonia, N. C. Family patronage.

LET'S TALK IT OVER: Chester Morris, Mae Clarke—A very pleasing little picture which will do a little extra business. Played July 29-30-31.—Herbert Mueller, Texas Theatre, Sequin, Texas. General patronage.

UNCERTAIN LADY: Genevieve Tobin, Edward Everett Horton—Not much of a picture to poor business.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

Warner

AS THE EARTH TURNS: Jean Muir, Donald Woods—A wonderfully sweet picture, that pleased all the ladies. If the churches would support the good ones, the trash would soon be wiped out. However, the gross was fair, and we can't kick. It is a pleasure to run a picture of this quality in my theatre. Running time, 73 minutes. Played July 22-23-24.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

HERE COMES THE NAVY: James Cagney, Pat O'Brien—Here is the picture of pictures. Action, drama, and riot of laughs in true Warner style. Topped "20 Million Sweethearts" receipts and ran a close second to "Wonder Bar." Truly a great summer attraction which will mean money in the bank. Running time, 80 minutes. Played Aug. 5-6-7.—Herbert Mueller, Texas Theatre, Sequin, Texas. General patronage.

HOUSE ON 56TH STREET: Kay Francis—The women liked this one. Kay Francis a splendid player. Running time, 68 minutes. Played Aug. 3-4.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

I'VE GOT YOUR NUMBER: Joan Blondell, Pat O'Brien—Played on Wednesday and Thursday to a very well satisfied crowd. The gross was better than we expected, but we hadn't expected much. These Warner stock players are good. Running time, 68 minutes. Played July 25-26.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

JIMMY THE GENT: James Cagney, Bette Davis—Another picture and that's about all can be said. Smallest gross for Sunday I ever had. It pleased a few but very few. Cagney OK for those who like him, but there's not enough who like his stuff. Running time, 67 minutes. Played August 5-6.—J. N. Allison, Lyric Theatre, Lawrenceburg, Ky. Small town and rural patronage.

PERSONALITY KID, THE: Pat O'Brien, Glenda Farrell—Personally I did not like this picture, but I find it pleased most of those who came, but for some reason it did not draw at the box-office. Glenda Farrell is fine and I do not see why she is not starred in more and better pictures. Running time, 68 minutes. Played Aug. 1-2.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PERSONALITY KID, THE: Pat O'Brien, Glenda Farrell—Swell picture with plenty of action and com-

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AIR CONDITIONING CHARTS

that represent standard practice in air conditioning engineering, adapted for the first time to motion picture theatre use. Originally published in Better Theatres, these charts and their explanations are now made available to theatre managers and technicians in a durable form suited to ready reference. Each chart is readily accessible by itself, while each is accompanied by an explanation that also gives practical advice on how to attain the best atmospheric conditions for any season. These chart sheets therefore apply to operating routine for any time of year, winter or summer. They are contained in a single sheet of cardweight paper measuring 22 inches wide and 17 inches high, so folded according to chart divisions that each readily fits the pocket. Unfolded, the sheet may be tacked on the wall. The folders may be had until the supply is exhausted at 25 cents each. Send payment with order. Use the coupon below.

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edy. Played July 20-21.—Herbert Mueller, Texas Theatre, Sequin, Texas. General patronage.

Short Features

Columbia

GET ALONG LITTLE HUBBY: Broadway Comedies—Very good comedy. Running time, 20 minutes. —Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

STABLE MATES: Sidney-Murray—One of the funniest comedies to date. It had the people in one long uproar. Running time, 20 minutes.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

WHEN DO WE EAT?: Broadway Comedies—Good. Varied comment, however.—H. Bettendorf, Opera House, Foley, Minn. Village and country patronage.

Educational

ALLEZ OOP: Buster Keaton—This is a very funny comedy, plenty of laughs in it, keeps the audience laughing from start to finish. Running time, 21 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

Fox

SCOURING THE SEVEN SEAS: Adventures of the Newsreel Cameraman—A good one-reel filler. Running time, 9 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

MGM

COLORFUL PORTS OF CALL: FitzPatrick Travel Talks—This is a very interesting and educational one-reeler showing many beautiful and interesting scenes. Personally I enjoy this kind of entertainment, but my patrons do not care for them. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HELL'S FIRE: Willie Whopper—Fair cartoon in color. Not so good as "Davy Jones' Locker."—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MENU AND VITAL VICTUALS: Oddities—Both of these done in color, giving hints on the proper preparation of foods. Are not only highly amusing and entertaining, but they provide hints about foods that are of great value. If the men find their Sunday roast beef a little better and the biscuits lighter and more tasty, they can thank these pictures for that. More of these subjects will be welcomed.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

ROAST BEEF AND THE MOVIES: Musical Revues—Very good two-reel musical in color. These colortone shorts are all good.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Paramount

ALL ON DECK: Headliners—A fair reel of the revue type. Running time, 1 reel.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

BETTY IN BLUNDERLAND: Betty Boop—Burlesque on "Alice in Wonderland." It is one of those cartoons that patrons stay to see the second time. Running time, 7 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

CAN YOU TAKE IT: Popeye the Sailor—These cartoons always please and this is a very clever one. Running time, seven minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

GOLD NUGGETS: Walter Catlett—A very poor comedy, no laughs and that is what counts most. Failed to please. Running time, 18 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

LAZYBONES: Screen Songs—Some good music and singing in this, with this popular song throughout. Running time, seven miuutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

LITTLE JACK LITTLE REVUE: Little Jack Little—A very good short subject, music great. Don't fail to play this one. Running time, 10 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

MARRIAGE HUMOR: Harry Langdon—A good comedy. Harry Langdon a good comedian. Play it. Running time, 20 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

STATION T. O. T.: Headliners—A good short with cast of children doing song and dance numbers. Our patrons enjoyed it. Running time, 10 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

LIKES DEPARTMENT; STARTS REPORTING

Writes Clarke Gurley, manager of the Ritz theatre at Bainbridge, Ga.:

"Enclosed you will find a report on a Warner Bros. short subject that I played yesterday. It was such an entertaining subject thought I'd pass my report on to your excellent department.

"I enjoy your department in MOTION PICTURE HERALD *very much and I wish you continued success."*

WILD ELEPHINKS: Popeye the Sailor—And still another good cartoon comedy from Paramount with Popeye. These shorts always please our patrons and help pull up weak pictures. Popeye is much better than Mickey Mouse and we have many calls for his comedies. Let's have more of them. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RKO

GOOD KNIGHT: Cubby the Bear Cartoons—A good one-reel cartoon. Running time, 7½ minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

LION TAMER, THE: Amos 'n' Andy—This was enjoyed by everyone. Had several to see it the second time. Running time, 10 minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

TORCH TANGO: Ruth Etting—Just another two-reel comedy. One or two laughs. Ruth Etting sings one song in the last reel that is fair. Nothing to write home about. Running time, 18 minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

United Artists

MAIL PILOT, THE: Mickey Mouse—Unusually good Mickey Mouse. Running time, 1 reel.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

Universal

BEAU BASHFUL: Herbert Corthell—Very good comedy, all about a guy getting his daughter married to a bashful man. Plenty of laughs. Running time, 21 minutes.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

PLEASING GRANDPA: Sterling Holloway—Very good comedy. Running time, 20 minutes.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

Vitaphone

BUDDY AND TOWSER: Looney Tunes—Fair cartoon. Running time, 7 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

BUDDY'S GARAGE: Looney Tunes—A very good cartoon comedy that is full of laughs and one that will please every one. This entire series have been good and make excellent fillers on any program. Let's have more of these. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

JOE PENNER SHORTS: Joe Penner—Very disappointing for Penner fans who listen in on radio, then see him in the Vitaphone short, are sadly disappointed.—J. N. Allison, Lyric Theatre, Lawrenceburg, Ky. Small town and rural patronage.

PRIZE SAP, THE: Ben Blue—OK but not up to the Ben Blue standard. Why not make another one like "Here Comes Flossie?" Ben Blue on a farm spells laughter. Running time, 20 minutes.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

PURE FEUD: Pepper Pot—An excellent one-reel short. Ventriloquist act that is different and gets the laughs.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SITTING ON A BACKYARD FENCE: Merry Melodies—Splendid cartoon. Running time, 7 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

SERVICE WITH A SMILE: Leon Errol—Warner rings the bell again with one of the best musical comedies to date photographed with the new technicolor process which certainly is beautiful. Play it. It's better than most feature pictures. Running time, 20 minutes.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

USE YOUR IMAGINATION: Hal LeRoy, Mitzi Mayfair—We had to "use our imagination" to run this. Film in terrible shape, and we took it out after first showing. Running time, two reels.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

YACHT PARTY, THE: Roger Wolfe Kahn's Band —A good one-reeler with a good eccentric dancer. Music fine. Running time, 9 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

Serial

Universal

RED RIDER, THE: Buck Jones—Have played two chapters and it is well liked, especially by the kids. If it holds the pace it sets in the first two chapters it will go over O. K. Running time, 20 minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.



CODE BOARD MEMBERS, SECRETARIES



MIRIAM YERGIN (above), Indianapolis Clearance and Grievance Boards' secretary.



DALLAS E. DAY (above), Des Moines Clearance and Grievance Boards' secretary.



REGINA MOLSEED (above), Omaha Clearance and Grievance Boards' secretary.



GEORGIA MOFFETT (above), Cleveland Boards' secretary.

B. B. KREISELMAN (below), Los Angeles Grievance Board, impartial member.



GEORGE L. HANES (below), Los Angeles Clearance Board, unaffiliated subsequent runs, owns theatre.



WILLIAM C. MATHES (below), Los Angeles Clearance Board, impartial member, is an attorney.



SAM FLEISHMAN (below), Portland Clearance Board, unaffiliated subsequent runs, is owner-manager of Rex and Novelty.



REPRESENTATION ON THE BOARDS

Clearance and Zoning Boards: One distributor representative with theatre affiliation; one distributor without theatre affiliation; one affiliated first-run theatre; one independent first-run theatre; two independent subsequent runs; one impartial.

Grievance Boards: One distributor representative with theatre affiliation; one distributor without theatre affiliation; one affiliated theatre; one independent exhibitor; one impartial.



RUTH DOYLE (above), Portland Clearance and Grievance Boards' secretary.



CHARLES R. ZEARS (above), Oklahoma City Boards' secretary.



LOVE B. HARRELL (above), Atlanta Boards' secretary.



LILA B. SCHOFIELD (above), St. Louis Boards' secretary.



BASIL M. ZIEGLER (above), Philadelphia Board's secretary.



DON DOUGLAS (above), Dallas Boards' secretary.

OLIVE BURSIEL (below), Boston Clearance and Grievance Boards' secretary.



EVERETT DILLEY (below), Minneapolis Grievance Board, unaffiliated exhibitors, owns Grand.



CHARLES RICH (below), Pittsburgh Grievance Board, affiliated distributors, is Warner Manager.



JACK STEINMAN (below), Manhattan, Bronx and Staten Island Advisory Committee, unaffiliated subsequent runs, of Manhattan Playhouses.





EMMA ABPLANALP (above), Chicago Clearance and Grievance Boards' secretary.



ALMA WALTON above), Memphis Clearance and Grievance Boards' secretary.



ALICE JUERGENS (above), Cincinnati Clearance and Grievance Boards' secretary.



GRACE GANNON (above), Kansas City Boards' secretary.

J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

We consider "Manhattan Melodrama" as a fairly good evening's entertainment. The story needs a little salt on it to hold it through this hot weather. We liked the picture for four reasons, the first being that it was the picture Dillinger picked out to see as his last one before they put him on ice, and the other three reasons being William Powell, Myrna Loy and Clark Gable.

It is founded upon that old story of electing a district attorney as a means of boosting him to the governor's chair. The only politicians Noah had on the ark with him were a prosecuting attorney and a governor, and for that reason when Hollywood is electing governors they have to elect a prosecuting attorney first.

Clark Gable and William Powell had been lifelong friends. Clark operated a gambling joint and William was elected prosecuting attorney. Myrna Loy had an ingrowing desire that Clark would warm up to her but when she learned that he thought more of his roulette wheel than he did of her she said "phooey on you," just as other girls would have done under the same circumstances, and she tried a "come kiss me" smile on William and he fell for her like a dray load of brick.

Clark killed a fellow—he probably ought to have killed several of 'em but he only killed one—and it became the duty of Powell to prosecute him, which he did, and sent him to the electric chair. This was done as a stepping-stone to the governor's office (here is where the writer of the story showed some brilliancy of thought). William was elected governor with power to commute Clark's sentence to life imprisonment but he wouldn't take advantage of his office to save Clark from the chair even after he found out that Myrna, his wife, was still in love with Clark. Here is where the director got in some real business, and the whole thing worked as smooth as a dose of castor oil on a six-year-old kid.

Some Questions

When Clark was going to the chair he acted like he was going to a Fourth of July celebration, or you might have supposed he was going down to the creek to catch some bullheads. He evidently knew that his friend Powell wouldn't let him burn, but Willie fooled him, for he wasn't going to defeat "justice" even though his wife wanted him to (which shows the difference between steadfast men and fickle-minded women).

Just why as handsome a girl as Myrna is should fall in love with a sorghum-lapper like Clark is more than we can understand, and after that should fall for a section hand like Powell. Good gosh, just think of what might have happened if we had been out there, or even Ernie or A-Mike Vogel or Stepin Fetchet.

Well, anyhow, laying all jokes and nonsense aside, boys, if you want to treat 'em to an enjoyable evening you should get "Manhattan Melodrama" and watch these three most excellent stars perform. This isn't an outstanding picture, don't think that, but with these stars in it it has to be good. It is clean and entertaining and the Legion of Decency can't holler about this one.

▽

World Getting Better?

Whenever you hear some chap say that the world is getting better and better every day, just take a good look at him and ask him how old he is. The chances are that he heard somebody else say that same thing. He is probably like those "yes men" out in Hollywood who tell the producers what a swell picture they have and they believe it until the public reverses the verdict.

For a man of our age we have a pretty good memory. We can remember when there was no such an animal as a gangster; when a kidnaper was unknown and unheard of; when a man didn't have to sneak down a back alley and into a hole-in-the-wall to get a drink of rotgut varnish remover from a guttersnipe who was trying to deprive the government of revenue. We can remember when, if a girl went to a dance, she had an escort, otherwise she stayed at home. We also remember that if she smelled liquor on a young man's breath, it was curtains for that guy.

But how is it today? The gangster is as common as corns on a tramp. A kidnaper will get more bouquets in jail than does the chief executive in the governor's mansion. When a young man and young lady go to a dance nowadays and don't get two-thirds pickled they go home and brand the evening as a failure. Time was when a man who owed a debt considered it a sacred obligation, but today if he can beat the grocer or butcher out of 35 cents he rates himself a smart man and thinks he ought to be in Congress (and many of them are). In the old days we didn't have one penitentiary where we have a dozen now. In the old days crime was looked upon as *crime;* today it is an evidence of smartness. In the old days we had churches instead of speakeasies, today the speakeasies are the prominent business institutions of the communities and people ask what the churches are for, yet we are told that the world is growing better and better every day.

▽

No Joke This Time

By the time this gets in print it looks like Europe will be at war again, at least that is indicated by press reports today. When that happens just watch the manufacturers of war material get their press agents busy writing jingoism to inflame the American mind. We lost our heads once before, but that was when "He kept us out of war." This time the American public will keep us out of war.

To send several thousand of our youth over to France to be killed in the trenches, because a few insisted on going to Europe on the Lusitania against advice, looks like a pretty large interest to pay on a debt we never owed. "I Didn't Raise My Boy to Be a Soldier" won't be looked upon as a joke next time as it was the last, and our guess is that their rating will be looked up in Dunn and Bradstreet before we ship them any goods on credit. We always looked upon the underdog with a lot of sympathy, but not when he butts into the fight without an invitation. We tried to stop a man and his wife from fighting once and when we came out we looked like we had been run through a threshing machine. After the world war we looked like we had been run through the bankruptcy court and if we don't stop we will look worse than that.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist



JAPAN HELD RICH FIELD FOR AMERICAN FILMS

Nation Is "Movie-Conscious," But Nationalistic, Says Lionel Wasson of Omaha, Home

American motion picture producers are overlooking one of their richest markets, Japan, with its almost virgin film territory and its inhabitants one of the greatest entertainment-loving peoples of the world is the opinion expressed last week in Omaha by Lionel Wasson, former theatre manager for A. H. Blank's Tri-States Theatres Corp. and now a representative of Mundus Distributing Corporation in that city.

People Theatre-Conscious

"Japan, to me, is the picture producer's most inviting market today," said Mr. Wasson, just returned from a round-the-world trip. "To begin with, there are about 65 million people living on Japanese islands. And the nation is theatre-conscious, movie-conscious.

"They love American films, such as they see. The chief difficulty, as I see it, is that our producers are too indifferent to the Japanese audience. I would go so far as to advocate writing in sympathetic parts for Japanese actors in our films, and with that one could not hold back the crowds that would storm theatres in Tokyo, Yokohama and other Japanese cities. The Japanese loves the theatre and will go at every opportunity.

"The fact the Japanese do pack their show houses may in a large measure be due to the alert showmanship of the theatre managers and owners. The most exciting house fronts and marquee displays today are in Japan!"

The audiences in Japanese theatres are an interesting study, Mr. Wasson said. The theatres are filled almost from the time they are opened. An equivalent to the old American "pit system" is employed, resulting in hundreds of patrons occupying these places, standing through three and four-hour performances.

As for the native studios where Japanese films are made, they resemble what American studios looked like 25 years ago.

"They have about a dozen stars who seem to be working day and night," he said. "I talked to some of them on location. They said their salaries were miserly and their working conditions bad. The directors, however, don't seem to be in the least in a hurry to complete the picture and shoot millions of feet of film."

Nationalistic Stories

Japanese film stories are strictly nationalistic, concerned with ancient myths and traditions of heroic warriors of Nippon.

Mr. Wasson related that in China, where they seemed more advanced, especially in the art of photography, the stories are centered around family material, traditions and such, with little or no romance.

The best native film he saw, Mr. Wasson said, was in the Philippines. "Comparatively speaking, it was a marvelous show, written, directed, produced and musical accompaniment written by four brothers. The dialogue was in two native tongues of the Islands."

In Tokyo he witnessed a musical stage production which included a chorus of 200 girls, and a huge revolving stage on which were five sets.

"The nearest thing I have ever seen to equal that in this country is an outdoor performance," he added.

In China, the horror or shock type of picture is not allowed, owing to the great hold that superstitition has among the Chinese people, nor is any show of firearms in pictures permissible, he declared.

"If American producers think we are being besieged by censors and reformers, their plight is mild compared to what exhibitors put up with in Shanghai. They have an international censor board, with representatives from a number of nationalities composing its membership. Each nationality finds something offensive and that part is hastily snipped. Then the picture has to pass another board in the capital, Nanking. More cutting is done there."

Little Exploitation

Chinese exhibitors do little or no exploiting, but there were exceptions.

Among interesting lobby exploitation displays Mr. Wasson saw was one for "S. O. S. Iceberg." A startling replica of an Arctic ocean filled half the lobby and a good-sized miniature ship was plying its waters. Near the end of the "ocean" the ship struck the iceberg and sank. In a few seconds it would reappear at the opposite end and repeat the performance.

Another display advertising a Japanese film showed what he called an amazing taste for reality. On the side of a mountain, built up over the marquee, was the gruesome sight of an ancient warrior, dead, and with a sword plunged in his heart. Topping it off was a trick flow of blood coming from his wounds.

"The Japanese are buying equipment and are learning more about the picture business," Mr. Wasson said. "However, there is still time for American producers to make real profit. As far as I could learn, there is no embargo on U. S. films. It is still an open market—a mighty rich one!"

New York Passes Mae West Film

Paramount's new Mae West picture, "Belle of the Nineties," has been passed by the New York censor without a single deletion. The film is tentatively scheduled for September release.

Ferd Warner Dead

Ferd Warner, 53, pioneer motion picture theatre owner of St. Louis, died last week at St. Vincent's Sanitarium, where he had been a patient for nine years.

RKO Wins Baseball Crown

RKO won the New York Motion Picture League baseball championship last week, defeating Rockefeller Center, Inc., 6-0.

TRAVELERS

Binnie Barnes, Universal's latest British importation, arrived in New York en route to England. She returns in December.

Joseph Moskowitz, vice-president of United Artists, left New York for Hollywood.

Douglas Fairbanks arrived in Hollywood.

Charles Trampe, of Midwest Film, Milwaukee, arrived in New York.

T. E. Mortensen, editor and publisher of *Greater Amusement*, Northwest regional, arrived at the Park Central in New York from Minneapolis.

Sidney R. Kent is in Hollywood.

Nat Levine, head of Mascot, arrived in New York from the Coast with a print of "Young and Beautiful."

Walter Immerman, general manager, and Abe Kaufman, film buyer of the Balaban and Katz circuit, Chicago, are in New York.

Joseph M. Schenck, United Artists president, arrived in Hollywood from New York.

Stuart W. Webb, Pathe president, is ill at his home in East Hampton, L. I.

Herman Rifkin and M. E. Morey of Boston's Monogram exchange, are in New York.

Herman Wobber left New York for San Francisco.

Rudy Vallee will leave New York for the Warner lot early next month.

Henry B. Walthall is vacationing at his home in Alabama.

Walter Wanger arrived in New York from Hollywood over the week-end.

Constance Bennett sailed for Europe from New York.

John Roche is in New York.

Lawrence Paulson, Fox salesman in Canada, has been appointed manager of the Shanghai office.

J. P. McEvoy is in New York from the Coast, looking for "atmosphere" for his next Paramount production.

Darryl Zanuck arrived in Hollywood from New York.

John E. Otterson, president of *Erpi*, returned to New York from Europe.

Milton Weiss sailed for a vacation in Bermuda.

David Palfreyman, MPPDA executive, is vacationing in Indiana.

Tom Keene is in New York.

Joel McCrea and Henry Stephenson are "air-hunting" in Mexico.

Jack Alicoate, editor and publisher of *Film Daily*, sailed for Europe. He was accompanied by Louis Nizer.

Janet Gaynor returned to New York from abroad.

Al Jolson left New York for the Warner studios.

Glenda Farrell, after a two-week vacation in New York, returned to Hollywood.

Evelyn Laye, British stage and screen star who appeared in this country in "Bitter Sweet," is in New York.

Harvey Day, special representative for Terry-Toons, and William Clark, Educational sales manager, left New York for Dallas, Kansas City and other midwestern points.

Harold Lloyd will remain in New York about two weeks longer.

Dave Epstein, Hollywood agent, arrived in Hollywood following a trip to London.

Harry Moskowitz, who has been surveying theatre conditions in India and Australia for Loew's, sails for America from Naples on August 22.

New Theatre Company Formed

The Theatre Company of Menasha, at Menasha, Wis., has been organized to operate the local Orpheum theatre. August C. Berkholtz is at the head of the company. The house has been entirely renovated.

'THE RESULTS HAVE BEEN AMAZING'

USES DECENCY DRIVE TO GOOD RESULTS

To the Editor of the Herald:

To start my story I must go back several weeks, or about the time that there first appeared in the papers the first of the recent attacks on the screen fare we are serving. My town is indeed a church town, but still just another town, and fully realizing the harm that this unfavorable publicity might do to us, I decided I had better get busy.

I framed the enclosed letter, and addressed one to every member of every civic organization in town, to all the ministers, and all school teachers. The letter is self-explanatory. To follow up, each week since then that I have had a picture or pictures I could recommend as clean and suitable for family patronage, I have mailed out post cards to this same list advising them of the attraction, and using the national slogan of the Better Films Council.

The results have been nothing short of amazing, as I have had better then average business on each of the pictures recommended. In following this course I have appealed to the class that don't attend my theatre regularly, and still I haven't disturbed the old standbys. I find that about fifty per cent of my regular patronage would stay away if I advertised a picture as being strictly clean, or perhaps I should say not risqué, but if they don't know that it is that type they will come and like it. On the other hand, if I had failed to contact the people who only go to the better type of entertainment, in an individual way, I would have had that many empty seats in my house.

Reading the last Herald, I noticed where one or two exhibitors did poor business on "As the Earth Turns." I have seen this picture, and am going to use the above method on it.

I trust this may be of service to someone. —Frank C. Forstman, Ritz Theatre, West Point, Miss.

The text of Mr. Foresman's letter to his mailing list follows:

"Dear Friend:

"In view of the various concerted efforts throughout the nation for better motion pictures, we are addressing this letter to you as a leader in civic affairs.

"We are heartily in accord with any movement which spells success for higher class screen entertainment and will give careful consideration to any constructive criticism in response to this letter.

"The Better Films Council of America which is composed of representatives from various national organizations adopted as its slogan—'Your ticket at the box-office is your ballot for better motion pictures.' It is an accepted fact that pictures of higher type are a failure at the box-office, not only in West Point but all over the nation.

"Mrs. Franklin D. Roosevelt says, 'There are some films that I would like to see removed from the theatres, but of course this cannot happen until the taste of the people is educated to a point where it will be unprofitable to show inferior and harmful pictures. We should blame ourselves and not the picture producers when we find that we are sitting through a bad picture.'

"From time to time, we expect to call your attention to outstanding productions which are particularly recommended by the Better Film Council.

"Appearing on our screen within the next two weeks are three pictures, designated by this council as outstanding entertainment. They are:

"'It Happened One Night'—Monday and Tuesday, June 25, 26.

"'Melody In Spring'—Wednesday and Thursday, June 27, 28.

"'House of Rothschild'—Monday and Tuesday, July 2, 3.

"In giving your theatre manager constructive co-operation rather than destructive criticism, you will aid in making your theatre the great constructive force and factor for good that it should be.

"Sincerely,
"FRANK C. FORESMAN,
Manager."

SEEING FILM FROM START IMPORTANT

To the Editor of the Herald:

Mr. Quigley's article, "The Public Be Damned," which appeared in the Herald a few weeks ago, is to my way of thinking a matter which should be of immediate concern to all connected with the industry in trying to get the showgoing public conscious of the fact that they will get more out of their entertainment if they will only see films from the start.

I am writing this from the standpoint of an usher and ticket taker in a better than average size theatre in northwest Iowa. The usher and doorman seems to become acquainted with the tendencies of the theatre patron and it does not take long for one to learn at what time certain patrons will enter the theatre for their evening's entertainment. From my observation I have arrived at the conclusion that the majority of the patrons do not desire to be in the theatre on starting times, but seem to come in during the program and then they leave grumbling and complaining because they couldn't get any connection to the feature and wonder why it didn't piece together better.

If a mystery picture is showing and customers come in during the last reel or where the mystery is being solved, many go right on in and thereby lose all the enjoyment of being amateur sleuths and solving the mystery as the picture unreels.

Many times you will tell persons that the feature will be over in five or ten minutes and that they can rest in a comfortable lounge for that short time, but most of the patrons will pass you up as if you had never mentioned this fact to them and their evening is spoiled by not seeing the feature from the start. Of course, one will always find a few who will take your word for this matter and wait for the next feature to begin and then they leave the theatre expressing themselves as though saying: "We had an enjoyable evening." But the people who belong to this latter classification are entirely too few in number, while the former class is much too large.

Can't we all work together to find some method to remedy this defect in theatre audiences and make the customer realize that he will be more royally entertained if he will develop the correct habit of seeing his movies from the start?—Don Bloxham, Iowa Theatre, Sheldon, Iowa.

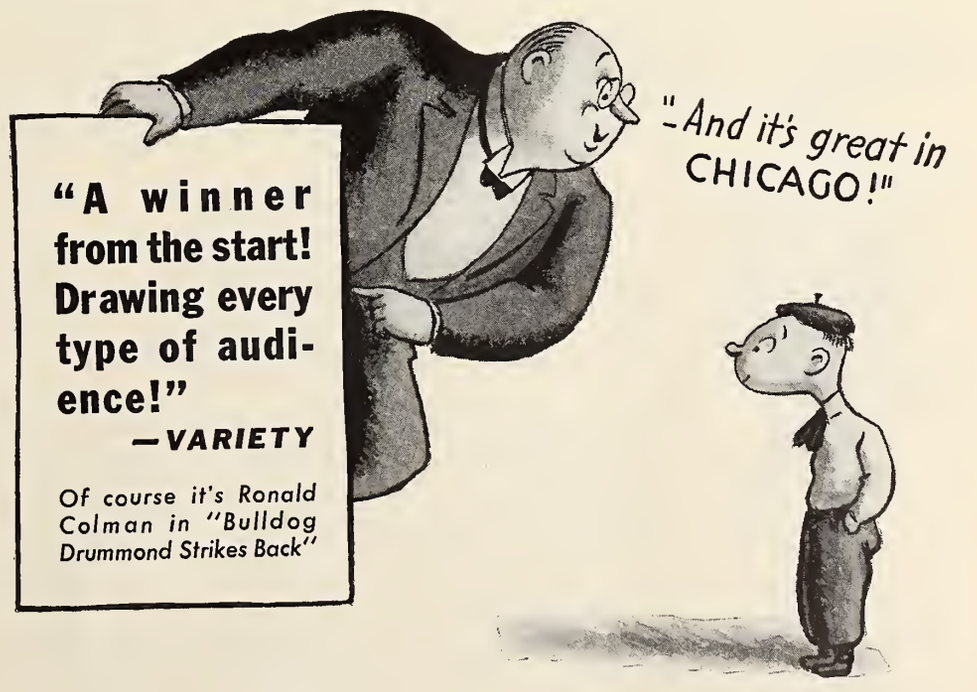
DE MILLE ADDRESS OF GREAT VALUE

To the Editor of the Herald:

Cecil B. DeMille stopped here today and addressed an audience of a couple of hundred club women and civic leaders.

I was amazed at the effect he created. His gracious demeanor, his obvious intelligence and culture, made a fine impression.

If we could persuade more men of Mr. DeMille's type to leave the studios and come out in the highways and byways of the nation and meet the folks who are criticizing our pictures, I think great benefits would accrue to this industry. I know that Mr. DeMille's appearance in Wichita was of inestimable value to all of us who are engaged in the motion picture business in this territory.—H. E. Jameyson, District Manager, Fox Midwest Theatres Corporation, Kansas City, Mo.



PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Broadway Bill"	Original story by Mark Hellinger. Screen play, Robert Riskin. Director: Frank Capra.	Warner Baxter, Myrna Loy, Raymond Walburn, Lynn Overman, Paul Harvey, Margaret Hamilton, Clarence Muse, Forrester Harvey, Ward Bond.	Editing
"Orchids and Onions"	Original by Dwight Taylor. Screen play, Jo Swerling. Director: David Burton.	Carole Lombard, May Robson, Walter Connolly, Arthur Hohl, Raymond Walburn.	Shooting
FOX			
"Marie Galante"	Based on novel by Jacques Deval. Screen play, Reginald Berkeley. Director: Henry King.	Ketti Gallian, Spencer Tracy, Ned Sparks, Helen Morgan, Leslie Fenton, Arthur Byron, Stepin Fetchit.	Shooting
"Music in the Air"	From operetta by Jerome Kern and Oscar Hammerstein, II. Screen play by Howard Irving Young and Billy Wilder. Director: Joe May.	Gloria Swanson, John Boles, Douglass Montgomery, June Lang, Al Shean, Reginald Owen, John Foran, Hobart Bosworth, Joseph Cawthorn, Sarah Haden.	Shooting
"The State Versus Elinor Norton"	Based on novel by Mary Roberts Rinehart. Screen play, Rose Franken, Philip Klein. Director: Hamilton MacFadden.	Claire Trevor, Gilbert Roland, Hugh Williams, Henrietta Crosman, Norman Foster.	Shooting
METRO-GOLDWYN-MAYER			
"Babes in Toyland"	Original operetta, Victor Herbert. Director: Gus Meins.	Laurel and Hardy, Charlotte Henry, Henry Kleinbach, Margaret Seddon, Felix Knight, Kewpie Morgan.	Shooting
"Biography of a Bachelor"	Original by S. N. Behrman. Director: E. H. Griffith.	Robert Montgomery, Ann Harding, Edward Everett Horton, Charles Richman.	Shooting
"The Painted Veil"	Original story by Somerset Maugham. Screen play, John Meehan, Salka Viertel. Director: Richard Boleslavsky.	Greta Garbo, Herbert Marshall, Cecilia Parker, Beulah Bondi, George Brent, Jean Hersholt, Katherine Alexander.	Shooting
"Sequoia"	Book, Vance Hoyt. Adaptation, Ann Cunningham, Sam Armstrong. Director: Chester Franklin.	Jean Parker, Russell Hardie, Paul Hurst, Samuel S. Hinds, Ben Hall, Harry Lowe, Jr., Willie Fung.	Shooting
"What Every Woman Knows"	Original play by Sir James Barrie. Director: Gregory LaCava.	Helen Hayes, Brian Aherne, David Torrence, Donald Crisp, Dudley Digges, Madge Evans, Lucille Watson.	Shooting
PARAMOUNT			
"Ready For Love"	Original, Roy Flannagan and Eulalie Spence. Screen play, J. P. McEvoy, Virginia Van Upp and Wm. S. McNutt. Director: Marion Gering.	Ida Lupino, Richard Arlen, Marjorie Rambeau, Trent Durkin, Beulah Bondi, Esther Howard.	Shooting
"Enter Madame"	Original, Gilda Varesi and Dolly Byrne. Screen play, Jacques Deval, Gladys Lehman, Chas. Brackett. Director: Elliott Nugent.	Elissa Landi, Cary Grant, Lynne Overman, Sharon Lynn, Frank Albertson, Wilfred Hari.	Shooting
"Lemon Drop Kid"	Original, Damon Runyon. Screen play, Howard Green. Director: Marshall Neilan.	Lee Tracy, Helen Mack, Wm. Frawley, Claude Gillingwater, Henry B. Walthall.	Shooting
PRINCIPAL			
"The Return of Chandu"	Screen play by Harry Chandlee and Barry Barringer. Director: Ray Taylor.	Bela Lugosi, Maria Alba, Clara Kimball Young, Lionel Atwill, Jr., Tom Moore, Bryant Washburn, Josef Swickard.	Shooting
"Dude Ranger"	Novel, Zane Grey. Screen play, Barry Barringer. Director: Eddie F. Cline.	George O'Brien, Irene Hervey, Henry Hall, Jim Mason, Sid Saylor.	Shooting
RKO RADIO			
"Dangerous Corner"	Screen play, Ann Morrison, Madeline Ruthven. Director: Phil Rosen.	Virginia Bruce, Melyvn Douglas, Conrad Nagel, Betty Furness, Doris Lloyd, O'Brien Moore.	Shooting
"The Gay Divorcee"	Play by Dwight Taylor. Screen play, Geo. Marion, Jr., Dorothy Yost. Director: Mark Sandrich.	Fred Astaire, Ginger Rogers, Alice Brady, Edward Everett Horton, Lillian Miles.	Shooting
"Kentucky Kernels"	Story and screen play, Bert Kalmar, Harry Ruby. Director: George Stevens.	Bert Wheeler, Robert Woolsey, Spanky McFarland, Mary Carlisle.	Shooting
"Anne of Green Gables"	Novel, L. M. Montgomery. Screen play, Sam Mintz. Director: George Nicholls, Jr.	Anne Shirley, Tom Brown, Sara Haden, Helen Westley, O. P. Heggie.	Shooting
SAMUEL GOLDWYN			
"Kid Millions"	Original screen play by Nunnally Johnson, Nat Perrin and Arthur Sheekman. Director: Roy Del Ruth.	Eddie Cantor, Ethel Merman, Ann Sothern, George Murphy, Block and Sully, the Goldwyn Girls.	Shooting
"We Live Again"	Based on the novel "Resurrection" by Leo Tolstoy. Director: Rouben Mamoulian.	Anna Sten, Fredric March, C. Aubrey Smith, Jessie Ralph, Jane Baxter, Ethel Griffies, Gwendolyn Logan.	Shooting
UNIVERSAL			
"Great Expectations"	Story by Charles Dickens. Director: Stuart Walker.	Henry Hull, Jane Wyatt, Phillips Holmes, Alan Hale.	Shooting
"What Ladies Dream"	Screen play by William Hurlbut. Director: Ernst L. Frank.	Binnie Barnes, Neil Hamilton, Paul Cavanagh, Grant Mitchell, Eugene Pallette, Jason Robards.	Shooting
"Imitation of Life"	Story by Fannie Hurst. Screen play, Wm. Hurlbut. Director: John M. Stahl.	Claudette Colbert, Louise Beaver, Rochelle Hudson, Warren William	Shooting
"Secrets of the Chateau"	Story, L. G. Blochman. Screen play, Harry Behn, Al DeMond. Director: Richard Thorpe.	Alice White, Wm. Faversham, Jack LaRue, Helen Ware, George E. Stone.	Shooting
WARNER BROS.-FIRST NATIONAL			
"The Firebird"	Based on a play by Lajos Zilahy. Screen play, Chas. Kenyon. Director: Wm. Dieterle.	Verree Teasdale, Lionel Atwill, Ricardo Cortez, Anita Louise, C. Aubrey Smith, Etienne Girardot.	Shooting
"Gentlemen Are Born"	Story by Robert Lee Johnson. Screen play, Eugene Solow, Robt. Lee Johnson. Director: Alfred E. Green.	Franchot Tone, Jean Muir, Margaret Lindsay, Ann Dvorak, Ross Alexander, Henry O'Neill.	Shooting
"The Perfect Week-end"	Based on a story by Frederick Hazlitt Brennan. Screen play, Warren Duff, Seton I. Miller. Director: Ray Enright.	James Cagney, Allen Jenkins, Arthur Aylesworth, Patricia Ellis, Robert Barrat, Harry Woods.	Editing
"Six Day Bike Rider"	Story and screen play by Earl Baldwin. Director: Lloyd Bacon.	Joe E. Brown, Maxine Doyle, Frank McHugh, Gordon Westcott, Arthur Aylesworth.	Shooting
"Flirtation Walk"	Story, Delmar Daves, Lou Edelman. Screen play, Delmar Daves. Director: Frank Borzage.	Dick Powell, Ruby Keeler, Pat O'Brien, Ross Alexander, Henry O'Neill, John Eldredge.	Shooting
"Singer of Naples"	Original, Manuel Reachi. Screen play, Beth Reinhardt. Director: Howard Bretherton.	Enrico Caruso, Jr., Mona Maris, Carmen Rio, Alfonso Pedroza.	Shooting

WABASH AVENUE

CHICAGO

Balaban & Katz this week threw open the doors of their newest theatre, the Apollo at Randolph & Clark streets, thereby adding, among other things, new brilliance to the city's rialto. Like the recently opened Garrick, the Apollo boasts an exterior sign and illumination that is the last word in theatre lighting. Paramount's "Scarlet Empress" was the initial attraction. The admission scale is 25, 35 and 50 cents plus tax.

▽

Bob Templar and associates are reopening the Capitol theatre at Kedzie & Lawrence.

▽

It was moving day this week for the Ben Judell organization which is now quartered in handsome offices, having taken over the entire fifth floor at 831 S. Wabash.

▽

Verne Langdon is vacationing up in the north woods. Jack Freeman, booker for Jack Rose, hit for Broadway in his Buick to vacation in his native city of New York which he hasn't visited since the tender age of one. On a vacation also and somewhere is Fred Barto, Metro publicist. Equally indefinite is the vacation itinerary of Emma Abplanalp who promised nothing better than a post card contact with local code headquarters while she is away.

▽

Abe Blumstein who has been connected with the local Columbia branch for the past two years has returned to the Columbia home office.

▽

Schoenstadt Brothers have acquired the Hyde Park theatre from Gollos Brothers, it is reported. The Gollos Brothers meanwhile are in the midst of an extensive remodeling of the Midway Hippodrome.

▽

Henri Ellman of Capitol Film Corporation is opening offices in Milwaukee and Indianapolis in connection with his enlarged scope of operations following the acquisition of 52 features including melodramas, dog pictures, northwest mounted police thrillers and action films. With his new partner C. E. Beck, Ellman recently returned from a two-week trip to New York.

▽

Aaron Saperstein left town Tuesday headed for Atlantic City to attend the 15th annual convention and Eastern regional conference of Allied.

▽

Sol Best and M. Kaplin celebrated their first anniversary at the Amo theatre, 61st & Vernon.

▽

Abe Montague and Nate Spingold, Columbia executives, were in town for conferences with Phil Dunas.

▽

Practically all Warner houses are going in for "star doubles and imitator nights" as a result of the popularity of the stunt conceived by Larry Stein, publicity manager. As many as 75 entrants who resemble (so they think) prominent film stars or can imitate them in dress or action, have applied to participate in one of the early contests at a single theatre.

HOLQUIST

Yeomans Plans New House

A. H. Yeomans, manager of the Temple theatre, Meridian, Miss., plans a 1,000-seat theatre locally. He also is reported interested in acquiring a house in New Orleans.

C. Lang Cobb Moves

C. Lang Cobb, Cine picture consultant, has moved his office in New York from 1476 Broadway to 522 Fifth avenue.

Railway Express Air Rates Greatly Reduced

Substantial rate reductions in air express rates handled over a nationwide network of commercial airlines by the Railway Express Agency, have been placed in effect as of August 15, according to an announcement from J. H. Butler, general manager. Outstanding reductions permit air express shipments of packages weighing ¾ lb., or less, at a flat rate of 85 cents regardless of distance carried.

The corresponding charge for a one-pound shipment is $1. Minimum charges previously ranged up to $1.80. General lowering of tariffs affects particularly the lighter-weight shipments. New low rates also provide for air shipment of packages weighing up to 25 lbs., between cities 149 miles apart, at a cost of $1, including pick-up and delivery.

MGM To Continue Studio Stock Plays

MGM intends to expand its original plan of producing one-act plays as part of its "laboratory theatre" experiment at the studio. "All Good Americans," a three-act play, was presented by the MGM junior stock players at the Music Box theatre in Hollywood recently. The play was later filmed as "Paris Interlude." The entire purpose of the performances is to acquaint studio executives with the talent represented among the company's stock players.

Distributing Firm Formed

The Foundation Distributing Corporation, New York, has been chartered at Albany to distribute films. Directors and subscribers are M. E. Curtiss, D. L. Curtiss and G. Herskowitz.

Opens Salt Lake Office

Distinctive Screen Attractions, Inc., has opened an office at 250 East 1st South street, Salt Lake City, with W. W. McKendrick as manager.

SHORT PRODUCT PLAYING BROADWAY

Week of August 18

MAYFAIR
Hey Nanny, Nanny..... RKO
William Tell..... Universal

PARAMOUNT
Poor Cinderella..... Paramount

RIALTO
Axe Me Another..... Paramount
Mad House Movie No. 1.. Paramount
Water Rodeo..... Paramount

RIVOLI
Far Mandalay..... Fox
Orphan's Benefit..... United Artists
Pagliacci ..... Educational

RKO MUSIC HALL
Dumbbell Letters, No. 1... RKO

ROXY
Get Along, Little Hubby.. Columbia

STRAND
Buddy of the Apes..... Vitaphone
Camera Speaks..... Vitaphone

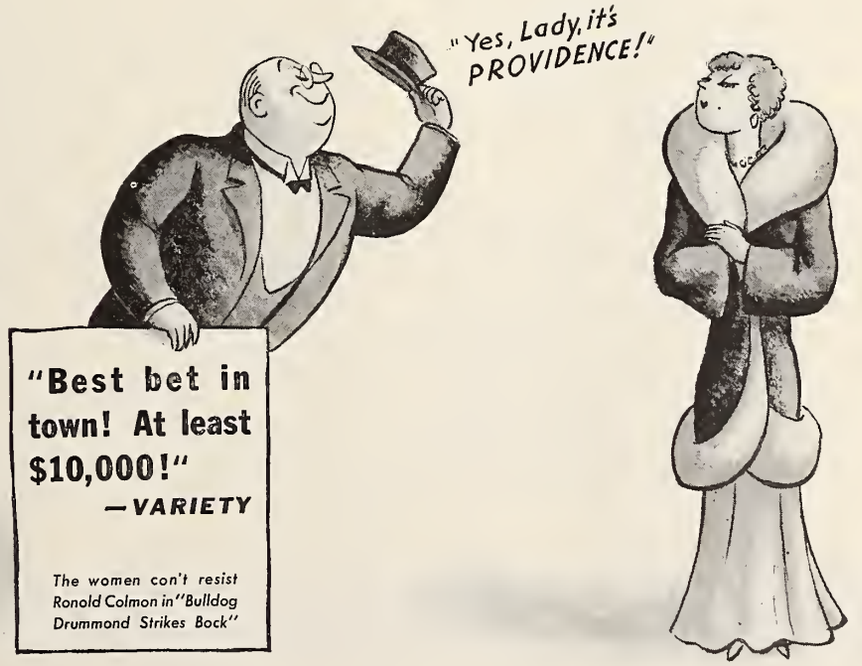
Variety Club To Hold Tournament

The Cleveland Variety Club this week announced its first annual golf tournament will be held August 23 at the Beechmont Club. Arrangements are in the hands of a committee headed by M. B. Horwitz.

On September 14, the club will sponsor a clam bake and dinner dance for members, their families and guests, the committee consisting of Nat Lefton, chairman, Dick Deutsch, Nat Barach and S. P. Gorrel.

Rosecan Joins Judell

Eddie Rosecan, for the last four years with United Artists and for 18 months St. Louis sales manager, has assumed his new duties as manager of the B. N. Judell film exchange in that city.



Feist Is Named Club President

Felix F. Feist, general sales manager for Metro-Goldwyn-Mayer, was elected president of the Motion Picture Club, New York, this week to succeed Lee A. Ochs. The number of vice-presidents was increased from two to three. Two were reelected, John W. Alicoate, editor and publisher of *Film Daily,* and David Loew, MGM executive. The new vice-president is Phil Reisman, RKO foreign sales chief.

Joe Brandt, former head of Columbia, was elected treasurer to succeed Herbert R. Ebenstein. The number of executive secretaries was increased to two. Tom Wiley was reelected and Arnold Van Leer was named to assist him. The board of directors include: Will H. Hays, president of the MPPDA; Jack Cohn, vice-president of Columbia; Herbert J. Yates, president of Consolidated Film Industries; Adolph Zukor, Paramount president; Carl Laemmle, president of Universal; Jules Brulatour and Al Lichtman, vice-president of United Artists.

Plans were outlined for the formal inauguration of the club's forum sessions next month. It is intended that the club should carry on its activities on a wider scale than ever before during the coming autumn and winter. Previews of new pictures on Sunday evenings are planned.

Chile Best Market for American Motion Pictures

Chile has for some years been the third best South American customer of the United States for motion picture films and equipment, according to the Motion Picture Division of the Department of Commerce. More than 95 per cent of all films and equipment imported into the country are from the United States.

There are 243 theatres in Chile equipped to show pictures, of which 148 are sound-equipped. All theatres in the country are controlled by Chilean capital. Santiago's 50 theatres are sound houses. More than 90 per cent of all pictures shown in the country are English dialogue films. American pictures are reported as popular and well received.

Film Houses Help State Employment

Motion picture theatres in Virginia are reported to have been of great benefit in the alleviation of unemployment in that state during the past year. According to the Department of Commerce in Washington, there were 6,993 places of amusement and service establishments with a total payroll of $6,913,638 in 1933.

These establishments give work to 7,141 full-time employees and 3,512 part-time workers. The peak for full-time employment was reached in December, 1933, which showed a gain of 13 per cent.

Majestic Moves Office

Majestic Pictures, Inc., has moved the Salt Lake City office to a new location at 254 East 1st South street. Gene Marcus is manager.

Stanley Company Holders To Vote on Consolidation

Special meetings of the Stanley Company of America, Stanley-Fabian Corporation and Stanley-Crandall Company of Washington were to be held at New York this week to consider and vote on the adoption or rejection of an agreement entered into by the directors of the three companies for a consolidation or merger of the Stanley-Fabian Corporation and Stanley-Crandall Company with the Stanley Company of America.

The merger is planned as a step to consolidate subsidiaries of Warner as part of a general move to make the parent company's tax structure less costly. Stanley Company of America owns the two subsidiaries 100 per cent. Warner owns 99½ per cent of the Stanley Company.

Sign Argentine Actor

Vincente Padula, Argentine actor featured in a series of Spanish films for Paramount release being made at the Eastern Service studios, has been signed by Frank Z. Clemente, independent producer for a series of six features to be produced in the east.

INCORPORATED...

Eleven motion picture theatre, radio and amusement corporations were chartered at Dover, Del., during July. The corporations follow:

Warner Brothers First National Pictures, Java, Inc., capital $10,000. Incorporators: L. H. Herman, D. R. Jones and W. T. Hobson of Wilmington.

Milwaukee Theatres, Inc., capital stock of 1,000 shares, no par value. Incorporators: David H. Jackman, Nutley, N. J.; Vincent W. Westrup, New York City; Arthur W. Britton, West Orange, N. J.

Fox Alhambra Corporation, capital stock, 1,000 shares, no par value. Incorporators: David H. Jackman, Nutley, N. J.; Vincent W. Westrup, New York City, and Arthur W. Britton, West Orange, N. J.

Showcraft Productions, Inc., capital stock, 300 shares, no par value. Incorporators: C. S. Peabbles, L. H. Herman and Walter Lenz of Wilmington.

Mid-Ocean Motion Picture Corporation, capital of $2,000,000 and 35,000 shares, no par value. Incorporators: D. B. Hilliard, E. C. Shockley and R. M. Hilliard of Wilmington.

Franseen, Fair & Foss, Inc., capital of $100,000 and 2,000 shares, no par value. Incorporators: M. M. Lucey, H. I. Brown and L. S. Dorsey of Wilmington.

Fox Hutchinson Theatre Corporation, capital $1,000. Incorporators: David H. Jackman, Nutley, N. J.; George V. Reilly, New York City, and Arthur W. Britton of West Orange, N. J.

Cathay Studios, Ltd., capital of $1,001,000. Incorporators: S. L. Mackey, J. Skrivan and E. M. Liathem of Wilmington.

M. B. Service Corporation, to create, write, cast and produce theatrical motion pictures, radio television programs; capital 100 shares, no par value. Incorporators: C. S. Peabbles, L. H. Herman and Walter Lenz of Wilmington.

A. H. Woods, Ltd., to carry on the business of theatrical proprietors; capital stock 100 shares, no par value. Incorporators: Emile Bonnot, F. F. Kane and J. A. Lauridsen of New York City.

Shea Theatres Corporation of New York changed its name to Nyrie Theatres Corporation.

Cable Radio Tube Corporation of Brooklyn changed its name to Cable Electric Products, Inc., New York.

New York Bans Mass Picketing

Mayor Fiorello La Guardia in New York on Tuesday said he will not tolerate mass picketing, unfair competition or misrepresentation by rival labor groups fighting unions affiliated with the American Federation of Labor.

The mayor's announcement was made in connection with the picketing of Loew theatres in New York by the Allied Motion Picture Operators' Union, an independent union which has been characterized by its opponents as a company union, which allegation Allied strongly denies.

"This is not a strike," Mr. La Guardia asserted, "and we are not going to tolerate unfair picketing signs or competition. The Allied union can go on picketing as long as they don't block entrances or display untruthful signs. They cannot have mass picketing," he added.

Loew's has a 20-year contract with Local 306, of the IATSE, an A. F. of L. affiliate, and Local 306 men are employed at Loew theatres in New York. Allied operators have been picketing Loew houses with signs carrying the inscription that "This theatre is unfair to organized labor."

"Signs carried by pickets or rival unions must tell the true story," declared Mr. La Guardia.

Empire State Union Will Not Affiliate

The Empire State Motion Picture Operators Union, Inc., has refused to accept negotiations with the Allied Operators Union and at their last meeting a resolution was unanimously adopted that the Empire State union "shall not merge or affiliate itself with a company union such as Allied, and that hereafter Empire shall remain independent as heretofore and are ready to negotiate terms of contracts with the exhibitor and that Empire shall give its fullest cooperation in any such negotiations."

The union stated that any rumors linking Empire with Allied or any other operators' union "are false and malicious and only tend to disrupt the Empire from carrying on its cooperative work with the exhibitor."

United Artists Is Sued By San Francisco House

The Marshall Square Theatre Company, Fanchon and Marco subsidiary operating the Orpheum in San Francisco, has filed a $1,500,000 triple damage suit in federal court against Fox West Coast, Charles Skouras, United Artists and others, charging conspiracy to prevent acquisition of United Artists' product after negotiations had been near completion. Jules Goldstone is attorney for the plaintiff.

Kinematrade Widens Field

Kinematrade, Inc., of New York, and H. & H. Productions of Hollywood have closed a deal whereby Kinematrade will release six all-star westerns to be produced by H. & H. Lane Chandler will be starred. Two additional features are planned by Kinematrade as its initial product in the general distribution field.



★★★½★

Grand entertainment!
— *DAILY NEWS*

"The maddest, merriest melodrama of the year!" — *SUN*

"Not only gorgeous entertainment but Colman at his best!"
— *EVENING JOURNAL*

"Excellent! Roars of laughter!"
— *NEW YORK TIMES*

"As merry a melange of mysteries as ever graced the screen!"
— *NEW YORK AMERICAN*

"Brilliant! The cast is perfect from top to bottom!"
— *WORLD-TELEGRAM*

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THE HOLLYWOOD SCENE

A NOTED DIRECTOR EXPLAINS THE INDIVIDUAL PRODUCTION METHODS OF LARGE STUDIOS

By VICTOR M. SHAPIRO
Hollywood Correspondent

As is usual at this time of the year—with showmen percolating through Hollywood and studios going full blast on next season's product, picture-making methods are being aired in their many forms.

Observations range from pet theory and fancy—to the scientific deductions of first-hand knowledge and experience.

A director with a picture-making record that ranks high, constantly employed since talkies started, expressed his views on pictures, men and methods.

Asked if he might be quoted, the director said: "If my name is used I'll be committing suicide, and even though I could retire today if necessary, I do like to work."

"For mass production, MGM's method seems soundest and best," said the director. "With them the supervisor is always right. He is the one man responsible for the picture. There the director has no worry about budget or business details. After the story is worked out, he directs the picture as the script reads. The director may help in the cutting, but usually that is the producer's job. If the picture is good, the director shares in the glory. But it's a producer's picture.

"Radio, Fox, Paramount, Warners have a more or less indefinite responsibility which shifts between producer and director or between these two and a production board.

"Wherever responsibility is divided, there the 'passing of the buck' is glorified. Every one takes credit for the good ones and nobody owns the bad ones.

"Universal and Columbia veer closer to the MGM method, although in some instances they give full responsibility to the director.

"As a director, it makes no difference to me whether I have the full responsibility or the producer has it.

"Responsibility, however, where definitely fixed, gives the picture unified thought and cohesive feeling.

"Samuel Goldwyn, who has a good picture record, takes the complete gamble himself. His method for fewer films seems to work out best. He finances himself, is his own story editor, and controls his productions from script to screen. If he makes a good picture he reaps the rewards completely. If he happens not to hit he takes the complete rap.

"Zanuck's method somewhat parallels Goldwyn's.

"Production boards may be great for program pictures, but a production board is as weak as its weakest mind, as it averages the most brilliant and best informed against the stupidest and stubbornest, and the latter usually come out best in an argument.

"This industry grew and prospered in the silent days when production responsibility was fixed on the director, who had all the worry and heartaches, and got all the credit. Since sound, responsibility has shifted to the producer or supervisor.

"In the evolution that has gone forward in Hollywood, mostly by the trial and error system, it seems to me that wherever they give either the director or producer both responsibility and authority, better pictures have been made. Where one creative factor has authority but NOT responsibility, the precipitate usually has not assayed as high as it might.

"Even today, Sam Goldwyn's classic remark when he resigned from the Goldwyn Company conveys this idea in capsule form.

" 'It's impossible to make pictures with a board of directors,' said Sam, 'because a board of directors is like any other board—long, thick and wooden.' "

▽

New Pictures in Work

Hollywood started nine new pictures this week, while six finished. All told, 36 pictures were in shooting process during the past fortnight.

Paramount, Fox and Radio each are credited with two of the new, the others starting at Warners, Universal and Majestic, respectively. Of the six completed, Universal is responsible for a pair, the remaining four being equally divided between Fox, Paramount, Radio and Columbia.

One of the two starting at Paramount, "College Rhythm," introduces Joe Penner and his duck to screen fans. Others in the cast are Lanny Ross, Jack Oakie, Lyda Roberti, George Barbier and Robert McWade. The other, "Menace," a dramatic romance, teams Paul Cavanagh and Gertrude Michael in the leads with Henrietta Crosman, Kent Taylor and Halliwell Hobbes the principal supports.

At Fox a new kind of Hollywood story, "365 Nights in Hollywood," was placed in production. Alice Faye and James Dunn are starred. The cast includes Mitchell and Durant, John Qualen, Grant Mitchell, John Bradford and Frank Melton. Second feature is "Lottery Lover" in which Pat Patterson, Lew Ayres, Sterling Holloway and Peggy Fears will be seen.

Radio's new duo are "By Your Leave," the cast for which is headed by Genevieve Tobin, Frank Morgan and Margaret Hamilton, and "Wednesday's Child," introducing a newcomer. Frankie Thomas, with Karen Morley and Edward Arnold.

"The Night Alarm" is Majestic's contribution to the new activity. In this, Bruce Cabot, Judith Allen, H. B. Warner and Sam Hardy are featured.

Universal began shooting "Night Life of the Gods," in which Alan Mowbray, Florine McKinney, George Hassell, Peggy Shannon, William Boyd and Ferdinand Gottschalk head a large cast.

After long preparation Warners started "Border Town," a Paul Muni vehicle in which he will be supported by Bette Davis, Margaret Lindsay, Robert Light, Soledad Jiminez and George Stone.

First of Universal's completed pictures is "Wake Up and Dream," cast including Russ Colombo, June Knight, Roger Pryor, Andy Devine, Gavin Gordon and Paul Porcasi. Second is "Secrets of the Chateau," featuring Claire Dodd, Alice White, William Faversham, Jr., Jack LaRue and Osgood Perkins.

Another Charlie Chan story, "Charlie Chan in London," was completed at Fox. Warner Oland is again starred with Drue Leyton, Ray Milland, Alan Mowbray, Mona Barrie and Madge Bellamy in support. A picture of Colonial New England, "Pursuit of Happiness," was finished at Paramount. Francis Lederer, Joan Bennett, Charlie Ruggles and Mary Boland are the principals.

Radio completed "Gay Divorce." Fred Astaire and Ginger Rogers are teamed in the leads. Alice Brady, Edward Everett Horton, and two newcomers, Eric Rhodes and Eric Blore, are included in the support. After a long shooting period, Columbia transferred "Broadway Bill" to the cutting room. Warner Baxter and Myrna Loy are co-starred. Balance of the cast includes Lynn Overman, Raymond Walburn, Margaret Hamilton, George Cooper and Forrester Harvey.

* * *

W. S. Van Dule will assume direction of "The Good Earth," taking up where the late George W. Hill left off. The Hill will, filed for probate last week, revealed that he left his divorced wife, Francis Marion, and her two sons by marriage to Fred Thompson, one-seventh part each. His estate is estimated at around $150,000.

* * *

C. C. Burr, former First National and Educational producer, is back in production again, making his headquarters at Mack Sennett Studios. He plans to make a series of features for the independent market.

* * *

Hollywood club women leaders are still persistent in their fight for the elimination of dual bills. A delegation called upon Ben H. Berinstein and proposed that if he establish a single bill policy at his Wiltern theatre, one of the largest de luxe neighborhood theatres here, that they would urge all members of their various groups to support the theatre. Mr. Berinstein has made no decision as yet.

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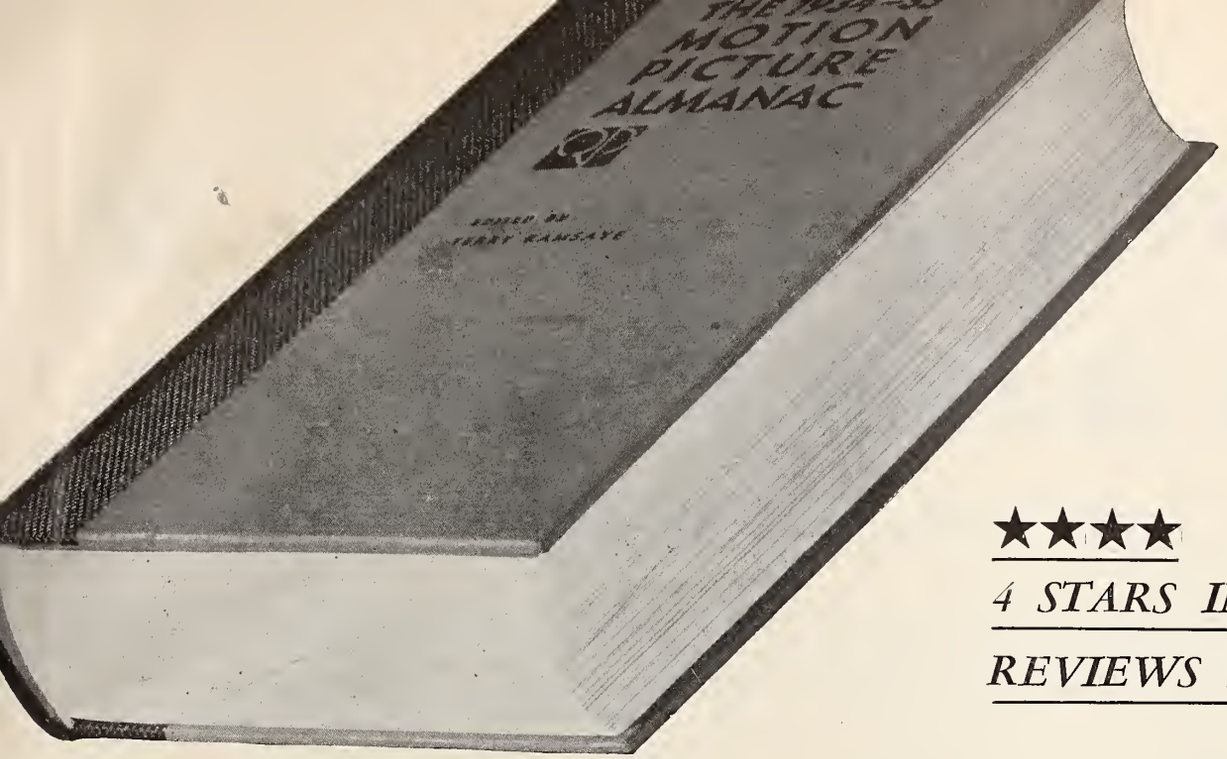
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1790 BROADWAY NEW YORK

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 237.—(A) Assuming you have just taken a position as projectionist. In looking things over you find the projection room feed circuit apparently to be smaller than it should be for efficient service. The theatre is paying 6 cents per KWH. Tell us exactly what action you would take. Think the matter over carefully first. This is practical work, you know, and aside from it being your duty, it would be a nice recommendation to the management if you were able to start the job by pointing out a large and unnecessary waste in electric energy. (B) And while we are about it, tell us just what a live-wire projectionist should, and being conscientious would do when he took charge of a projection room for the first time.

Answer to Question No. 231

Bluebook School Question No. 231 *was: (A) What is meant by refraction of light? (B) For all practical purposes, on what will depend the amount of refraction light will receive in passing from air to glass or vice versa? (C) What is the speed of light per second? (D) Why will a ray of light that is perpendicular to the surface of a lens where it is encountered pass that surface without refraction? (E) Does a ray meeting a glass surface at right angles (perpendicular to the surface) all pass into the lens?*

The following made good: C. Rau and S. Evans; G. E. Doe; D. Danielson; C. Oldham; D. Ferguson; H. Edwards; A. F. Sprafke; J. Wentworth; B. Doe; O. Allbright; L. Cimikoski; L. O'Melia; B. R. Walker; W. C. Varn; T. Van Vaulkenburg; P. and L. Felt; R. Geddings and L. Grant; C. Umphrey; J. Lansing and R. D. Oberleigh; L. M. and C. B. Traxler; P. Itt; M. and J. Devoy; M. L. Spooner; F. Halor and G. Harrison; D. L. Sinklow; F. H., S. L. and P. Dalbey; F. L. Benton and A. L. Dodson; J. Gensen; S. Carberry; F. Simms and O. L. Daris; D. Emmerson; D. L. Lode and K. Y. Spencer; F. Ferguson and D. Lally; G. R. Squires; L. B. and D. H. Palmer; D. D. Davis and L. Thomas; E. L. Arnold; S. Spooner and B. H. Thaller; D. U. Granger and L. B. Procter; T. Turk; R. G. Crews and T. T. Davidson; G. L. Hutchinson; J. Jurts and D. Howard; C. Martin and J. Collins; S. D. and W. Love; B. S. Howard; G. Lathrope and N. L. Tomlinson; T. T. Golley; L. U. Jensen and B. True; A. Richardson and L. N. Haynes; F. I. Lirral; O. Allbright; M Henderson and K. L. Knight; U. L. Danielson; D. L. Patterson; M. M. Sitman; F. L. Savlor and G. N. Guidotti; R. and K. Wells; L. T. Jones and G. L. Bancroft; B. L. White and I. L. Lifton; T. E. Mantol; H. T. Granger.

Really, men, I'm proud of the way the list is holding up through the hot summer months. True, the list as a whole has decreased considerably, but very few if any of the successful ones have dropped by the wayside.

One who has answered every question for more than a year and never has come close enough to right that I could even squeeze him through, wrote: "Dear Dad (I hope you won't feel offended at me addressing you thus for in projection you certainly are a father to us all): You won't hear from me again for a while. The theatre is closed and I'm going out on a farm to work. But I've arranged with my boss to send me the HERALD every week when he gets through with it, and I'll keep up my work in the school. I have not made one correct answer, but you may believe me, Dad, I've got anyhow enough sense to know that I've learned a *lot*. I'll be back as soon as the theatre opens up in the fall."

We will listen to C. Rau and S. Evans on section (A). They say: "The term refraction as applied to light means the bending of light rays from their original direction as they pass obliquely from a medium of one density to a medium of different density."

D. Danielson says: "Refraction of light is the bending or altering the course of light rays in passing obliquely from a medium of one optical density to a medium of different optical density."

(B) C. Rau and S. Evans say: "The amount of refraction light will receive in passing from air to glass is dependent upon the angle of incidence and the difference in density between the air and the kind of glass under consideration."

And now here is the answer I hold to be correct. It was made by G. E. Doe, A. F. Sprafke, D. Danielson, L. Cimikoski, G. R. Squires, F. H., S. and P. Dalbey, C. Humphrey, R. and K. Wells, T. Van Vaulkenburg, F. I. Larral, F. Simms and O. L. Daris and S. Carberry. The rest all gave correct answers, but neglected to take cognizance of the "for all practical purposes" part of the question.

"Since all glass has approximately the same optical density (though it is true there is slight variation in various kinds of glass, as for example flint and crown glass), we may safely assume that *for all practical purposes* the angle of incidence of the light ray is the governing factor. However, be it clearly understood that in this answer the correction of lens faults is not considered. Such slight differences as there are in refraction in different kinds of glass has large value in corrections, of course, and after all corrections are an important part in projection."

(C) Almost every one of the more than 800 answers received named 186,000 miles per second. There was, I distinctly remember, one man who differed. I presume, instead of filing his excellent answer with the rest, I laid it aside for close examination, and now it unfortunately cannot be found. I offer apologies to this good brother. I believe he based his figures on some new light measurements that have recently been made, the exact results of which it is now too late to ascertain and get his answer in on time. Would appreciate it if he would forward a copy of his answer to me for later publication.

(D) H. Edwards answers thus: "A ray of light that is perpendicular to the transparent surface it encounters (a lens, for example) will pass straight through without refraction because of the fact that all the ray area meets the surface at precisely the same instant of time, therefore it is all slowed up or has its speed increased, as the case may be, exactly the same under which condition no refraction will result. (See pages 126-127, Volume 1, of the Bluebook.) The theory is that when a ray meets a transparent surface of different density at an angle, the side of the ray meeting the surface first will be slowed up or accelerated sooner than will the other side, hence the ray will be bent or "refracted."

(E) Rau and Evans say: "No, a ray meeting a glass surface at right angles does not all pass into the lens. A small portion of it is reflected."

D. Danielson says: "No, it does not. There is reflection loss at the lens surface. However, such loss is at its minimum at 0 degree angle of incidence."

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

THE RADIO QUESTION

Harry Botwick's article on a following page describing his success with radio advertising again brings up for discussion the question—"Is radio competition?"

The Maine member's experience cannot be treated lightly, emphasizing as he does that opposition or no, radio may be used effectively for theatre advertising, if used properly.

As we have stated before, there is no occasion for haste in condemning the possibilities of this form of entertainment as a potent means of extra publicity. And neither is there any immediate assumption that here is a medium every theatreman must utilize.

Although he is not defending radio or declaring it is not opposition, Harry's argument may be summed up in the following paragraph from his article:

". . . By this, I believe that radio is set in its own way and has assumed a definite established position in our mode of living. There is nothing any one of us can do, individually or collectively, that is going to offset this fact. It is also our belief that if we can spread motion picture news by means of the radio there can be no question but that this news will be received by many people who are not patrons, and that a certain percentage of these listeners will be intrigued and converted into theatregoers. Regardless of all else, it certainly isn't going to hurt us."

Whether or not this is the general attitude to be accepted by managers for or agin, further opinions from readers are in order before any definite conclusions can be drawn.

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OVERCOMING OBSTACLES

It is to be noted with gratification that adverse weather conditions, high newspaper rates and strict ordinances against street bally do not deter the recently reported exploitation efforts of our overseas brethren.

For example, the campaigns forwarded by Round Tablers De Camac of Calcutta and Armstrong of London, which earned for these showmen First and Honorable Mentions, respectively, are evident indications of determination that will not be downed.

Without the advantages in the field of exploitation enjoyed and perhaps taken for granted by American managers, overseas theatremen are building increasingly important campaigns to cope successfully with their local conditions.

They are registering strongly in the face of obstacles that might intimidate experienced showmen on this side long accustomed to "softer touches."

EXPLOITATION DOES IT

Broadway last week witnessed the elaborate debuts of United Artists' "Bulldog Drummond Strikes Back," Warner Brothers' "Dames," Fox's "The Cat's Paw" and the inaugural showing of Paramount's "Cleopatra"—all to the accompaniment of resounding newspaper reviews, and better yet, to capacity business from the very start. MGM's "Treasure Island" world-premiered tremendously in Boston, and Baltimore gave the local opening of the same attraction a city-wide welcome.

Splendid exploitation campaigns on each date were prepared and skillfully executed. Money was cheerfully but wisely spent. Showmen in these spots put every ounce of power and talent behind their efforts to start the new season in high; to make this a real exploitation year.

The box office returns on these dates not only challenge the energies and ingenuity of showmen elsewhere, but also serve as sufficient answer to exhibitors who still question the dollars and cents value of practical, hard-hitting exploitation.

▽ ▽ ▽

IT'S STILL "BURLEY"

A recent campaign from the field contains photos of a lobby transparency, behind which is shown a cutout of a quite nude female figure in the act of discarding the last of her garments. The gag was reported by the manager responsible to have commanded a flock of attention, which undoubtedly it did.

Well, we're agin' it. A strip act in any form or by any other name still remains within the province of the burlesque house. It has no place in a theatre depending on family trade.

In view of recent developments, nudity on the screen has not met with what might be termed an unqualified success. The same may be said of advertising stressing a similar appeal.

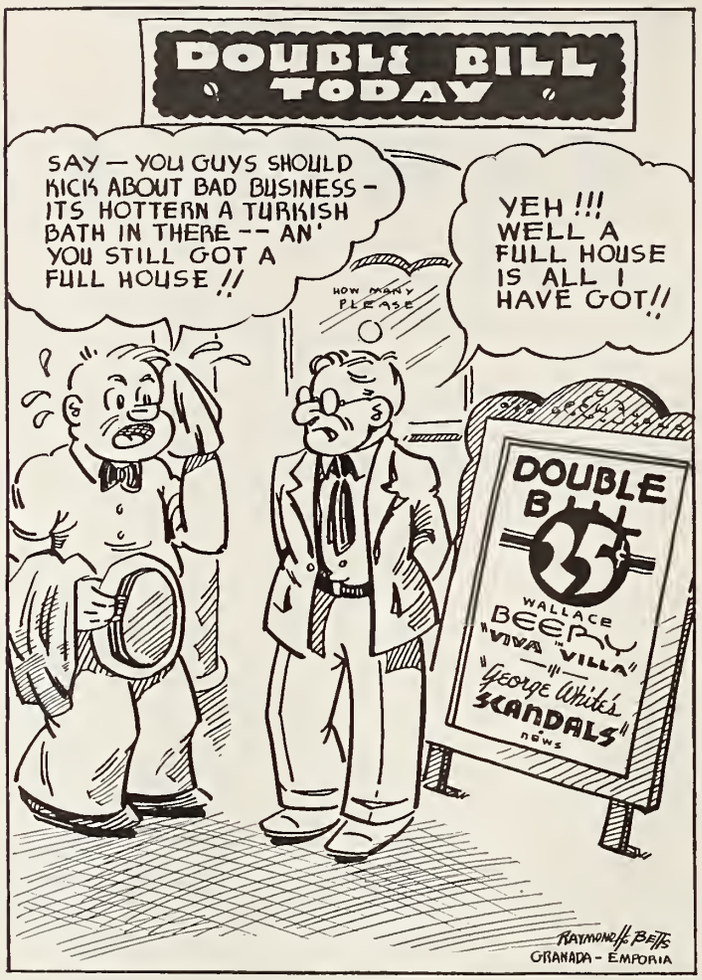
▽ ▽ ▽

In looking over some press book exploitation, we came across a lobby suggestion involving the use of a flock of costumed musicians. Another idea elaborated on a marquee fashion show bally of 15 to 20 local society gals. The copy on both stunts ran about the same—"it should be easy to put this one over."

Unquenchable optimism, eh what?

A. Mike Pagel

SHOWMEN'S LOBBY LAFFS!



Bulldog Show Plugs 'Drummond' Advance

Hal Horne's exploitation crew went very "doggy" on the New York opening of "Bulldog Drummond Strikes Back" at the Rivoli, by tying in with the American Kennel Club and the Bulldog Club of America to sponsor a contest for the champion New York State bulldog in all classes.

Over 150 registered canines participated in the event, held at the New York Terrace Club for the Ronald Colman cup, and merit ribbons were also given the runners-up. Many newspaper breaks were secured on this as was newsreel coverage.

Novelty finger print throwaways were distributed in advance and to all those returning these with their individual finger prints was given an autographed photo of the star. Fashion and book tieups were arranged, leading stores also contributing windows.

Work For a Quigley Award!

Money Back Guarantee On "Thin Man" Date

The assurance that "Thin Man" was ace entertainment was put across by Manager H. A. Scheidaker, Orpheum, Hannibal, Mo., and MGM exploiteer C. E. Morris, by an offer of a refund to patrons dissatisfied with the picture, this carried in all ads. Guarantee was included in special heralds distributed to summer school students.

Local stilt walker worked streets passing heralds, and stores stressed Myrna Loy fashions with five-foot cutouts of the star as window backgrounds. Star heads were employed in lobby as center of art display.

Work For a Quigley Award!

Mascot Reports 22 National Tieups on "Beautiful"

Many national advertisers are reported to have tied in on the Mascot's "Young and Beautiful" campaign in addition to the countrywide girl contest arranged by Al Sherman and Lon Young. Silk houses, automobiles, rubber companies, handbag, pajama and hosiery manufacturers are among those cooperating.

Leading department stores are said to be participating in the contest to find the girl who best represents "Young and Beautiful American Womanhood." Photos of entrants will be judged, with winner given opportunity to win free trip to studios and week's engagement in a Mascot production.

Work For a Quigley Award!

"Love" Four-Page Paper

George Brown's Columbia ad crew have turned out a snappy job in the form of a four-page newspaper size broadside on "One Night of Love." Regular daily format is followed, with plugs on the picture interspersed with photos of many stars and their endorsements. Printed in roto, the gag is to be used as advertising accessory.

Warner-ites Go For 'Dames' Strand Date

All embracing and covering plenty of territory was the campaign put on for the New York Strand opening of "Dames" by the Warner exploitation crew in advance and for the premiere, the latter featured by a half-hour lobby broadcast over WINS on which stars and invited celebrities entertained and were introduced.

Vitaphone Girls from the Warner Brooklyn studios distributed souvenirs in the lobby, and other show girls decorated a float that headed a parade to the theatre. In the procession were a string of Chrysler cars carrying the 12 girls recently selected in a nationwide contest as possibilities for the Powell radio program.

A number of innovations were used for the front display, including two revolving drums in the overhead arch which were bordered with small beveled mirrors and contained blowups of star photos, each showing for about 20 seconds. In the center of the arch the title was spelled in five-foot recessed letters (see photo) in the channels of which were beveled mirrors, fitted similar to tiles, and placed at various angles to reflect all surrounding lighting. Gold colored neon tubing was used to outline the letters.

Prominently spotted windows of various kinds were obtained, many of the stores going for display ads to tie in further. Napkins, heralds, stuffers in telegrams and in *Liberty*, cigarette streamers on windows of chain stores were other angles used. Suburban newspapers in 25 mile radius also carried theatre copy, in addition to an excellent campaign in the New York press.

Laura Elston Stages World Premiere at Canada Resort

That very swanky Manoir Richelieu, one of Canada's most exclusive summer resorts was the scene of the world premiere of "Dames" engineered by Laura Elston, Warner-Canadian fast moving exploitation director, in cooperation with Canada Steamship Lines which advertised the date as the first "world premiere to be staged on Canadian soil." The reason for the choice was that Ruby Keeler was born in the Dominion.

The navigation company got behind the showing with a lot of expensive advertising in Montreal and Toronto, and planted windows of Keeler and the other stars in many choice spots. All boats of the line carried posters of the event, Canadian newspapers ran pictures and stories on drama pages and in roto sections, and little was neglected to whip the party across.



Beveled Mirror "Dames" Lobby

Showmen Click On "Island" Campaigns

Distinguished by editorials in four Boston papers that praised the picture, was the advance campaign, announced as the world premiere, of "Treasure Island," engineered by Joe Di Pesa, ad chief Loew's State, in that spot, and Bert MacKenzie, MGM exploiteer, under the supervision of H. M. Addison, zone supervisor.

A special showing for orphan children was widely publicized, the youngsters given imprinted pirate hats which helped to spread news of the date. Also helpful was the assistance given the Hays office, which set forth the picture's many virtues to all Boy and Girl Scout local executives, teachers' organizations, women's clubs, etc.

Many of the press book tieups arranged by Billy Ferguson were also effected. Remington Arms cooperated on the whittling contest for model boats in which jackknives were given for the best entries. This contact supplied manuals on whittling on the covers of which were attached entry blanks and picture advertising. This was also tied in to a newspaper for plenty of publicity.

The Procter and Gamble cake hookup was put across, that company supplying literature and advertising for all retail outlets. Baby Ruth candy was used in another press book tiein for good returns.

Two classified stunts were arranged, the first giving free tickets for the best answers to five questions regarding advertisers. The second stressed "treasure" by pointing out the value of old gold in unused jewelry, jewelers coming in on this and plugging the gag in their windows. Still another newspaper idea was a "treasure in every home" stunt, in which infant pictures of Jackie Cooper were published and Boston children resembling the tiny Jackie were given prizes.

Radio Contest Goes Over

Radio was also enlisted, a contest being put on for the members of the local Cooper Pirate Club, who were invited to suggest an appropriate name for the parrot in the picture. Tickets, "Treasure Island" miniature story books, and Cooper photos were given as extra prizes.

A well conceived atmospheric float brought further attention. Upon it was built an island scene, the floor covered with sand, palm trees and treasure chest adding realism. Figures of Robert Louis Stevenson, Wallace Beery, Lionel Barrymore and Jackie Cooper were placed in the display which toured the city and beaches and from which was distributed campaign literature.

In cooperation with one of the papers, a treasure identification hunt was put on at a nearby amusement park. Hunters were requested to carry copies of the paper and to find a man who had upon his person a map of Treasure Island. Cash prizes were offered.



Baltimore "Treasure Island" Pirate Float

AUGUST JUDGES AND AUGUST DEADLINE

As the competition for the eighth Quigley Award nears the end of the month, the list of judges for August is announced, as follows:

Messrs. Al Lichtman, General Manager of Distribution, United Artists; E. L. Alperson, Head Film Buyer, Fox West Coast Theatres, and William R. Ferguson, Exploitation Director, Metro-Goldwyn-Mayer. In line with Quigley procedure, these executives represent respectively, the distribution, advertising and exhibition branches.

Deadline for August is set for midnight of Thursday, Sept. 6, which should allow sufficient time for all entries to be forwarded. Campaigns must be at Headquarters at or before this date to receive consideration.

Saxton's Crew Whams Over Effective Baltimore Campaign

Supervised by Loew City Manager Bill Saxton, publicity chief Bert Morgan and Norman Pyle, MGM exploiteer, started their campaign for the date at the Century, Baltimore, with a treasure hunt in which local papers tied in. Thousands of children were reported to have taken part to find the 200 buried treasures. Local police aided in secreting the prizes the night before. Pirate hats were given to all.

An old schooner remodeled to resemble a pirate ship with a pirate crew was piloted along the course of a local regatta, net banner between masts carrying theatre copy. The pirate idea was also incorporated in a street float (see photo) with "pirates" distributing the miniature copies of the story.

Numerous press book tieups were made, and cooperation obtained from the local Junior Birdman editor. A classified contest angle titled "Ad-venture" was put on in which tickets were given for letters relating experiences based on use of want ads.

Work For a Quigley Award!

Mickey Mouse Featured In New National Tieup

Kay Kamen announces for the Walt Disney productions an arrangement with the J. C. Penney Company which is inaugurating a national campaign in all stores of that chain to feature "Mickey Mouse's Back-to-School Days."

Getting under way this month and continuing to the last of September, Mickey will be the advertising and display motif to sell children's merchandise in the promotion of the widespread chain. The merchants are being supplied with list of theatres booking the short, and stores will be supplied with window displays, cut-outs and other accessories, to cooperate with theatres.

Lobby Exhibit Tops 'Cleopatra' Advance

To prepare for the new policy at the New York Paramount inagurated with "Cleopatra," the theatre was closed for a week, but not the lobby, for the closing was turned to good account by Paramount ad head Bob Gillham who originated an effective display for this space of props and costumes (see photo) actually used in the picture. Seven cases of material were brought from the studio for this purpose.

In addition a small screen was planted above the foyer doors, and a special trailer made by Bill Pine was shown in which producer De Mille spoke on the making of the feature and described various scenes. Merchandise tieups, such as the Macy Cinema Shop "Cleopatra" sandals were likewise exhibited.

Elaborate Newspaper Campaign

The newspaper campaign was heavy, starting with one column full stressing title and theatre, and on the second day going to two columns full, extra space devoted to cuts and extra copy. Third day, space was increased to threes full, and on morning of opening, a new twist was incorporated by ad about eight inches across full page topped in center by a one column full. All in all, a commendable try at something different and caused plenty of talk around town.

Outside tieups were many and numerous, headed by a hookin nationally with the Woolworth stores, said to be the first time this chain has gone for picture cooperation. Windows in all stores of this company in the metropolitan district including Westchester and Long Island carried full displays.

Beck Shoes featuring Egyptian sandals also came in on the New York drive, specially created windows landing in all stores, the same idea to be carried out in other towns where this chain operates. Other swank department and specialty shops cooperated, and book stores in various sections also tied in. A number of the tieups netted display advertising.

Unusual advance was secured on the date with lectures by Mr. De Mille on the picture before representative bodies, such as Teachers College, and the director is slated for other talks in nearly a score of key cities prior to local showings.

The above are the highspots of this old time drive sponsored by Gillham and executed by his assistant, Alec Moss, with Hal Danson doing a lot of the detail work. The campaign will appear in the press book.

Work For a Quigley Award!



Cleopatra Paramount Lobby Studio Exhibit

Egan Features Front On "Stampede Week"

Pete Egan, now skippering the Capitol, in Calgary, Canada, thought up a new one for the entertainment of the hundreds of thousands of visitors to Calgary during the far famed "Stampede Week," held annually in that busy Canadian spot.

In the lobby, Pete created an old time "oprey" house in miniature (see photo), the material being slabs of native wood, posters and advertising tying into the date on "Baby Take a Bow." Egan also put on number of cowboy street stunts to further tiein the "Stampede" atmosphere.

Work For a Quigley Award!

Western Union Tieup Negotiated by Marcus

Mannie Marcus, Emboyd Theatre, Fort Wayne, Ind., tied in with Western Union for "Murder in the Private Car," by placing full sheet art cards in windows of their six branches with still photos of stars about to write a wire with copy, "They're thinking up a new way to invite you to see 'Murder in the Private Car,' and that's why they are using Western Union." District manager had jumbo wires made up, gist of which explained the title might be misleading and impressed that it was a comedy with Ruggles. Messenger boys posted wires at strategic points.

As special advance news feature, paper ran Ruggles story appearing in press book. Card pluggers playing up thrills and comedy angles distributed in brewery and electric plant during lunch hour by employees of each firm who were reimbursed with passes.

Permission was granted to post one sheets on sidewalks with solution of water glass. These green one sheets were visible through the solution of silicate of soda and created lots of interest.

Work For a Quigley Award!

Free Tickets Plugged In Want Ad Section

William A. Levey, back in harness at the Floral Theatre, Floral Park, L. I., has tied up his newspaper by offering free theatre tickets to anyone running three or more insertions in the classified section. Theatre ad includes plug for newspaper.

In addition to this, Bill gets out a neat program, the back of which carries a personal message of institutional copy. Newspaper also carries in its theatre attractions page "Bill's Movie Column," containing the latest Hollywood gossip plus theatre dates.

Work For a Quigley Award!

Schlaifer Puts Over "Girl" Success Contest

Charlie Schlaifer, Tri-State publicist aided by C. E. Morris, MGM exploiteer, started a teaser campaign a week prior for "Girl From Missouri" at the Orpheum, Omaha, Neb. This was followed by selling the newspapers on a contest to find the "girl from Missouri who made the biggest success or became the most outstanding, etc. etc."

Charlie promoted a cooperative page and window streamers using a picture of Harlow and balloon in which copy read "I'm the Girl from Missouri and I'll show you Where you Can Buy The Best...."

A fur fashion show was arranged with outstanding furrier showing Jean wearing fur coats, neck pieces. Merchant used five foot head of Harlow, stills from picture and planted art with fashion editors.

Ash can cards, taxi bumper strip cards and special twenty-four-sheet board at heaviest traffic intersection in city. Four days in advance special broadcast was put on of script from picture with locals from Little Theatre group emoting.



Egan's Miniature "Oprey"



Pickell's "Forgotten" Bally Truck



Harrison's "Walking" Book



Guttman's Photo Giveaway

Pickell Ties in Vets For "Forgotten Men"

C. D. Pickell, State Theatre, Oroville, Cal., tied up with the Veterans of Foreign Wars for his showing of "Forgotten Men" and promoted a truck (see photo) which toured streets, plugging picture and theatre. Truck had regular trench with all the paraphernalia on it with doughboys reclining and wounded men in evidence.

Oroville Legion Post boys paraded with truck and wound up at the theatre with flag and all the trimmings.

Work For a Quigley Award!

Photo Shop Giveaway Planted by Guttman

A neat tie-up with a photo shop that has proved successful for Mike Guttman, Colonial, Watertown, S. D. for several pictures is the miniature photo which is passed out to all patrons on glossy stock (that is, the photos, not the patrons) with star of current picture and theatre copy (see photo). Credit line of photo shop for development service is also run on snap and merchant stands all expenses.

Little yellow four by two and a half printed cards "I am Your Cashier" and "I am Your Doorman" with institutional plug and picture endorsement on one side and cafe and cleaner ad on reverse are also reported effective by Mike in bringing attention to his house, advertiser on these paying entire cost.

Work For a Quigley Award!

Kiddie Bathing Revue Staged by Setron

Forwarded by Silvert Setron, Tivoli, University City, Mo., is a report on kiddie bathing revue staged in conjunction with a shoe company and radio station. Participation in the contest was limited to children from four to ten.

Entry blank was published in newspaper with instructions for parents to fill out and return with photo of child. Pictures of participating youngsters were displayed in the theatre lobby. All kiddies who entered had to appear on the stage in bathing costume or shorts and announcer from radio station acted as master of ceremonies. Finalists chosen by patron applause and winners were picked by three men and three women judges.

Work For a Quigley Award!

Harrison Plants "Bondage" Bally in Circus Parade

Tagging right along with the Hagenbeck Wallace circus parade when it hit his town, Edward Harrison, Capitol Theatre, Pittsfield, Mass. joined in with a book street bally on "Of Human Bondage". Before the parade started the ballyhoo man worked the streets and afterwards the circus grounds. (See photo.)

Ed reports effective the following displays, one a life sized newsboy with papers under one arm extending holding board carrying theatre copy with the other. Another is a vividly colored Pop Eye standing next to an easel board, plugging this short. Ed uses these two displays repeatedly, simply changing the titles as occasion demands.

Becerra Ties Up Auto Merchant on Short

John A. Becerra, Warners Variety Theatre, Cleveland, Ohio, took advantage of a scene in Monograms short "A Trip Thru the Century of Progress" in which there is a demonstration of a Plymouth car going through some rough handling.

John approached a local Plymouth dealer, who for the privilege of showing the short and permitting an exhibit of one of their cars in the lobby, (see photo) paid for the printing of 10,000 tabloids on the coming attraction, their distribution and two hundred passes which were given out by the dealer to prospective buyers. Car remained in lobby one week.

Work For a Quigley Award!

Song Memory Contest Clicks for La Due

A song memory contest was engineered by manager John B. La Due, Kentucky Theatre, Danville, Ky. for "20 Million Sweethearts" in which he ran a newspaper series showing scenes from various Dick Powell pictures. Anyone who identified the film title and the tunes was rewarded with guest tickets. Contest ran daily a week.

John had waxed arrows made lettered with theatre copy and placed these on all roads within a radius of thirty-five miles. Busses and beer trucks were bannered; circus heralds distributed in surrounding towns and Old Gold-Powell stills placed on cigarette counters.

Work For a Quigley Award!

Slim Men Employed to Exploit "Thin Man"

E. S. Wood, assistant manager of the Virginia, in Champaign, Ill., conceived the idea of employing ten slim men, clad in plain white shirts and dark trousers to carry five foot cutouts which, when assembled, spelled out "The Thin Man." They walked through the business sections and the campus of the nearby University of Illinois.

Passes were sent to those in charge of fraternity and soriority houses at the summer school, together with neatly printed cards to be posted on bulletin boards. Arrangements were made with the newspaper to stuff heralds in the home edition in exchange for which eleven of their carriers were permitted to attend the opening matinee.

Work For a Quigley Award!

Harris Arranges Civic Welcome for Spitalny

Bandman Phil Spitalny is a Cleveland boy, and thus Milt Harris, Loew Theatres exploiteer in that spot tore loose a fast campaign to welcome home Phil and his orchestra for the date at Loew's State. From what Milt reports, the town turned out to say "howdy" to the local lad who made good.

Permission was granted from city officials to place welcome home shields on all city lights, the first time this has been done, Harris reports, and a mammoth auto parade was staged with special police escort, driving thru the main thoroughfares to the City Hall where Spitalny was greeted by the mayor (see photo) and given the key to the city.

Local merchants cooperated by placing "welcome" stickers on windows and wind-shields of private cars. Leading hotels placed muslin "welcome" banners in "lobbies. Gummed stickers exploiting "Operator 13" on the screen and Spitalny on the stage were pasted on all packages and delivery bags of leading cleaners. The bandman also acted as a judge in a redio contest to discover new talent for his act.



Whitbeck Mechanical Book Window



Becerra's Plymouth Lobby Tieup



Mayor Welcomes Phil Spitalny



Messeri's Barcelona "West" Contest

Mechanical Man Display Used for "Thin Man"

Frank Whitbeck, M-G-M Coast publicity department contracted the May Company for an entire window display of books in connection with "The Thin Man" at the State Theatre, Los Angeles, Cal. The studio furnished a 12" high book, originally used in the advance trailer. In the niche of the book a mechanical man appeared at stated intervals for fifteen minute performances (see photo). While he was absent from the window a life-size cutout of William Powell was placed in the niche.

For street bally two seven foot men dressed in frock coats, silk hats, etc. distributed "Thin Man" calling cards, back bannered with "Just one long laugh".

Work For a Quigley Award!

Broadcast Entertains Patrons Waiting Show

Bernard Seaman, Germantown Theatre, Philadelphia, Penna. has made a tieup with a radio broadcast whereby his theatre will broadcast with its Wurlitzer organ twice daily. The beauty of the stunt, Bernie says, lies in the fact that the afternoon broadcast goes on from 2.00 to 2.15 which is right before his show starts. Patrons entering during that period thus may listen to the recital while waiting for show to start. Bernie reports that the broadcasting station stands all costs of wiring, organist.

Work For a Quigley Award!

Runs Cutout Cat Across Street on Cable

A seven foot cutout cat with lighted eyes mounted on a cable running across the street in front of theatre was one of the gags put on by Manager J. W. Morgan, Houston, Dothan, Ala., for "Black Cat." Cable was planted just high enough to permit clearance to passing cars.

Morgan went for the wallpaper herald on "Little Man," using the line, "We have torn the paper from the walls to tell you, etc., etc.," and a capsule throwaway stirred up additional interest in his date on "Dr. Monica."

Work For a Quigley Award!

Hamilton Gets Break

B. B. Hamilton, of the Palace, Norwich, Conn., recently visited New York to view the shots of a local film he had taken of his town's 150th anniversary celebration. Reel included theatre float that had copped a prize in street parade. "B. B." saw the picture and wired his enthusiasm to his local paper, which reproduced the wire, including the masthead.

Work For a Quigley Award!

Barcelona Showman Puts On Beauty Contest

Paramount general manager M. J. Messeri in Spain showed Barcelona a thing or two when "She Done Him Wrong" played at the Coliseum Theatre. Messeri put on a contest to discover what they graphically call "Miss Linea-Curva", the translation of which is obvious when you view the contestants as shown in accompanying photo.

Another angle of this showman's campaign was the staging of a prologue entitled "Fashions of 1900" in which the participants dressed in costumes of that period.

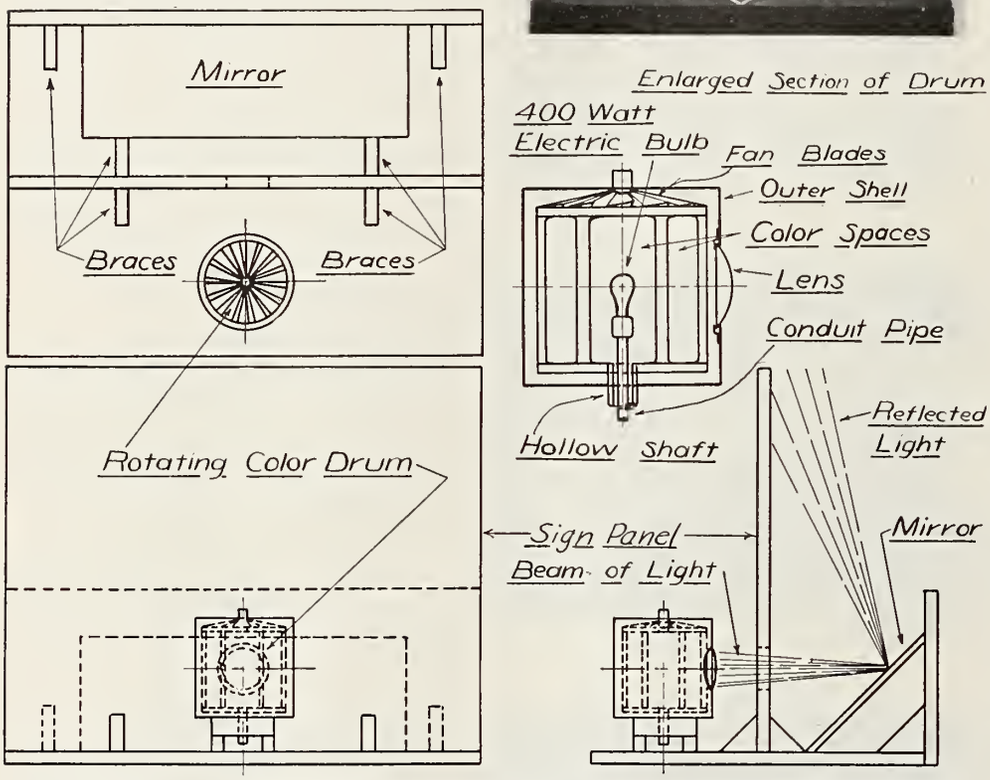
ORLOVE'S COLOR WHEEL IDEA

To right and below are illustrations of finished poster and working plan of a color wheel display used by Louie Orlove, for the Uptown Theatre, Milwaukee, on his showing of "Carolina".

On bottom of sign panel (lower right) small hole is cut, through which color wheel spot is focused on mirror on other side, set on slant.

Wheel, holding six different colors, reflects from mirror to poster above, the latter secured to front top of back panel. Distance from front panel to back is 28 inches, and, according to Louie, the display is simple to construct, changing lights making the star heads stand out forcefully.





Waugh Prints Weather Hints in Folder Form

Howard Waugh, zone manager for Warners down Memphis (Tenn.) way, sends along a four-page leaflet outside of which carries copy reading: "Weather warning! Hot weather hints—be very careful this weather, important information inside." The inside pages contain gag lines: "Be very careful this weather, if you get a case of frostbitten ears rub them with snow." "Frozen tootsies should be rubbed briskly.," etc., etc., and ends up with "For entertainment, whatever the weather, watch for Warner's 'Dames'."

Work For a Quigley Award!

Harmon Constructs Circus Front for "Circus Clown"

Homer H. Harman, Shubert-Rialto, St. Louis, Mo. reports that it is the first time any theatre in his city dressed its front the way he did for "Circus Clown" (see photo). Tarpaulin was hung from marquee to sidewalk with copy and circus atmosphere painted on it and three cuts in cloth for patrons to enter theatre. Homer passes this on for use of other showmen.



Herman's Rialto Circus Front

Metropolitan Loew-ites Click Hard on "Navy"

Sponsored by General Manager C. C. Moskowitz, of the Loew metropolitan theatres, Oscar Doob, Loew Theatres ad head, has worked out a "naval" drive on "Here Comes the Navy," details of which were executed by his assistants, Ernest Emmerling and Perry Spencer.

The men in the field are recognized for their exploitation efforts on this picture with titles of "Admiral" and such, the theatres becoming battleships, etc., for the occasion. Managers are also given certificates from "Commander-in-Chief" Moskowitz, affirming the titles.

Here are some of the highlights of the campaigns with which the men in the field won their spurs:

At the Hillside, Jamaica—

Manager Rubin staged a junior naval reserve parade, erected 12-foot lighthouses on his marquee, and spotted anchors on adjoining telephone poles. Ships' models were displayed in lobby and old touring car was loud-speakered and used for street bally.

At the Palace, Brooklyn—

Assistant Manager Mock promoted a number of 15-minute broadcasts on local station, and obtained full window display in nearby five and ten. Compo anchors were spotted with copy reading "anchor yourself at the Palace, etc.," and marquee was decorated along naval lines.

At the Burland, Bronx—

Manager Bruno featured models in the lobby display and also planted a street banner across main thoroughfare. Sidewalks were stenciled, 24 pasted on lobby floor, and in advance, lecture was given twice a day by old time sailorman.

At the Plaza, Brooklyn—

Manager Pett utilized a small nearby lake to put on model sail-boat race for youngsters. Loud speaker on marquee played naval tune, ushers were dressed as gobs, and tieups made with local steamship agency and toy shops. Cashier also passed out memos in advance.

At the Century, Brooklyn—

Phyllis Paige put out a wire-haired terrier in sailor outfit drawing a small model battleship through the nearby streets, the bally conducted by usher in naval uniform. Life savers in imprinted envelopes were distributed at ball game and subway exits. Lobby was also decorated in naval fashion.

Work For a Quigley Award!

Picture Title Basis Of "Cellini" Page

Bob Jonasson and Bill McChesney sold 13 Asbury Park, N. J., merchants on the idea of using this streamer line, "For Affairs as Eventful as Cellini's Buy at These Shops" on a page co-op hookup for the date at the Mayfair in that resort spot. Each ad carried cut of March or Bennet.

An inexpensive bally consisted of five-ton truck, sides covered with 24 sheets, with six sheet in rear. Radio dramatization was also put on by local theatre group, and Postal tiein planted in wire branches, in addition to special theatre plugs in outgoing messages.

British Showman Publishes Ace Monthly House Organ

Running 36 pages, size four and a half by five and a half, is the sprightly monthly house magazine gotten out by Tom H. Scott, managing director, Queen Hall, Hexham, England. It is titled "Tynedale Tatler and Entertainment Guide," and contains a lot of interesting reading on the current and coming pictures.

The front section of the publication is given over to a section of pithy comment on motion pictures and civic doings, written and edited by Scott, after which follows titles and casts of attraction. Many outside ads are carried, which no doubt help to pay most of, if not the entire cost.

Work For a Quigley Award!

Schmidt Wears Sombrero To Sell "Viva Villa"

Everyone at the Palace, Blackwell, Okla., went "Mex" on ad head Tom Schmidt's "Viva Villa" campaign with Tom himself setting a good example by donning a lettered sombrero (see photo) and wearing it around town in the course of his duties. Doorman, cashier and others of the personnel were also in character.

Tom also drew dividends with a number of unique street ballys, the first of which was two banjo players in costume who played Spanish and Mexican music in the theatre lobby. Two real Mexicans on horseback also did their stuff in the downtown streets and the sidewalks were also trod by another native who, wearing sombrero, blanket, banner, and carrying large gun in holster, distributed heralds at all stores.

Schmidt's lobby effectively carried out the atmosphere of the picture, the display containing native blankets, machine guns, rifles, small palm trees, log fire, banjos and sombreros. Floor was sanded to give desert effest. Rest of lobby was in keeping, Mexican coloring serving as background for posters, cutouts and copy. Fifty foot banner completely covering all sides of marquee and intensive distribution of circus heralds were other angles that helped.



Tom "Villa" Schmidt

RADIO TIEUP HELPS GROSSES

So Says Maine Round Tabler Who Broadcasts Picture Happenings On Popular Commercial Program

by HARRY BOTWICK

Manager, State, Portland, Me.

At the present time, here at the State Theatre, we are tied up with the local radio station WCSH, which is an NBC affiliation. We have two 15-minute programs a week on Mondays and Thursdays from 6:30 to 6:45 P. M., at which time we present, in conjunction with the radio station, a program known as the "Hollywood Columnists." There is a program of gossip and news of current and coming attractions.

About a month ago we sold the station the idea of using this as a sustaining feature. We were on the air just twice, before our program was sold commercially and now we are guaranteed a 13-week run on the air as a commercial program, with prospects of remaining on the air indefinitely throughout the winter.

Program Proving Very Popular

The program is proving very popular, as our fan mail is increasing with each broadcast. We give away, that is, the station gives away, an autographed photo of a certain star with each broadcast. One of the announcers and myself do the broadcasting. He is known as "Harry" and I am known as "Hank." This period from 6:30 to 6:45 P. M. follows the broadcasting of the baseball scores, which go on from 6:25 to 6:30 P. M., so you see we have one of the best spots of the day for our program and then again, Thursday is our opening day.

Personally, I believe that a program of this sort is worth every bit of effort that can be put into it, for regardless of the age old argument that "radio hurts the theatre," there is no question but that there are still thousands of people who listen in, and whether you're doing business or not, they're still going to listen in and still use their radios. Therefore, it seems to us that the only sane thing to do is to take advantage of this advertising medium and use it to the fullest and best possible advantage.

Believes Radio May Help

By this, I believe that radio is set in its own way and has assumed a definite established position in our mode of living. There is nothing anyone of us can do, individually or collectively, that is going to offset this fact. It is also our belief that if we can spread motion picture news by means of the radio, there can be no question but that this news will be received by many people who are not patrons, and that a certain percentage of these listeners will be intrigued and converted into theatregoers. Regardless of all else, it certainly isn't going to hurt us.

Another thing is that if theatre radio advertising is broadcast at a time when people are home, you can interest them and take them from their radios to the theatre. In other words, we do not believe that our program from 6:30 P. M. to 6:45 P. M. hurts us one bit, but that it actually helps, for if some group or individual is interested enough in our show, which they have heard broadcast, they will come and they have plenty of time to make up their minds, a matter of an hour and a half before the last complete show starts. Then again, if you do catch them at home at 8 P. M. or so, they are obviously at home and nowhere else—probably waiting for something to do.

Another angle is this: If we should happen to broadcast a program at eleven at night, it is going to be to people who haven't come to the theatre—who haven't been interested in our program and who have been home listening to the radio and we are again hitting a so-called virgin territory. All in all, the theatre program is not so long—not more than 15 minutes—so people aren't going to forego an entire evening's entertainment for just 15 minutes of radio gossip.

I am not defending the radio or declaring that it is not opposition, but I do candidly state my belief that radio, as a medium for theatre advertising, can be used successfully, if used properly.

It seems to me that if theatres object to radio advertising and use radio opposition as an excuse to forego this media as a medium of advertising, they are missing one big bet. Major motion picture producers have, time and time again, sent out to theatres transcriptions, ballyhoo records and continuities for theatres to use; some of which have been used very successfully and others which have turned into more or less of a failure. Personally, I would say that if the theatre had a chance to get some radio advertising, I would take all I could get and use it to the best advantage.

Work For a Quigley Award!

Boucher Borrows Civil War Relics on "13"

The Antietam battlefield being near Hagerstown, Md., Frank Boucher, Maryland Warner Theatre manager in that spot succeeded in borrowing a lot of priceless relics from the authorities for exhibition in the ace window of the leading department store as part of the campaign on "Operator 13."

Art front featured large heads of Davies, and newspaper angles included classified hookup in which autographed photos of star were given as prizes.

Work For a Quigley Award!

Opening Breaks Front Page

After being dark for some time for redecoration and remodeling, the Orpheum, Parsons, Kan., was recently reopened with elaborate ceremonies. Manager Clyde B. McAleer put on a thorough campaign topped by a page one story in his local paper.

personalities

L. WARD FARRAR
has been transferred to the Palace in Indianapolis, Ind.

▽

LOUIS & JULIUS LAMM
of Elyria and Cleveland, Ohio, paid Club headquarters a visit last week. Glad to have seen you, boys. Come again.

▽

B. V. STURDIVANT
switched from the Fox in San Diego, Cal., to the West Coast, in Long Beach, Cal., WAYNE DAILARD changing places with him.

▽

E. A. LAKE
is transferred from the Figueroa to the Rivoli, Los Angeles, Cal., and MARTY SCHWARTZ leaves the Mesa to manage the Carlton. PAT ARGUST takes over the Mesa.

▽

J. D. L'ESPERANCE
leaves the Fox in Florence, Cal., to manage the California in San Diego. HARRY DENNY takes his place at the Fox in Florence.

▽

RICHARD MOSS
moves from the California, San Diego, to the Rosemary, in Ocean Park, Cal., while P. H. MATTNER, formerly at the Rosemary, moves to the Alcazar in Bell.

▽

GEORGE GAMBRILL
has been named manager of the Fox Alhambra in Milwaukee, Wis., with JOHN ZEMPKE as his assistant.

▽

HARRY GREENMAN
has been moved to the Ambassador in St. Louis, Mo., while CHARLIE KURTZMAN has succeeded Greenman at the Fox.

▽

BILL ZEILOR
goes in as manager of the Alvin, Pittsburgh, Pa.

▽

WELDON PARSONS
formerly at the State, San Antonio, Tex., shifted to the Empire.

▽

BOB SOFFER
back again in charge of the Burke Theatre, Bronx, N. Y.

▽

W. W. COOLEY
transferred from Ballard Roxy to Liberty, Seattle, Wash.

▽

BILL COURY
has been appointed manager of the Strand, Montgomery, Ala.

▽

GEORGE HUNT
is the new manager of Loew Theatre in Louisville, Ky.

▽

JACK ROSENBERG
has been appointed city manager of Evergreen State Amusement's two houses in Bellingham, Wash.

POSTER ART WORK IN THE THEATRE



Introducing Bob Andrews, Poster Artist of the Sipe Theatres, Charlotte, N. C. The cut-out of Joe Brown was done in yellow, vermilion and maroon. The head was used over cashier's box and patrons purchased tickets through Joe's mouth. Quite a gag, eh? We are assuming that's Bob holding up the poster.

LEW PRESTON
at the Endicott in Brooklyn, N. Y., has up and joined the Benedicts. Congratulations and best wishes, Lew.

▽

M. CHESTER MARTIN
will reopen the Orpheum in Hamilton, Ohio.

▽

BENJAMIN D. COCKERILL
has been made manager of the Denham, Denver, Colo.

CLUB PIN

Managers' Round Table Club, Motion Picture Herald, 1790 Broadway, New York. • Send postpaid the number of pins noted below, for which payment is enclosed at $1.00 each (Actual pin is 3/8 of an inch in diameter.)

MEMBER _____

THEATRE _____

ADDRESS _____

CITY _____

STATE _____

WILLIAM COLLEY
is managing the Liberty Theatre, Seattle, Wash., succeeding FRANK COYLE, resigned because of illness.

▽

JACK MULHALL
formerly at the Arcadia, Wilmington, Del., is managing the Wilmington district, comprising Wilmington, West Chester, Pa., Chester, Pa., Lansdowne, Pa., and Upper Darby, Pa.

▽

EDDIE CLINE
is managing the Vanity Theatre, Brooklyn, N. Y. Eddie was last in Bridgeport, Conn.

▽

WILLIAM COURY
has been transferred from the Lyric, Birmingham, Ala., to the Strand in Montgomery.

▽

WILLIAM A. LEUCHT, JR.,
will be at the helm of the reopened Valley Theatre at St. Joseph, Mo.

▽

L. VAUGHAN
is skipper of the Fox-Burford Theatre at Arkansas City, Kan.

▽

E. E. MARSH
has been named house manager of the Hamrick's Oriental, Portland, Ore.

▽

MRS. A. THOMPSON
is managing the Seeley Theatre at Pomeroy, Wash.

▽

G. L. ROSE
has assumed management of the Oasis Theatre at Union, Ore.

▽

E. A. ROSE
has recently been appointed manager of the State Theatre in Spokane, Wash. RUSSELL BROWN, former manager of the State, has been transferred to the Orpheum as manager.

▽

AL DILLARD
has moved bag and baggage back to Cochran, Ga., where he is skipper again of the Auditorium.

▽

C. J. HUBLEY
is the new skipper of the Winn Theatre, Winnfield, La.

▽

J. H. ROSS
is at the helm of the newly opened Breeze Theatre at Beaufort, S. C.

▽

RALPH YOUREE
is holding down the manager's chair of the Melba Theatre, Haynesville, La.

▽

LAWRENCE THOMPSON
is now assistant manager to John McManus at Loew's Midland, Kansas City.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May 1	70	
Curtin Falls, The				
Green Eyes	Charles Starrett-Shirley Grey	June 15	67	
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks - Wm. Bakewell	Feb. 5	65	Mar. 24
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15	75	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond the Law	Tim McCoy-Shirley Grey	July 20	58	
Black Moon	Jack Holt-Fay Wray	June 15	69	July 7
Blind Date	Ann Sothern - Paul Kelly - Neil Hamilton	July 20	75	
(See "In the Cutting Room," June 16.)				
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr. 20	58	Aug. 11
Defense Rests, The	Jack Holt-Jean Arthur	July 15	70	
(See "In the Cutting Room," June 16.)				
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17	62	Apr. 12
Hell Bent for Love	Tim McCoy-Lilian Bond	May 20	58	Aug. 4
Hell Cat, The	Robt. Armstrong-Ann Sothern	June 16	69	July 14
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23	105	Mar. 3
Lady Is Willing, The	Leslie Howard-Elinnie Barnes	July 30	76	Feb. 10
Line-Up, The	William Gargan-Marian Nixon	Mar. 17	65	May 5
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24	58	June 2
Man's Game, A	Tim McCoy-Evalyn Knapp	June 21	58	
Most Precious Thing in Life	Jean Arthur - Donald Cook - Richard Cromwell	June 5	70	June 23
Name the Woman	Richard Cromwell-Arline Judge	July 25	63	
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston	Apr. 20	78	Mar. 10
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31	64	May 28
Party's Over, The	Stuart Erwin-Ann Sothern	May 15	65	May 19
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15	70	Apr. 14
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10	74	
Twentieth Century	John Barrymore-C. Lombard - Walter Connolly	May 11	91	Apr. 21
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6	59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr. 10	74	Apr. 21
Whom the Gods Destroy	Walter Connolly-Robert Young-Doris Kenyon	July 14	71	July 21

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Among the Missing	Richard Cromwell-Billie Seward	Aug. 15	67	
(See "In the Cutting Room," July 21.)				
Broadway Bill	Warner Baxter-Myrna Loy			
(See "In the Cutting Room," July 14.)				
Captain Hates the Sea, The	Fred Keating - Wynne Gibson - Victor McLaglen-John Gilbert	Oct. 10		
(See "In the Cutting Room," July 7.)				
Feud	Tim McCoy			
Georgiana	Nancy Carroll			
Girl Friend, The	Lupe Velez-Jack Haley			
Girl In Danger	Ralph Bellamy-Shirley Grey	Aug. 29		
I'll Fix It	Jack Holt - Walter Connelly - Winnie Lightner - Mona Barrie	Oct. 20		
I'll Love You Always				
One Night of Love	Grace Moore-Tullio Carminati	Sept. 1	82	June 30
Orchids and Onions	Carole Lombard - May Robson - Walter Connolly-Roger Pryor	Oct. 15		
Produce the Body		Oct. 25		
Song You Gave Me, The	Bebe Daniels-Victor Varconi		84	Oct. 21,'33
Sure Fire	Gene Raymond-Ann Sothern			
That's Gratitude	Frank Craven-Sheila Manners-Charles Sabin-Mary Carlisle	Sept. 15		
White Lies				
Wolves of Catclaw	Tim McCoy			

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston - May Stuart - Borneo Joe	Apr. 14	70	
Blue Light	Leni Riefenstahl	Aug. 1	90	
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling	Mar. 15	60	
Hollywood, City of Dreams	Jose Bohr	Mar. 30	68	
Romance in Budapest	Franciska Gaal	Apr. 18	93	May 19
Shame of a Nation	Gustaf Diessl	Apr. 10	75	May 5
Tell-Tale Heart	Norman Dryden - John Keit - Yolande Terrell	June 5	55	June 30

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Men	War Film	Apr. 1	84	May 27,'33
Road to Ruin	Helen Foster-Paul Page	May 15	58	Feb. 24

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circus Clown, The	Joe E. Brown	June 30	63	May 19
Fog Over Frisco	Donald Wood-Bette Davis-Lyle Talbot-Margaret Lindsay	June 2	68	June 18
Journal of a Crime	Ruth Chatterton	Mar. 10	65	May 5
Man With Two Faces, The	Edward G. Robinson - Mary Astor - Ricardo Cortez	Aug. 4	72	June 2
Merry Frinks, The	Aline MacMahon	May 26	68	July 7
Midnight Alibi	Richard Barthelmess - Ann Dvorak - Helen Lowell	July 14	59	May 26
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7	62	July 21
Return of the Terror	Lyle Talbot-Mary Astor	July 7	65	June 2
Side Streets	Aline MacMahon - Paul Kelly - Ann Dvorak	July 14	63	Aug. 18
Twenty Million Sweethearts	Dick Powell - Ginger Rogers - Pat O'Brien	May 26	89	Mar. 24
(Reviewed under the title "Rhythm in the Air.")				
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5	62	Mar. 24
Wonder Bar	Al Jolson - Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31	84	Feb. 17

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Town	Paul Muni-Bette Davis-Margaret Lindsay			
British Agent	Leslie Howard-Kay Francis	Sept 15	81	Aug. 11
Concealment	Barbara Stanwyck			
Dragon Murder Case, The	Warren William - Lyle Talbot - Margaret Lindsay	Aug. 25	67	Aug. 18
Flirtation Walk	Dick Powell-Ruby Keeler-Pat O'Brien			
(See "In the Cutting Room," June 30.)				
Gentlemen Are Born	Franchot Tone-Jean Muir			
Happiness Ahead	Dick Powell-Josephine Hutchinson	Oct. 20		
(See "In the Cutting Room," Aug. 18.)				
I Sell Anything	Pat O'Brien-Ann Dvorak-Claire Dodd			
Lost Lady, A	Barbara Stanwyck	Sept. 29		
(See "In the Cutting Room," Aug. 18.)				
Six Day Bike Rider	Joe E. Brown-Maxine Doyle	Oct. 6		
(See "In the Cutting Room," Aug. 18.)				
What New York Wants	Joe E. Brown			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Men Are Enemies	Hugh Williams - Helen Twelvetrees	Apr. 20	79	Apr. 7
Baby Take a Bow	James Dunn - Claire Trevor - Shirley Temple	June 22	73	June 16
Bottoms Up	"Pat" Paterson-Spencer Tracy-John Boles	Mar. 30	84	Mar. 10
Call it Luck	"Pat" Paterson-Charles Starrett	June 1	64	June 2
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb. 2	82	Feb. 3
Cats-Paw, The	Harold Lloyd-Una Merkel	Aug. 7	100	Aug. 4
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18	76	May 12
Charlie Chan's Courage	Warner Oland-Drue Leyton	July 6	71	
(See "In the Cutting Room," May 26.)				
Coming Out Party	Frances Dee-Gene Raymond	Mar. 9	79	Jan. 27
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23	84	Apr. 14
David Harum	Will Rogers-Evelyn Venable	Mar. 2	83	Mar. 3
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9	72	Apr. 7
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16	78	Mar. 17
Grand Canary	Warner Baxter-Madge Evans	July 27	74	June 23
Handy Andy	Will Rogers-Peggy Wood	July 27	81	May 5
Heart Song	Lilian Harvey-Charles Boyer	Apr. 27	81	Aug. 12,'33
Hold That Girl	James Dunn-Claire Trevor	Feb. 16	65	Mar. 31
Murder in Trinidad	Heather Angel - Victory Jory - Nigel Bruce	Apr. 6	74	May 26
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	May 11	87	Apr. 28
She Was a Lady	Helen Twelvetrees - Donald Woods - Ralph Morgan	July 20	67	
(See "In the Cutting Room," June 30.)				
She Learned About Sailors	Lew Ayres-Alice Faye	June 29	76	June 23
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May 25	73	Apr. 28
Stand Up and Cheer	(All Star Musical)	May 4	80	Apr. 28
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May 4	81	June 16
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23	65	July 21
Wild Gold	John Boles - Claire Trevor	June 8	77	May 26

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor of Arts	Tom Brown-Anita Louise			
Caravan	Charles Boyer - Loretta Young - Jean Parker-Phillips Holmes	Sept. 28	95	
(See "In the Cutting Room," June 30.)				
Charlie Chan in London	Warner Oland - Drue Leyton	Sept. 14		
(See "In the Cutting Room," Aug. 18.)				
Judge Priest	Will Rogers	Oct. 5	*80	Aug. 11
Lottery Lover	"Pat" Paterson - Lew Ayres	Nov. 21		
Love Time	"Pat" Paterson - Lew Ayres	Sept. 21		
(See "Serenade," "In the Cutting Room," July 28.)				
Marie Galante	Spencer Tracy-Ketti Gallian	Oct. 26		
Music in the Air	Gloria Swanson - John Boles - Douglass Montgomery			
Pursued	Rosemary Ames - Victor Jory - Russell Hardie	Aug. 24		
(See "In the Cutting Room," Aug. 11.)				
Servants' Entrance	Janet Gaynor-Lew Ayres	Sept. 7	*84	July 28
State vs. Elinor Norton	Claire Trevor-Norman Foster-Hugh Williams - Gilbert Roland	Oct. 12		
365 Nights in Hollywood	Alice Faye-James Dunn			

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Sally	Cicely Courtneidge		72	Mar. 3
(Reviewed under the title "Aunt Sally.")				
Arson Ring, The	Leslie Banks		68	
Channel Crossing	Constance Cummings - Matheson Lang	June 1	64	Apr. 7
Dick Turpin	Victor McLaglen	June 15	72	
Evergreen	Jessie Matthews-Sonnie Hale			June 23
Friday the 13th	Jessie Matthews	May 1	73	May 26
Ghoul, The	Boris Karloff	Feb. 15	75	Dec. 28,'33
Just Smith	Tom Walls		69	May 5
Murder Party, The	Leslie Banks		62	Mar. 10
(Reviewed under the title "The Night of the Party.")				
Orders Is Orders	Charlotte Greenwood - James Gleason	Apr. 15	61	Aug. 19,'33
Prince of Wales, The			57	
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8,'33
Strike!	Leslie Banks-Carol Goodner		63	
Waltz Time	Evelyn Laye	Mar. 1	76	Aug. 12,'33
What? A Boy!	Edward Everett Horton - Leslie Hensen		80	Sept. 30,'33
(Reviewed under the title "It's a Boy.")				
Wings Over Everest				June 16
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton	May 28	70	June 9

GOLDSMITH PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Hang	All-Star Cast			
I Hate Women	Wallace Ford-June Clyde	Apr. 15	72	Apr. 14

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Woman Unafraid	Lucille Gleason - Richard "Skeets" Gallagher	Feb. 15	68	

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cross Streets	John Mack Brown-Claire Windsor - Anita Louise - Kenneth Thomson	Jan. 22	67	
Fifteen Wives (See "House of Strangers," "In the Cutting Room," June 2.)	Conway Tearle-Noel Francis	June 1	68	
Fugitive Road	Eric Von Stroheim - Leslie Fenton - Wera Engels	June 1	66	
In Love With Life	Dnslow Stevens-Lila Lee-Dickie Moore	Apr. 1	68	May 19
Twin Husbands	John Miljan - Shirley Grey - Monroe Dwsley	Feb. 25	62	June 9

Coming Attractions

One in a Million	Dorothy Wilson - Charles Starrett			

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer	June 1	68	May 19
When Strangers Meet	Richard Cromwell-Arline Judge	July 20	74	

Coming Attractions

No Ransom	Leila Hyams-Phillips Holmes	Oct. 26	70	July 21
Once to Every Bachelor	Marian Nixon-Neil Hamilton	Dec. 14	72	May 19
School for Girls	Sidney Fox-Paul Kelly	Mar. 22,'35		
Take the Stand	Jack LaRue-Thelma Todd	Sept. 7	78	
Two Heads on a Pillow	Neil Hamilton-Miriam Jordan	Feb. 1,'35		
Without Children		May 10,'35		

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Morning After, The (Reviewed under the title, "I Spy.")	Ben Lyon-Sally Eilers	Jan. 1	63	Oct. 28,'33
Unknown Blonde	Arnold - John Miljan-Barbara Barondess - Dorothy Revier	Apr. 23	67	May 5
You Made Me Love You	Thelma Todd-Stanley Lupino	May 29	69	Oct. 14,'33

Coming Attractions

Night Alarm	Bruce Cabot - Judith Allen - H. B. Warner - Tully Marshall			
Scarlet Letter, The	Colleen Moore-Hardie Albright-Henry B. Walthall		*70	July 14
She Had to Choose	Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey	Oct. 1	*65	Aug. 11

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lost Jungle, The	Clyde Beatty	June 13	68	

Coming Attractions

Crimson Romance	Ben Lyon-Sari Maritza			
Young and Beautiful	William Haines-Judith Allen			

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe-Ruth Hall	Apr. 15	68	
Fighting Rookie, The	Jack LaRue-Ada Ince	May 15	68	
Dil Raider, The	Buster Crabbe-Gloria Shea	July 15	65	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl from Missouri, The	Jean Harlow-Franchot Tone	Aug. 3	74	July 21
Hollywood Party	(All Star Musical)	June 1	70	June 2
Laughing Boy	Ramon Novarro-Lupe Velez	Apr. 13	79	June 30
Lazy River	Joan Parker-Robert Young	Mar. 16	77	Mar. 10
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May 4	95	Apr. 28
Men in White	Clark Gable-Myrna Ley	Apr. 6	75	Feb. 17
Murder in the Private Car	Charles Ruggles-Una Merkel	June 29	65	June 30
Operator Thirteen	Marion Davies-Gary Cooper	June 15	86	June 16
Paris Interlude	Otto Kruger - Robert Young - Madge Evans - Una Merkel	July 27	73	July 14
Queen Christina	Greta Garbo-John Gilbert	Feb. 9	103	Dec. 30,'33
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 30	90	Mar. 31
Sadie McKee	Joan Crawford-Franchot Tone	May 11	95	May 12
Show-Off, The	Spencer Tracy-Madge Evans	Mar. 9	80	Mar. 3
Stamboul Quest	Myrna Loy-George Brent	July 13	90	July 14
Straight is the Way	Franchot Tone - Karen Morley - May Robson-Gladys George	Aug. 10	59	July 28
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr. 20	116	Apr. 28
Thin Man, The	William Powell-Myrna Loy	May 25	91	May 19
Treasure Island	Wallace Beery - Jackie Cooper-Lionel Barrymore-Otto Kruger	Aug. 17	110	July 14
Viva Villa!	Wallace Beery-Fay Wray	Apr. 27	115	Apr. 7

Coming Attractions

Babes in Toyland	Laurel and Hardy			
Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March			Aug. 4
Biography of a Bachelor	Robert Montgomery-Ann Harding			
Chained (See "In the Cutting Room," Aug. 11.)	Joan Crawford-Clark Gable	Aug. 31		
David Copperfield	Lionel Barrymore - Edna May Oliver-Frank Lawton			
Death on the Diamond (See "In the Cutting Room," Aug. 18.)	Robert Young-Madge Evans			
Evelyn Prentice	William Powell-Myrna Loy			
Forsaking All Others	Joan Crawford			
Havo a Heart (See "In the Cutting Room," Aug. 4.)	Jean Parker - James Dunn - Stuart Erwin - Una Merkel			
Hideout	Robert Montgomery - Maureen O'Sullivan	Aug. 24	82	Aug. 11
Merry Widow, The	Maurice Chevalior - Jeanette MacDonald			
Painted Veil, The	Greta Garbo-Herbert Marshall-George Brent			
Sequoia	Jean Parker-Russell Hardie			
Student Tour (Soe "In the Cutting Room," June 23.)	Charles Butterworth - Jimmy Durante			
Untitled	Constance Bennott - Herbert Marshall - Hugh Williams			
What Every Woman, Knows	Helen Hayes - Brian Aherne			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars in Ermine	Lionel Atwill	Apr. 1	70	Feb. 24
Blue Steel	John Wayne	May 10	54	May 12
City Limits	Ray Walker-Sally Blane-Frank Craven	May 1	70	June 23
House of Mystery, The	Verna Hillie-Ed Lowry	June 1	61	
Jane Eyre	Colin Clive - Virginia Bruce	Aug. 15	65	July 14
Loudspeaker, The	Ray Walker-Jacqueline Wells	May 30	67	May 12
Man from Utah, The	John Wayne	May 15	55	
Manhattan Love Song	Dixie Lee-Robt. Armstrong	May 1	73	Mar. 31
Money Means Nothing	Wallace Ford-Gloria Shea	June 15	70	May 19
Monte Carlo Nights	Mary Brian-John Darrow	May 20	62	
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keefe	Mar. 15	62	Mar. 31
Randy Rides Alone	John Wayne	June 5	54	June 23
Shock	Ralph Forbes-Gwenllian Gill	Aug. 1	66	July 28
Star Packer, The	John Wayne-Verna Hillie	July 30	54	
West of the Divide	John Wayne-Virginia B. Faire	Mar. 1	54	Jan. 20

Coming Attractions

Girl of the Limberlost (See "In the Cutting Room," July 14.)	Marian Marsh-Ralph Morgan	Oct. 15		
Happy Landing	Ray Walker-Jacqueline Wells	Sept. 1	63	Aug. 4
Healer, The				
King Kelly of the U. S. A.	Guy Robertson-Irene Ware	Sept. 15		
Moonstono, The	David Manners-Phyllis Barry	Aug. 20	62	Aug. 11
Murder in the Straposphere	June Collyer-William Cagney			
Reckless Romeos	Robt. Armstrong-Wm. Cagney			
Rodhead	Bruce Cabot-Grace Bradley			
Successful Failure, A	Wm. Collier, Sr. - Lucille Gleason			
Tomorrow's Youth	Dickie Moore-Martha Sleeper-John Miljan-Gloria Shea	Sept. 15	63	
Wolf Hunters, The	John Wayne-Verna Hillie			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bolero	Georgo Ratt-Carole Lombard	Feb. 23	80	Feb. 17
Come On, Marines	Richard Arlen-Ida Lupino	Mar. 23	68	Mar. 10
Death Takes a Holiday (Reviewed under the title, "Strange Holiday")	Fredric March-Evelyn Venable	Mar. 30	78	Jan. 20
Double Door	Evelyn Venable-Kent Taylor	May 4	75	Apr. 28
Elmer and Elsie	Geo. Bancroft-Frances Fuller	July 27	64	July 21
Great Flirtation, The	Elissa Landi-Adolphe Menjou-David Manners	June 15	71	June 9
Here Comes the Groom	Jack Haley-Patricia Ellis-Neil Hamilton-Isabel Jewell	June 22	64	June 16
Kiss and Make Up	Cary Grant-Genevieve Tobin	July 6	70	June 16
Ladies Should Listen	Cary Grant-Frances Drake	Aug. 3	60	July 14
Little Miss Marker	Adolphe Menjou-Dorothy Dell-Shirley Temple	June 1	80	May 5
Many Happy Returns	Guy Lombardo-Burns and Allen	June 8	60	May 12
Melody in Spring	Charlie Rugglos-Mary Boland-Lanny Ross-Ann Sothern	Apr. 20	76	Mar. 24
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Dakie	May 25	89	May 12
Notorious Sophio Lang	Gertrude Michael - Paul Cavanagh	July 20	64	July 28
Old-Fashioned Way, The	W. C. Fields	July 13	71	July 14
Private Scandal	Mary Brian-Phillips Holmes	May 11	65	May 5
Search for Beauty	Larry ("Buster") Crabbe - Ida Lupino	Feb. 2	75	Jan. 20
She Loves Me Not	Bing Crosby-Miriam Hopkins	Aug. 10	85	July 14
She Made Her Bed	Sally Eilers-Richard Arlen	Mar. 9	78	Feb. 24
Shoot the Works	Jack Oakie-Ben Bernie-Dorothy Dell-Arline Judge	June 29	81	June 30
Thirty Day Princess	Sylvia Sidney-Cary Grant	May 18	60	May 5
Trumpet Blows, The	Georgo Ratt - Adolphe Menjou - Frances Drake	Apr. 13	72	Apr. 7
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr. 27	74	May 5
Whart Angel	Victor McLaglen-Dorothy Dell-Preston Foster	Mar. 16	62½	Apr. 28
Witching Hour, The	Judith Allen-Tom Brown	Apr. 27	64	Apr. 28
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe	Apr. 6	70	Mar. 31

Coming Attractions

Bolle of the Nineties (See "It Ain't No Sin," "In the Cutting Room," May 12.)	Mae West	Sept. 21		
Cleopatra	Claudette Colbert - Henry Wilcoxon - Warren William		101	
Crime Without Passion	Claude Rains	Aug. 17	70	
Mrs. Wiggs of the Cabbage Patch	Pauline Lord - W. C. Fields - ZaSu Pitts - Kent Taylor Evelyn Venable	Sept. 14		
(See "In the Cutting Room," July 14.)				
Now and Forever	Gary Cooper-Carole Lombard	Aug. 31	*83	Aug. 4
Pursuit of Happiness, The (See "In the Cutting Room," Aug. 11.)	Francis Lederer - C. Ruggles - Mary Boland-Joan Bennett	Sept. 28		
Red Woman, The	Sylvia Sidney			
Scarlet Empress, The	Marlene Dietrich-John Lodge	Sept. 7	100	Apr. 28
Wagon Wheels (Seo "In the Cutting Room," Aug. 11.)	Randolph Scott-Gail Patrick	Sept. 21		
You Belong to Me (See "In tho Cutting Room," July 28.)	Lee Tracy-Helen Mack	Aug. 24	65½	

PINNACLE PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chloo	Olive Borden-Reed Howes	Apr. 1	64	
Hired Wife	Greta Nissen-Weldon Heyburn	Mar. 1	65	Mar. 24
Playthings of Desire	Linda Watkins-James Kirkwood	Mar. 15	58	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ferocious Pal, The	Kazan - Ruth Sullivan - Robert Manning	Feb. 2	55	
Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May 6	54	
Little Damozel	Anna Neagle-James Rennie	June 11	59	

Coming Attractions

Peck's Bad Boy (See "In tho Cutting Room," July 28.)	Jackie Cooper-Thomas Meighan-Dorothy Petorson-O. P. Heggie-Jackie Searl			
Return of Chandu, The	Bela Lugosi - Maria Alba			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Bait	Pert Kelton - Stuart Erwin	July 27	74½	June 16
Cockeyed Cavaliers	Wheeler and Woolsey	June 29	72	June 16
Crime Doctor	Otto Kruger-Karen Morley	Apr. 27	74	Mar. 17
Down to Their Last Yacht (See "In the Cutting Room," May 19.)	Sidney Blackmer - Sydney Fox	Aug. 3		
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May 4	73	Apr. 7

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Greatest Gamble	Richard Dix-Dorothy Wilson	Aug. 10	70½	June 23
Let's Try Again	Diana Wynyard-Clive Brook	July 6	67	June 30
Life of Vergie Winters	Ann Harding-John Boles	June 22	82	June 23
Murder on the Blackboard	James Gleason-Edna May Oliver	June 15	71½	June 2
Of Human Bondage	Leslie Howard-Bette Davis	July 20	83	July 7
Sing and Like It	ZaSu Pitts - Pert Kelton - Edward Everett Horton	Apr. 20	72	Apr. 21
Spitfire	Katharine Hepburn	Mar. 30	88	Feb. 24
Stingaree	Irene Dunne-Richard Dix	May 25	76½	May 12
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	June 1	74½	May 5
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16	77	May 12
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr. 13	76	Apr. 21
We're Rich Again	Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe - Edna May Oliver	July 13	71½	June 23
Where Sinners Meet	Clive Brook-Diana Wynyard	May 18	72½	Apr. 28
Wild Cargo	Frank Buck	Apr. 6	96	Mar. 31

Coming Attractions

Adventure Girl	Joan Lowell	Aug. 17	76	
Age of Innocence, The (See "In the Cutting Room," June 30.)	Irene Dunne-John Boles			
Anne of Green Gables (See "In the Cutting Room," Aug. 18.)	Anne Shirley-Tom Brown			
By Your Leave	Genevieve Tobin-Frank Morgan			
Dangerous Corner (See "In the Cutting Room," Aug. 18.)	Melvyn Douglas-Virginia Bruce-Conrad Nagel			
Fountain, The	Ann Harding - Brian Aherne - Paul Lukas		85	Aug. 18
Gay Divorcee, The (See "In the Cutting Room," July 7.)	Fred Astaire-Ginger Rogers			
Green Mansions	Dolores Del Rio-Joel McCrea			
Hat, Coat, and Glove	Ricardo Cortez-Barbara Robbins	Aug. 27	64	July 21
Kentucky Kernels	Wheeler & Woolsey			
Little Minister	Katharine Hepburn-John Beal			
Radio City Revels	Fred Astaire-Ginger Rogers			
Romance in Manhattan	Francis Lederer			
Richest Girl in the World, The (See "In the Cutting Room," Aug. 4.)	Miriam Hopkins-Joel McCrea-Fay Wray-Reginald Denny			
Their Big Moment	ZaSu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot	Aug. 17	68	July 28
Wednesday's Child	Karen Morley-Frank Morgan			

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Bengal	Harry Schenck	May 2	72	Apr. 28
Moth, The	Sally O'Neil-Paul Page	Jan. 15	63	
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15	68	

Coming Attractions

Golden Head				
Souls in Pawn				
Special Duty				
Unlimited				
Within the Rock	Lila Lee-Creighton Chaney			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Are We Civilized?	William Farnum	Raspin		70	June 23
Ariane	Elizabeth Bergner-Percy Marmont	Blue Ribbon Photoplays	Mar. 6	69	Apr. 7
Brides of Sulu	Adelina Moreno	Exploration Picts.		67	July 28
Death Parade, The	(War Film)	Henry Zapp		77	Feb. 3
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Picts.	Jan. 15	80	Dec. 30,'33
Film Parade		General Picts.	Jan. 12	55	
Found Alive	Barbara Bedford	Ideal	Feb. 10	56	Feb. 24
Hell on Earth	All Star	Aeolian Picts.	Jan. 27	70	Feb. 10
Hitler's Reign of Terror		Jewel Prods.	Apr. 30	67	May 12
Le Gong (Dance of the Virgins)		Bennett Picts.		55	Jan. 20
No Funny Business	Gertrude Lawrence-Laurence Olivier	Ferrone Prods.	Mar. 7	60	
Unknown Soldier Speaks, The		Lincoln Prods.		67	June 2
War's End		Capital		28	May 26
White Heat	Virginia Cherrill-Mona Maris-Hardie Albright	J. D. Trop	July 15	62	June 30
Woman Condemned	Claudia Dell	Marcy Picts.	Apr. 4	66	
World In Revolt, The		Mentone		69	June 16

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Be Bad	Loretta Young-Cary Grant	May 18	61	June 9
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young	July 20	83	May 19
Catherine the Great	Douglas Fairbanks, Jr. - Elizabeth Bergner	Apr. 13	93	Feb. 10
House of Rothschild, The	George Arliss	Apr. 6	86	Mar. 10
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Mar. 9	77	Feb. 3
Palooka	Jimmy Durante-Stuart Erwin-Lupe Velez	Feb. 16	86	Jan. 27
Sorrell and Son	H. B. Warner	Apr. 20	85	Jan.

Coming Attractions

Affairs of Cellini, The (Reviewed under the title "The Firebrand")	Fredric March - Constance Bennett-Frank Morgan-Fay Wray	Aug. 24	79	Apr. 21
Broken Soil	Anna Sten-Gary Cooper			
Congo Raid	Paul Robeson - Nina Mae McKinney			
Count of Monte Cristo, The (See "In the Cutting Room," July 7.)	Robert Donat-Elissa Landi	Sept. 7		
Kid Millions	Eddie Cantor - Ann Sothern - Ethel Merman			
Last Gentleman, The	George Arliss	Oct. 5	72	May 12
Nell Gwyn	Anna Neagle-Cedric Hardwicke		75	July 14
Our Daily Bread	Karen Morley-Tom Keene	Sept. 28	74	Aug. 18
Private Life of Don Juan, The	Douglas Fairbanks, Sr.	Oct. 19		
Queen's Affair, The	Anna Neagle-Fernand Graavey	Nov. 9		
Scarlet Pimpernel, The	Leslie Howard-Merle Oberon			
Transatlantic Merry-Go-Round	Jack Benny - Gene Raymond - Nancy Carroll-Sydney Howard	Nov. 2		
We Live Again (See "In the Cutting Room," Aug. 18.)	Anna Sten-Fredric March	Sept. 21		

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of a Gentleman	Paul Lukas - Leila Hyams - Patricia Ellis	May 14	66	May 12
All Quiet on the Western Front. (Reissue)	Lew Ayres	Apr. 2	84	Apr. 26,'30
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May 7	65	May 26
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19	78	Mar. 3
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5	60	Apr. 7
Embarrassing Moments	Chester Morris-Marian Nixon	July 9	67	
Glamour	Constance Cummings - Paul Lukas	Apr. 9	74	Apr. 7
Half a Sinner	Joel McCrea-Sally Blane	Apr. 30	78½	Apr. 28
Honor of the Range	Key Maynard	Apr. 16	61	May 5
I Give My Love	Wynne Gibson-Paul Lukas	June 25	69	June 2
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12	67	Apr. 28
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr. 16	76	Apr. 14
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 26	68	Mar. 17
Let's Talk It Over	Chester Morris - Mae Clarke	June 11	69	June 23
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	June 4	98	May 26
Love Birds, The	Summerville-Pitts	Mar. 12	62	Apr. 21
Love Captive, The	Nils Asther-Gloria Stuart	May 21	61	June 16
One More River	Diana Wynyard - Colin Clive - Frank Lawton - Jane Wyatt - Reginald Denny	Aug. 6	88	Aug. 11
Smoking Guns (Reviewed under the title "Doomed to Die.")	Ken Maynard-Gloria Shea	June 11	65	Apr. 21
Uncertain Lady	Genevieve Tobin-Edward Everett Horton	Apr. 23	65	June 30
Wheels of Destiny	Ken Maynard	Feb. 19	64	Apr. 14

Coming Attractions

Gift of Gab (See "In the Cutting Room," July 28.)	Edmund Lowe - Gloria Stuart - Alice White	Sept. 24		
Great Expectations	Henry Hull-Jane Wyatt-Phillips Holmes			
Human Side, The	Adolphe Menjou-Doris Kenyon	Aug. 27	*60	Aug. 18
Imitation of Life	Claudette Colbert-W. William			
Million Dollar Ransom (See "In the Cutting Room," July 28.)	Mary Carlisle - Edward Arnold-Phillips Holmes	Sept. 17		
Rocky Rhodes	Buck Jones-Sheila Terry			
Romance in the Rain	Roger Pryor - Heather Angel - Esther Ralston-Victor Moore	Aug. 13	75	Aug. 11
Secrets of the Chateau	Claire Dodd-Clark Williams			
There's Always Tomorrow (T.) (See "In the Cutting Room," June 9.)	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes	Sept. 10		
Wake Up and Dream	Russ Columbo - June Knight - Roger Pryor	Oct. 1		
What Ladies Dream	Binnie Barnes-Neil Hamilton-Paul Cavanagh			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As the Earth Turns	Jean Muir-Donald Woods	Apr. 14	73	Feb. 10
Dr. Monica	Kay Francis-Warren William	June 23	52	May 26
Friends of Mr. Sweeney (See "In the Cutting Room," May 5.)	Charlie Ruggles-Ann Dvorak	July 28	68	Aug. 18
Gambling Lady	Barbara Stanwyck	Mar. 31	66	Mar. 10
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr. 7	66	Feb. 24
He Was Her Man	James Cagney-Joan Blondell	June 16	70	May 26
Heat Lightning	Aline MacMahon-Preston Foster-Ann Dvorak-Lyle Talbot	Mar. 3	63	Mar. 17
Here Comes the Navy	James Cagney - Pat O'Brien - Gloria Stuart	July 21	86	July 7
Housewife	George Brent-Bette Davis	Aug. 11	69	July 28
I've Got Your Number	Joan Blondell-Pat O'Brien	Feb. 24	68	Feb. 10
Jimmy the Gent	James Cagney-Bette Davis	Mar. 17	67	Mar. 31
Key, The	Edna Best - William Powell - Colin Clive	June 9	71	May 26
Madame Du Barry	Dolores Del Rio-Victor Jory		79	Aug. 18
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods	May 12	64	May 19
Modern Hero, A	Richard Barthelmess	Apr. 21	71	Apr. 28
Personality Kid, The	Pat O'Brien-Glenda Farrell	July 7	68	June 9
Smarty	Joan Blondell-Warren William	May 19	64	May 26
Upper World	Warren William - Mary Astor - Ginger Rogers	Apr. 28	72	Apr. 7

Coming Attractions

Big-Hearted Herbert	Guy Kibbee-Aline MacMahon-Patricia Ellis-Phillip Reed	Oct. 13	*60	
Case of the Howling Dog, The (See "In the Cutting Room," July 21.)	Warren William-Mary Astor	Sept. 22		
Dames	Ruby Keeler - Dick Powell - Joan Blondell	Sept. 1	90	
Desirable (See "In the Cutting Room," July 7.)	Jean Muir-George Brent	Sept. 8	68	
Firebird	Verree Teasdale-Ricardo Cortez-Lionel Atwill			
Kansas City Princess	Joan Blondell - Glenda Farrell - Robert Armstrong	Oct. 27	64	Aug. 18
Perfect Week-end, The	James Cagney			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adieu Les Beaux Jours	Brigitte Helm - Jean Gabin	Ufa	Apr. 21	100	May 19
Autumn Crocus	Ivor Novello - Fay Compton	Associated Talking Pictures			Apr. 14
Blossom Time	Richard Tauber	Wardour Films			July 28
Cities of the Desert		L. M. B. Films			May 26
End of the World, The	Victor Francen-Colette Darfeuil	Harold Auten	Apr. 12	54	Apr. 28
Great Defender, The	Matheson Lang	Wardour Films			July 21
How's Chances?	Tamara Dean-Harold French	Fox-British			June 30
Java Head	Anna May Wong-Elizabeth Allan - Edmund Gwenn				Aug. 11
Lash, The	Lyn Harding - John Mills	Radio			May 19
Lost in the Legion	Leslie Fuller	Wardour Films			July 28
Passing Shadows	Edmund Gwenn-Barry Mackay	Fox			May 19
Pledge, The	Line Noro - Jean Galland	Protex	Mar. 13	96	Mar. 24
Princess Charming	Evelyn Laye	Gaumont-British			July 21
Return of Bulldog Drummond	Ralph Richardson	British Int'l		67	June 16
Saint Anthony of Padua	Carlo Pinzauti	Integrity Film	Feb. 8	90	Feb. 17
Secret of the Loch, The	Seymour Hicks - Frederick Peisley	Associated British Films			June 16
Two Orphans, The	Yvette Guilbert - Rosine Derean - Renee Saint-Cyr	Blue Ribbon Photoplays	Feb. 6	92	Feb. 24

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Dec. 23,'33	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 rl.
The Queen of Hearts	June 25	7
Aladdin	Aug. 10	1 rl.
The Headless Horsemen	Sept. 28	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Back to the Soil	Aug. 10	2 rls.
Elmer Steps Out (Walter Catlett)	Feb. 28	20
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby	June 15	2 rls.
Plumbing for Gold (Sidney and Murray)	June 29	2 rls.
Punch Drunk (3 Stooges)	July 13	2 rls.
Radio-dough (Sidney and Murray)	Feb. 5	2 rls.
Stable Mates	Apr. 6	2 rls.
When Do We Eat?	Mar. 19	2 rls.
Ten Baby Fingers (Sidney and Murray)	Jan. 26	2 rls.
KRAZY KAT KARTOONS		
Autograph Hunter	Jan. 5	1 rl.
Busy Bus	Apr. 20	1 rl.
Bowery Daze	Mar. 30	1 rl.
Cinder Alley	Mar. 9	1 rl.
Masquerade Party	May 11	1 rl.
Southern Exposure	Feb. 5	1 rl.
Tom Thumb	Feb. 16	1 rl.
LAUGHING WITH MEDBURY		
4—Among the Nordics	Feb. 20	1 rl.
5—In India	Apr. 20	1 rl.
6—In Ethiopia	June 15	1 rl.
7—In the Islands of the Pacific	July 23	1 rl.
8—Among the Latins	Aug. 3	1 rl.
MARCH OF THE YEARS		
No. 5—	Jan. 24	1 rl.
No. 6—	Jan. 24	1 rl.
No. 7—	Feb. 24	1 rl.
No. 8—	Mar. 23	1 rl.
No. 9—	May 15	1 rl.
MICKEY McGUIRE CDMEDIES		
4—Mickey's Minstrels	Jan. 11	18
5—Mickey's Rescue	Mar. 23	2 rls.
6—Mickey's Medicine Man	May 18	2 rls.
MINUTE MYSTERIES		
No. 5—The Missing Clue	Jan. 22	1 rl.
No. 6—Hidden Evidence	May 30	1 rl.
No. 7—One Way Out	June 15	1 rl.
No. 8—Simple Solution	July 6	1 rl.
No. 9—By Persons Unknown	July 14	1 rl.
No. 10—The Professor Gives a Lesson	Aug. 3	1 rl.
MUSICALS		
No. 3—School for Romance (Lou Holtz)	Jan. 31	2 rls.
No. 4—Love Detective (Frank Albertson)	Feb. 28	2 rls.
Ne. 5—Women Haters	May 5	2 rls.
No. 6—Susie's Affair	June 1	2 rls.
No. 7—Tripping Through the Tropics	July 27	2 rls.
SCRAPPY CARTOONS		
Aw, Nurse	Mar. 9	7
Scrappy's Art Gallery	Jan. 12	1 rl.
Scrappy's Dog Shew	May 18	1 rl.
Scrappy's Relay Race	July 7	1 rl.
Scrappy's Television	Jan. 29	1 rl.
Scrappy's Theme Song	June 15	1 rl.
Scrappy's Toy Shop	Apr. 13	1 rl.
SCREEN SNAPSHOTS		
No. 3	Jan. 18	1 rl.
No. 4	Feb. 7	1 rl.
No. 5	Feb. 18	1 rl.
No. 6	Mar. 16	1 rl.
No. 7	Apr. 24	1 rl.
No. 8	May 18	1 rl.
No. 9	June 8	1 rl.
WDRLD OF SPORT		
Cyclomania	May 30	1 rl.
Decks Awash	Aug. 10	1 rl.
Dumb Champs	Apr. 20	1 rl.
Harnessed Lightning	May 17	1 rl.
Heigh-Ho the Fox	June 20	1 rl.
Winter Thrills	Feb. 4	1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WDMAN SERIES (TOM TERRIS)		
1. Veiled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Frankie and Johnny (Charles Laughton)	Dct. 1	8
Miro Unga	Aug. 15	9
Prisoner (George Sari)	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making (Frank Albertson)	Dct. 1	17
Sword of the Arab	Sept. 15	28
Yekel Dog Makes Good (Duncan Renaldo)	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Half Baked Relations	June 1	19
Hello Prosperity	Apr. 20	18
Super Snooper, The	Feb. 9	20
BABY BURLESKS		
Gimme My Quarterback	Jan. 26	9
BATTLE FOR LIFE		
Born to Die	Mar. 16	8
Nature's Gangsters	June 15	7
Spotted Wings	June 8	7
BING CRDSBY SPECIALS		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 24	20
3—Billboard Girl	Sept. 21	21
4—Dream House	Oct. 5	19
CORONET COMEDIES		
Hello, Sailers	Aug. 17	20
Hotel Anchevy	Apr. 13	18
Inventors, The	Feb. 2	20
North of Zere	Jan. 19	17
Super-Stupid	Sept. 21	
FRDLICS OF YOUTH		
Educating Papa	Sept. 7	2 rls.
Managed Money	Feb. 23	20
Pardon My Pups	Jan. 26	19
MERMAID COMEDIES (Harry Langdon)		
No Sleep on the Deep	Apr. 6	21
Trimmed in Furs	Jan. 5	18
MUSICAL COMEDIES		
Going Spanish	Mar. 2	21
Good Luck—Best Wishes	Aug. 24	2 rls.
She's My Lilly	Oct. 5	2 rls.
ROMANTIC JOURNEYS		
Lost Race, The	Apr. 13	8
Mediterranean Blues	Feb. 23	9
Paradise of the Pacific	June 1	9
SONG HIT STORIES		
Doctor, The	Feb. 23	8
Mountain Melody	Aug. 24	1 rl.
Time on Their Hands	Aug. 31	1 rl.
Trav'lling the Road (Alexander Gray)	Feb. 9	9
STAR COMEDY SPECIALS		
Allez Dop	May 25	21
Dog-Gone Babies	July 6	20
Expectant Father, The	Feb. 16	21
Gold Ghost, The	Mar. 16	21
TERRY-TOONS		
Black Sheep, The	Oct. 5	1 rl.
Busted Blossoms	Aug. 10	6
Holland Days	Jan. 12	6
Irish Sweepstakes	July 27	6
Jail Birds	Sept. 21	1 rl.
Joe's Lunchwagon	Apr. 6	6
Just a Clown	Apr. 20	6
King's Daughter, The	May 4	6
Last Straw, The	Feb. 23	6
Lien's Friend, The	May 18	6
Mad House, A	Mar. 23	6
Mice in Council	Aug. 24	1 rl.
My Lady's Garden	July 13	6
Owl and the Pussycat, The	Mar. 9	6
Pandora	June 1	6
Rip Van Winkle	Feb. 9	6
See the World	June 29	6
Slow But Sure	June 15	6
Three Bears, The	Jan. 26	6
Why Mules Leave Home	Sept. 7	1 rl.
TOM HOWARD COMEDIES		
Big Meow, The	Mar. 9	19
Good Scout, A	Apr. 27	18
Wrong Bottle, The	July 13	18
TREASURE CHEST		
Bosom Friends	Mar. 30	8
Hula Honeymoon	Mar. 2	7
Pagliacci	Apr. 6	11
Then Came the Yawn	Aug. 10	8

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Outdoing the Daredevils	Mar. 2	9
With the Navies of the World	Mar. 23	9
On Western Trails	Apr. 13	9
Chasing the Champions	May 18	9
MAGIC CARPET SERIES		
Flemish Folk	Jan. 5	9
Tunisian Travels	Jan. 19	9
Sentinels of the Sea	Jan. 26	9
Roaming the Netherlands	Feb. 9	9
Under Moroccan Skies	Feb. 16	9
A Journey in Flanders	Feb. 23	9
Fortunate Isles	Apr. 13	9
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
MOVIE TINTYPE SERIES		
The Extravagant Wife	Jan. 5	10
The Girl from the Country	Jan. 19	10
Emma's Dilemma	Feb. 2	10
Love's Old Sweet Song	Feb. 16	10
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)	(Variable)	
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELDDY MAKERS		
Sammy Fain		7
Cliff Friend		9
Benny Davis		8
Gus Edwards		9
Stephen Foster		10
Fields and McHugh		9
Carrie Jacobs Bond		9
ORGANLOGUES		
Songs of the Hills		6
Sally		7
Night of Romance		7
Tongue Twisters		7
Ship of Dreams		7
Melody on Parade		7
Home Again		8
Tintypes		6
Driental Phantasy		8
Organ Festival		9
Melody Tour		8
Organlogue-ing the Hits		8
Melodies of Love		8
Songs of the Range		6
Rhapsody in Black		1 rl.
Wine, Woman and Seng		1 rl.
Eili Eili		1 rl.
What's In a Name		1 rl.
PET SUPERSTITIONS		
Spilled Salt (Phyllis Barry-Gee. Lewis-J. Carrol Naish)		10
SPECIAL		
She Whoops to Conquer (ZaSu Pitts-Billy Bevan-Daphne Pollard)		2 rls.

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR CDMEDIES		
Caretaker's Daughter	Mar. 10	10
Mixed Nuts	Feb. 17	19
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
Next Week-End	Feb. 24	16
CHARLEY CHASE		
Another Wild Idea	June 16	19
Cracked Iceman	Jan. 27	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
IRVIN S. COBB		
Speaking of Relations		19
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Egypt, Kingdom of the Nile	May 19	10
Glimpses of Erin		1 rl.
Itoly, Land of Inspiration	Feb. 24	9
Temple of Love, The		10
Tibet, Land of Isolation	Mar. 17	9
GODFY MOVIES		
No. 3	Mar. 24	10
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
HAPPY HARMONIES		
1—The Discontented Canary		
2—A Tale of the Vienna Woods		
LAUREL & HARDY		
Going Bye-Bye		21
Diiver the Eighth	Jan. 13	28
Them Thar Hills		2 rls.
MGM CARTDDNS (TECHNICOLOR)		
Discontented Canary		9
Happy Harmonies		1 rl.
MUSICAL COMEDIES		
Apples to Yeu	Apr. 7	20
Benny from Panama	May 26	19
Duke for a Day, A	May 12	20
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19
MUSICAL REVUES		
Big Idea, The	May 12	20
Jail Birds of Paradise (Color)	Mar. 10	18
Gentlemen of Polish		2 rls.
Spectable Maker, The		2 rls.
What Price Jazz?		18
ODDITIES		
Attention, Suckers!	June 9	10
Dartmouth Days		11
Donkey Baseball		
Flying Hunters	May 12	7
Little Feller	May 26	8
Nipups	Apr. 28	9
Old Shep	June 23	9
Pichianni Troupe		1 rl.
Pre Football		1 rl.
Strikes and Spares		9
Taking Care of Baby		9
Trick Golf	Mar. 24	8
Vital Victuals (Color)	Mar. 3	10
OUR GANG		
First Roundup, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	18
Honky-Donkey	June 2	17
Mike Fright		18
TODD-KELLY		
I'll Be Suing You	June 23	19
Maid in Hollywood	May 19	20
Soup and Fish	Mar. 31	18
Three Chumps Ahead		2 rls.
WILLIE WHOPPER		
Cave Man		7
Davy Jones' Locker	Jan. 13	7
Hell's Fire (Color)	Feb. 17	7
Insultin' the Sultan	Apr. 14	8
Jungle Jitters		1 rl.
Rasslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
2. City of the Sun	Jan. 1	10
3. Love's Memorial	Feb. 1	10
4. Children of the Nile	Mar. 1	10
5. The Peacock Throne	Apr. 1	10
6. Jungle Bound	May 1	10
7. The Last Resort	June 1	10
8. Mother Ganges	July 1	10
9. The First Paradise	Aug. 1	10
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Dct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTDDNS		
Betty Boop's Life Guard	July 13	7
Betty Boop's Little Pal	Sept. 21	1 rl.
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Betty in Blunderland	Mar. 2	7
Dancing on the Moon	July 13	1 rl.
Ha! Ha! Ha!	Mar. 2	7
Red Hot Mamma	Feb. 2	8
There's Something About a Soldier	Aug. 17	7
COLOR CLASSICS		
Poor Cinderella	Aug. 3	7
HEADLINERS		
All on Deck	Mar. 30	9
Broadway Knights (Yacht Club Boys)	Feb. 23	10
Cab Calloway's Hi-De-Ho	Aug. 3	1 rl.
International Cafe (T.) (Leon Belasco and Orchestra-Gee. Givot	Sept. 14	1 rl.
Little Jack Little Revue (Little Jack Little and Drchestra - Gypsy Nina - Do Re Mi Trio	May 11	10
Mr. W's Little Game (Alexander Woollcott	June 8	10
New Deal Rhythm ("Buddy" Rogers)	Apr. 13	8
Society Notes (Tent.)	Aug. 24	10
Station T.O.T.	Jan. 19	10
Underneath the Broadway Moon (Isham Jones and Orchestra - Eton Boys-Vera Van	June 29	11
HOLLYWOOD ON PARADE		
No. 6	Jan. 5	11
No. 7	Feb. 2	11
No. 8	Mar. 2	11
No. 9	Mar. 30	11
No. 10	Apr. 27	11
No. 11	May 25	11
No. 12	June 22	10
No. 13	July 20	11
PARAMOUNT PICTDRIAL		
No. 7—Queer Fish—Liquid Air—Lanny Ross	Jan. 26	10
No. 8—Sponging en Old Nassau — What Next, Ladies? Song Makers of the Nation, Gordon and Revel	Feb. 23	10
No. 9—Song Makers of the Nation, Lewis and Sherman — Winter—Meshle, Child of a Chimpanzee	Mar. 23	10
No. 10 — Here's How — A House for a Song—Song Makers of the Nation, Con Conrad	Apr. 20	10
No. 11—More or Less—The Eyes of Science — Song Makers of the Nation, Ralph Rainger	May 18	10
No. 12—Let's Make Up—Fairy of the Flowers—Song Makers of the Nation, Harold Arlen	June 15	10
No. 13—Songs of the Organ—The River and Me—Wings Over the North—Roy Smeck	July 13	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 1—	Aug. 17	10
No. 2—	Sept. 14	1 rl.
PARAMDUNT VARIETIES		
Old Kentucky Hounds	Sept. 21	1 rl.
Superstition of the Black Cat	Aug. 10	8
PDPEYE THE SAILOR		
Axe Me Another	Aug. 24	1 rl.
Can You Take It	Apr. 27	7
Let's You and Him Fight	Feb. 16	7
Man on the Flying Trapeze, The	Mar. 30	7
Shiver Me Timbers	July 27	7
Shoein' Hosses	June 1	7
Sock-a-Bye Baby	Jan. 19	7
Strong to the Finich	June 29	7
SCREEN SONGS		
Keeps Rainin' All the Time (Gertrude Niesen	Jan. 12	10
Lazybones (Borrah Minnevitch	Apr. 13	7
Let's All Sing Like the Birdies Sing	Feb. 9	8
Love Thy Neighbor (Mary Small	July 29	7
She Reminds Me of Yeu (Eton Boys	June 22	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
This Little Pig Went to Market	May 25	7
Singin' Sam		
Tune Up and Sing	Mar. 9	7
Lanny Ross		
SCREEN SOUVENIRS		
No. 6	Jan. 12	10
No. 7	Feb. 9	10
No. 8	Mar. 9	10
No. 9	Apr. 6	10
No. 10	May 4	10
No. 11	June 1	10
No. 12	June 29	10
No. 13	July 27	10
SCREEN SOUVENIRS (New Series)		
No. 1	Sept. 7	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 7—Jumping Giants	Jan. 26	11
No. 8—Horsepower	Feb. 16	11
No. 9—Flying Bodies	Mar. 23	10
No. 10—Animal Antics	Apr. 13	10
No. 11—Marine Marvels	May 11	11
No. 12—Lucky Anglers	June 8	11
No. 13—Good Shape	July 6	11
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 1—Miles Per Hour	Aug. 3	10
No. 2—Springboard Champions	Aug. 31	10
TWO-REEL COMEDIES		
Circus Hoodoo (Harry Langdon)	Feb. 16	21
Gold Nuggets (Walter Catlett)	Feb. 2	18
Just an Echo (Bing Crosby)	Jan. 19	20
Making the Rounds (Pallette-Catlett)	July 6	21
New Dealers, The (Pallette-Catlett)	Apr. 6	20
News Hounds (Pallette-Catlett)	June 1	20
No More Bridge (Leon Errol)	Mar. 16	21
Oil's Well (Chic Sale)	May 4	22
Old Bugler, The (Chic Sale)	Jan. 5	20
Petting Preferred	Apr. 27	19
Up and Down (Franklyn Pangborn)	Mar. 2	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day		17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2	9
Rasslin' Match, The	Jan. 5	11
BLONDE and RED HEAD SERIES		
Bridal Bail	Feb. 9	21
Contented Calves	Aug. 9	20½
Rough Necking	Apr. 27	20
Undie World, The	June 15	21
CHICK CHANDLER COMEDIES		
Unlucky Striko	Aug. 31	20½
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Immigrant	Jan. 19	21
One A.M.	Mar. 23	18
Behind the Screen	May 25	2 rls.
The Adventure	July 5	2 rls.
CLARK & McCULLDUGH SERIES		
Bedlam of Beards	Apr. 13	18
Hey Nanny, Nanny	Jan. 12	21
In the Devil Dog House	Feb. 2	21
Love and Hisses	June 8	17½
Odor in the Court	Aug. 2	21½
CUBBY THE BEAR CARTOONS		
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	1 rl.
Good Knight	Feb. 23	7½
How's Crops	Mar. 23	7½
Mild Cargo	May 18	7½
Sinister Stuff	Jan. 26	6½
DUMBBELL LETTERS		
No. 1	June 22	4½
No. 2	July 20	4
No. 3	Aug. 17	
FOUR STAR COMEDIES		
Fuller Gush Man	Aug. 24	18
GRIBBON-KENNEDY-STANTON COMEDIES		
Cracked Shots	May 4	19½
Strictly Fresh Veggs	Apr. 6	21½
Trailing Along	June 1	21
HEADLINER SERIES		
No. 4—Autobuyography	Mar. 16	20
No. 5—The Old Maid's Mistake	May 11	20
No. 6—Well Cured Ham	June 22	19
HEADLINER SERIES (1934-35)		
No. 1—Forry-Go-Round	Oct. 5	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Blasted Event	May 18	20½
In-Laws Are Out	June 29	19
Love on a Ladder	Mar. 2	18
Poisoned Ivory	Sept. 7	21
Wrong Direction	Nov. 16	21
MUSICALS		
Bubbling Over (Ethel Waters)	Jan. 5	20
Everybody Likes Music	Mar. 9	19½
Henry the Ape (Bert Lahr)	Jan. 26	2 rls.
Knife of the Party (Lillian Miles)	Feb. 16	20
No More West (Bert Lahr)	Mar. 30	19
Sea Sore	Apr. 20	2 rls.
MUSICOMEDIES SERIES (Ruth Etting)		
Derby Decade	July 12	22
Torch Tango	Feb. 23	21
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
RAINBOW PARADE CARTOONS		
Pastrytown Wedding	July 27	1 rl.
SDGLOW'S "THE KING" CARTDDNS		
Art for Art's Sake	May 11	6
Cactus King	June 8	1 rl.
Jest of Honor	Jan. 19	7
Jolly Good Felons	Feb. 16	7
Royal Good Time, A	Apr. 13	7
Sultan Pepper	Mar. 16	7
SPECIALS		
Century of Progress	June 15	22
Grand National Irish Sweepstake Race, 1934	Apr. 2	10
La Cucaracha (Technicolor)		20½
Steffi Duna-Don Alvarado		
So This Is Harris	Jan. 19	28
TDDDLE TALE CARTOONS		
Grandfather's Clock	June 29	9½
VAGABDND ADVENTURE SERIES		
Damascus	June 8	1 rl.
Eyes on Russia	Aug. 9	11
Gibraltar, Guardian of the Mediterranean	May 4	8
Holy Land	Feb. 16	10
Madeira, Land of Wine	Mar. 30	9
Moorish Spain	Jan. 12	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
3. Camping Out	Feb. 16	7
4. Playful Pluto	Mar. 16	7
5. Gulliver Mickey	May 19	9
6. Mickey's Steamroller	June 15	7
7. Orphans' Benefit		1 rl.
8. Mickey's Man Friday		
SILLY SYMPHONIES		
1. The Night Before Christmas	Dec. 15,'33	8
2. The China Shop	Jan. 15	8
3. Grasshopper and the Ant, The	Feb. 23	8
4. Funny Little Bunnies	Mar. 30	9
5. The Big Bad Wolf	Apr. 20	9
6. The Wise Little Hen	June 7	1 rl.
7. The Flying Mouse	July 12	1 rl.

UNIVERSAL

Title	Rel. Date	Min.
GDING PLACES with LDWELL THOMAS		
No. 1	Sept. 10	9
GDDFYTDNE NEWS		
No. 5	Mar. 5	8
No. 6	Mar. 19	9
No. 7	Apr. 30	9
DSWALD CARTDDNS		
Annie Moved Away	May 28	7
Chris Columbo, Jr.	July 23	1 rl.
County Fair	Feb. 5	7
Dizzie Dwarf	Aug. 6	1 rl.
Gingerbread Boy	Apr. 16	6
Goldilocks and the Three Bears	May 14	8
Happy Pilgrims	Sept. 3	1 rl.
Jolly Little Elves	Oct. 1	1 rl.
Kings Up	Mar. 12	7
Sky Larks	Sept. 17	
Toy Shoppe, The	Feb. 19	7
Wax Works, The	June 25	9
William Tell	July 9	6
Wolf, Wolf	Apr. 2	8
STRANGE AS IT SEEMS SERIES		
No. 36—Novelty	Jan. 22	11
No. 37—Novelty	Feb. 26	10
No. 38—Novelty	Apr. 23	9
No. 39—Novelty	May 21	10
STRANGER THAN FICTION SERIES		
No. 1—Novelty	Aug. 27	9
No. 2—Novelty	Sept. 24	1 rl.
UNIVERSAL COMEDIES		
Beau Bashful (Herbert Certhell)	June 6	21
Born April First (Sterling Holloway)	Mar. 14	21
Ceiling Whacks (Henry Armetta)	Mar. 28	20
Ed Sullivan's Headliners (Mentono No. 10)	May 2	20
Fads and Fancies (Mentone No. 13)	Aug. 22	2 rls.
Financial Jitters (Eddie Nugent-Gray Sutton)	July 3	2 rls.
Full Coverage (Henry Armetta)	Feb. 28	21
Good Time Henry (Henry Armetta)	May 3	20
Gus Van and His Neighbors (Mentone No. 2-A)	Sept. 19	
Heartburn (Sterling Holloway)	Apr. 11	20
Hits of Today (Mentone No. 12)	Aug. 15	2 rls.
Just We Two	Aug. 8	2 rls.
Mountain Music (Louise Fazenda)	Jan. 3	18
A Night in a Night Club (Mentone No. 1-A)	Sept. 2	2 rls.
Paisie Waisie (Henry Armetta)	Jan. 31	20
Pest, The (Mentone No. 9)	Apr. 18	19
Picnic Perils (Sterling Holloway)	July 18	2 rls.
Pleasing Grandpa (Sterling Holloway)	June 20	20
Soup for Nuts (Mentone No. 11)	June 27	2 rls.
There Ain't No Justice (Corthell and Hurst	May 23	19
Trifle Backward, A (Vince Barnett	Jan. 17	19½
Vaudeville Days (Mentone No. 8)	Mar. 21	21
Vaudeville on Parade (Mentone No. 6)	Jan. 24	20
Where's Elmer? (Vince Barnett	Feb. 7	20

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 8—How D'Ya Like That? (George Givot-Chas. Judels	Jan. 13	18
No. 9—Nervous Hands (Ben Blue	Feb. 3	21
No. 10—Pugs and Kisses (Charles Judels	Mar. 10	21
No. 11—Mushrooms (Harry Gribbon	Feb. 17	20
No. 12—Foiled Again (Ben Blue	Mar. 24	20
No. 13—Very Close Veins (Ben Blue	Apr. 14	20
No. 14—Corn on the Cop (Harry Gribbon	Apr. 28	20
No. 15—I Scream (Gus Shy	May 19	20
No. 16—Salted Scanuts (Chas. Judels-George Givot	June 2	20
No. 17—The Prize Sap (Ben Blue	June 23	20
No. 18—Art Trouble (Henry Gribbon	June 23	20
No. 19—My Mummy's Arms (Harry Gribbon	July 28	19
No. 20—Daredevil O'Dare (Ben Blue	Aug. 11	19
No. 21—Oh Sailor Behave (El Brendel		2 rls.
No. 22—Radio Scout (El Brendel		2 rls.
BRDADWAY BREVITIES		
No. 17—Business Is a Pleasure (Technicolor)	Mar. 3	17
No. 18—Look for the Silver Lining (Dorothy Stone	Mar. 17	30
No. 19—Let's Play Post Office (Jean Sargent	Mar. 31	21
No. 20—Story Conference (Lillian Roth	Apr. 7	20
No. 21—Morocco Nights (Technicolor)	Apr. 21	18
No. 22—Privato Lessons (Hal LeRoy	May 5	22
No. 23—Masks and Memories (Lillian Roth	May 12	30
No. 24—Murder In Your Eyes	May 26	20
No. 25—Service with a Smile (Leon Errol (Technicolor)	July 28	21
No. 26—Darling Enemy (Gertrude Niesen	June 9	19
No. 27—Who Is That Girl? (Bernice Claire-J. Harold Murray	June 16	20
No. 28—King for a Day (Bill Robinson	June 30	19
No. 29—The Song of Fame (Ruth Etting	July 7	19
No. 30—The Winnah (Arthur and Florence Lake	July 21	20
No. 31—The Mysterious Kiss (Jeanne Aubert	Aug. 4	19
No. 32—The Policy Girl (Mitzi Mayfair-Roscoe Ails	Aug. 11	20
No. 33—Run on the Bank (Nick Lucas		2 rls.
No. 34—What, No Men? (El Brendel		2 rls.
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No. 5—Buddy and Towser	Feb. 24	7
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Vincent Lopez	Mar. 17	10
A Big City Fantasy (Phil Spitalny	Apr. 14	9
Isham Jones	May 12	10
Tin Hat Harmony (Abe Lyman	June 6	10
A Jolly Good Fellow (B. A. Rolfe	July 9	10
Ben Pollock and Band	Aug. 4	10
MERRIE MELODIES		
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Block and Sully		
No. 13—Song Hits, with Roy Turk	Feb. 24	11
No. 14—Easy Aces, No. 2	Mar. 10	10
No. 15—Pure Feud (Edgar Bergen	Apr. 21	10
No. 16—A Cabinet Meeting (Radio Ramblers	Apr. 7	10
No. 17—Just Concentrate (Lulu McConnell	June 2	10
No. 18—Those Were the Days	May 5	10
No. 19—Radio Reel No. 1 (Jessel-Van	May 19	10
No. 20—Penny a Peep	June 30	9
No. 21—Hollywood Newsreel	Mar. 24	9
No. 22—Radio Reel No. 2	June 16	10
No. 23—Dad Minds the Baby	July 14	9
No. 24—At the Races (Edgar Bergen	July 21	10
No. 25—The Stolen Melody	July 28	10
No. 26—Camera Speaks	Aug. 11	9

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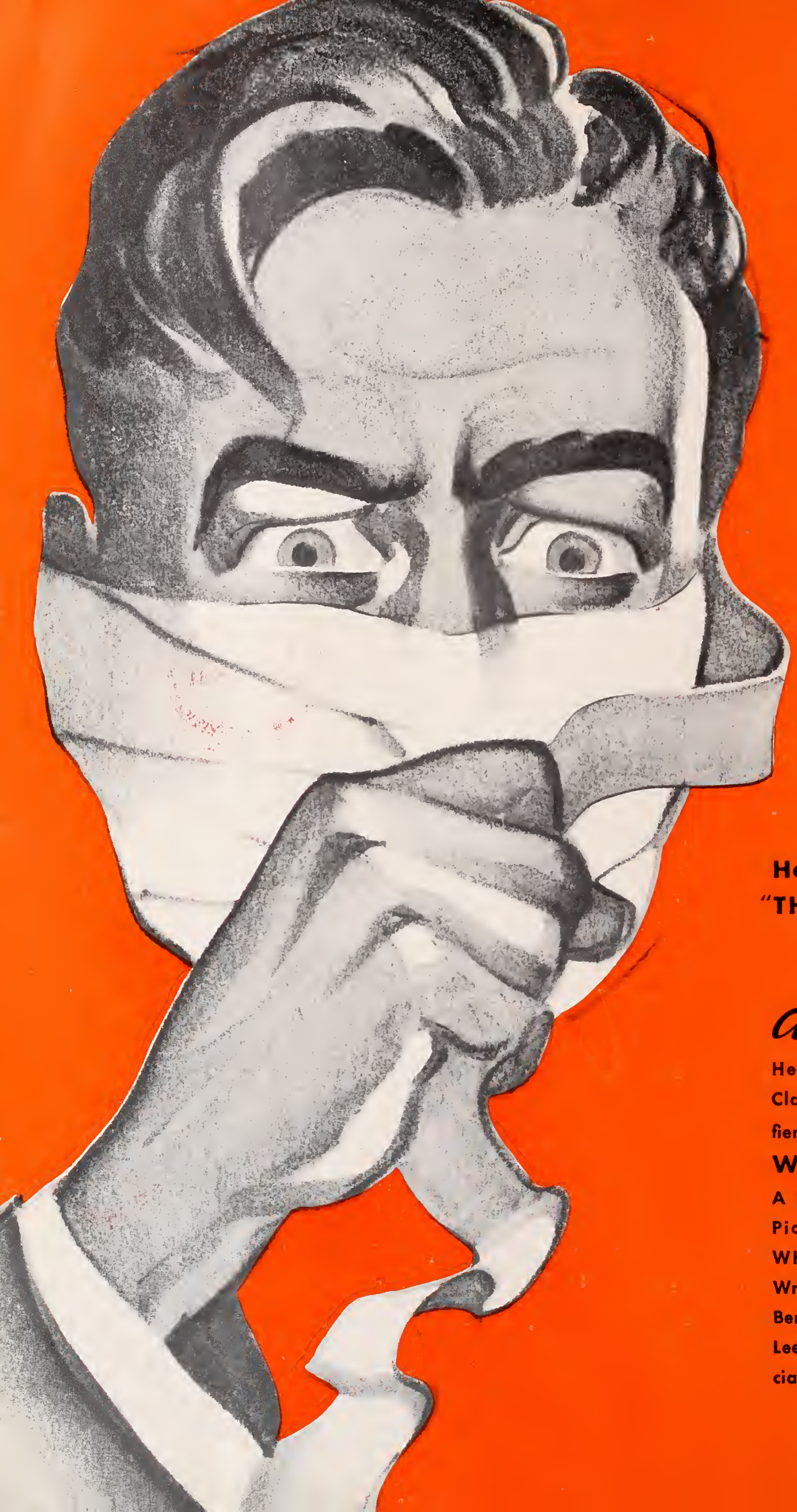
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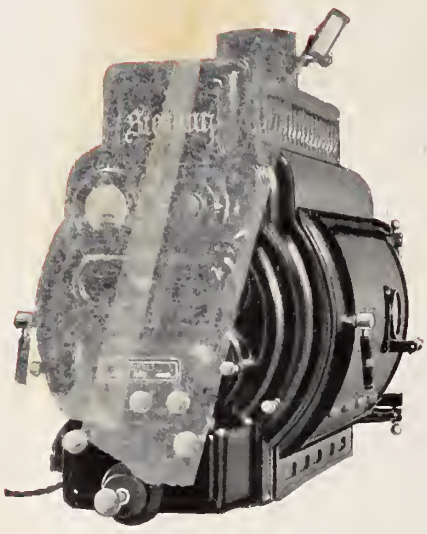
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Better Theatres

August 25, 1934
Vol. 116, No. 9

A section of Motion Picture Herald devoted to the operation . . . design . . . maintenance . . . and equipment of the motion picture theatre

GEORGE SCHUTZ, Editor — C. B. O'NEILL, Advertising Manager — RAY GALLO, Eastern Advertising Manager

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OBSERVATIONS

¶ What do your patrons really think about your theatre—and about the motion picture as they commonly find it presented? . . . Not so long ago in this space we suggested, not urgently but rather in the natural course of affairs, that it would be a good idea for theatre managements to make inquiries along this line among their patrons—and among their potential patrons—probably by means of questionnaires. This suggestion was prompted by a general acquaintance with notions and attitudes to be found among the public, all of which, no matter how "screwey," are to be reckoned with.

As a result of those reflections, we have been the recipient of a number of communications citing specific reactions to various characteristics of motion picture exhibition. So that no privacies will be invaded and no confidences betrayed, we prefer not to name names and places. But just to indicate what basis there may be in our trend of thought, we submit two of the expressions of opinion submitted to us, each distinctly different in interest from the other, and both fairly typical of them all.

"My fault with screen pictures is that of darkened auditoriums. Rarely visit picture shows, dislike the dark halls, so do others dislike them. To me they are unnecessary. Nor do I like any better, darkened theatre performances. Both spoil satisfaction."

¶ Another, from a different city, coming to our hands through an architect whose views on motion picture theatre architecture and exhibition technique had been published locally:

"We are very much in accord with your views for improvement in motion picture development and presentation. There is one possibility not mentioned in your reported interview; namely, a better rendering of music by the sound-track. It seems to us as though the engineers who have developed it are satisfied with mechanical achievement alone in reproducing music. Songs and orchestration on the screen sound like the phonograph before the bass notes were captured by the orthophonic instrument.

"Given the wider screen you advocate, plus an improvement in reproducing the music as it was sung and played, a dazzling prospect is opened up for Opera both grand and light. Not alone to perpetuate melody now in retirement, because there are no more theatres for such, but also to entice the public to more than one attendance of a picture. That is something the 'talkies' cannot achieve, but is possible with good music and plenty of it on a program."

Are these people in your community? If not these, then surely others who, like them, have some pretty definite reactions to your theatre and to the shows you are presenting. Why shouldn't you know what they think? And it would help the industry as a whole—artistically and technically—if you passed on to it what you find out about your own community.

¶ The other day Mr. Al Lichtman, who is in charge of distribution for United Artists, offered quite an array of figures to show that the motion picture industry is "a sucker" to offer entertainment at what he called a loss. It was Mr. Lichtman's idea that admission prices were too low—at least 5c per admission too low. Of course, Mr. Lichtman would like to see the distributors get more money for their product, but he needn't be wrong on that account. Yet how are admission prices going to be increased at theatres which look and run like nickelodeons? Mr. Lichtman saw this point, too, for he said:

"Theatres are shabby. They have no money with which to purchase equipment. And if admission prices are not increased, pictures will have to become much cheaper."

It sounds like the old chicken-and-the-egg problem. Yet it is reasonable to suppose that the public will not take kindly to higher admission prices when exhibitors themselves think no more of motion pictures than to present them in shabby, worn-out theatres.

¶ Signs of the times? Midwest (Kansas City)—"Revival of theatre construction is noted in various parts of the Midwest. Kelly and Heyl are building a $50,000 house in Junction City, Kan. Lester Robinson . . . $45,000 structure . . . Clarence Schultz . . . $60,000 . . . etc., etc." New England (New Haven)—"Work has started on the construction of a movie theatre in Mossup, while in Willimantic a mill is being torn down to make way for a theatre. . . ." New theatres will always be built to take advantage of new methods and to meet the needs of new times.—G. S.

METHODS OF THEATRE EMPLOYE TRAINING

By J. T. KNIGHT, JR.

A third article on personnel problems, continuing a discussion of the training and supervision of theatre house staffs

IN THE discussions several several issues ago on personnel, I treated of the selection of new employes with respect to their job requirements, and a preliminary was given them, after which they were put to work for a couple of days to get the "feel" of the theatre. The next step is the specific training of various groups.

Group training, in group conferences, is an excellent way of clarifying the individual problems for the benefit and broadening effect of the entire group. It makes the experience of *one* the experience of *all,* and the experience of *all* the experience of each *one.*

Training, as distinct from educating or teaching as used in the academic sense, is the creation in an individual of the ability to display a definite skill in performing the particular job assigned to that individual. The ability and the created skill may be a purely physical performance, or (more desirable) it is a combined mental-physical-social skill in satisfying the theatre-going public, or in special instances (certain classifications of employes) it may be demonstrated by the utilization of creative ideas in developing attractive entertainment programs or advertising which in turn increase box office grosses.

The employe must *live* his way, through constant practice and application, into a full knowledge and appreciation of the theatre business. The employe is trained for his own benefit in order that he may do his share in promoting the general welfare of the theatre. In substance, this amounts to training for organizational purposes.

The manager must immediately begin to work with the staff that he has. The improvement of the staff by replacement of individuals is not an over-night procedure, but one which is gradual and covers a long period of time.

Due to social affiliations, age, pride, indifference, ignorance, or laziness, most groups usually resist the efforts of the manager to train them. This resistance is sometimes the result of the attitude of, or the impression made by, the manager. The attitude of the manager in training must not be dictatorial, it must not partake of the teacher-pupil, or the officer-private, or the preacher-Sunday School atmosphere. The attitude of one conducting the training must be more than that of the chairman of a committee, of one selected to coordinate effort and opinion, which in turn should result in directing the subsequent action.

Every step in training must be covered by adequate explanation of what it's all about and the how and why of it. With the *what* and the *why* explained, the *how* should easily and logically follow. Then a demonstration and some actual practice should fix the point clearly and positively in everybody's mind. When this much has been accomplished, it should only be necessary from time to time to refresh the memories of the employes by periodic rehearsals of the points made in instruction periods. This is done through employe *meetings,* as distinct from training periods.

THE OBJECT OF TRAINING

The only object of *training* is to teach the employe how to use the knowledge given to him on theatre operation. Knowledge of the functions performed in operating a theatre is useless until translated into positive action, which should result in definite accomplished results.

Earlier it was suggested that the best attitude of the instructor was that of the chairman of a committee or conference. This predisposes three things: First, that employes can't be successfully trained in mixed groups; second, the number of employes does not change this proper attitude; and third, the subjects of such instruction conferences may be the simplest physical action to a theatre policy.

METHOD OF INSTRUCTION

With reference to the first, it should be obvious that boiler room attendants cannot be trained with ushers, nor ushers with cashiers, nor doormen with ushers. As to the second, the training period assumes the air of a discussion or conference whether there is a gathering of a dozen employes with the instructor or just one. For the third point, there is just as much reason to discuss the proper method of using a flashlight or opening a door for a patron as there is for the proper explanation of the program schedules, or price change policies.

In placing each situation, circumstance, or activity before the employe in this manner, it invites questions or suggestions. Such questions or suggestions with the answers, or explanations of them, fixes the situation clearly in the employe's mind. And not to be overlooked is the fact that often such questions and answers bring to light a new point of view which sometimes has been overlooked by the manager because of his closeness to the job, and consequent lack of perspective.

This method of approaching the problem of training makes it imperative that the manager, or the employe to whom the manager entrusts the training, be very well informed on all phases of the instruction. If the instructor is not entirely capable the employes, being trained, recognize it very quickly and immediately lose faith and confidence in the instructor, the manager and the theatre. The instructor must also be capable of stimulating those being trained to active interest in the details covered and to enthusiastic participation in the instruction.

PERIODS OF TRAINING

The periods of training should be short and frequent rather than long and at infrequent intervals. The instructor must confine his explanations, discussions and demonstrations to a predetermined group of subjects or conditions; in brief, the entire session must be controlled and pointed toward covering a definite amount of ground. When the session is over the employes must be "sold" on the idea that what has been taught them embodies right principles and right procedure; in other words, for the conference to be a satisfactory one, all parties must be in agreement at its conclusion.

Periods of instruction must have advance preparation by the manager or the instructor. Schedules of instruction must combine the manager's experience, fitted into the particular theatre operation. Every item covered in the instruction periods must be applicable to actual conditions that might exist in the theatre and which might be encountered by the employe. Much theory and the recounting of incidences either dull or exciting that have happened in the past in other theatres may be dispensed with.

It may be stated as a fact that the results obtained from the training periods will be directly proportional to the intelligent, imaginative preparation for them by the instructor, to the instructor's ability to arouse the active, alert interest of the new employes, and finally, to the instructor's personal qualifications and appreciation of his job and his part in the whole scheme of that theatre's operation.

Training periods for one or more employes may be conducted with the degree of formality which produces the best results. In some instances too much decorum will appear foolish and perhaps detract

from the total net results. In other cases extreme informality will result in indifference on the part of the new employes. In every case it is essential that these periods be business-like and sincerely entered into by all concerned.

It would be helpful if a detailed schedule for the necessary training periods could be given here. As the schedules must fit the conditions of a particular operation it would be of little value to take the time and space necessary to outline one in detail. However, the total instruction might be planned under the five groups outlined below: each group may be broken down into as many periods as deemed necessary.

PERSONAL APPEARANCE AND CONDUCT

THIS IS IMPORTANT—as showmen this should be instinctive, particularly with reference to ushers, doormen, cashiers and all other employes who contact the public or who are even occasionally seen by the public. Personal appearance and conduct is of great importance. The manager of the theatre must insist upon neat hair cuts, clean-shaven faces, clean linen, clean hands or gloves, and polished shoes. Shoes should be uniform in color. Clean hands should have clean finger nails. Uniforms, a much discussed question, should be kept in good repair, be neat at all times, and fit properly in conformity with resources and conditions.

When a man or a young man is clothed so that he looks his part he will usually do a better job in acting his part. It is a miracle that some ushers and doormen, dressed like animal trainers or "flunkies" in a second-rate circus, can possibly perform their respective jobs as well as they do. The style of uniform may build up or tear down self-respect, may encourage or discourage respect from patrons of the theatre, and goes a long way toward establishing some degree of morale in the theatre. The type of employe who can be of most value to you, who has most potential possibilities for future development, won't work in a "monkey suit" except as a last resort, and then only after he has swallowed his pride. It is not good showmanship to permit the existence of any physical condition among employes objectional to patrons.

One period of training may very profitably be devoted to a discussion on this subject. Hygiene among the theatre staff has its roots in good showmanship. This justifies the inclusion of the subject as part of the training course. It seems unnecessary to caution any instructor against singling any individual employe out from a group and criticizing any physical characteristic. Don't ever humiliate a human being in front of his fellow workers, or in fact in front of anybody. The fact that the subject has been touched and dwelt upon in open meeting opens the way for the manager to make individual corrections in private

EMPLOYE CONDUCT TOWARD PATRONS

THIS DISCUSSION might be opened with a sane and reasonable explanation of the now over-used, and, in many instances, outworn expressions of "The patron is always right," and "Courtesy is our motto of service." Let's stop using these inane expressions unless we give them sensible expression. The patron is *not* always right and one month's experience in any theatre will substantiate this fact, but it's a very good business policy to be tactful enough not to tell them *in so many words* that they are wrong.

WHAT IS COURTESY?

Among the patrons of any theatre there are psychologically complex cases and even



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AIR WASHERS (answering J. E. D.): (1) You should plan to handle about 19,000 cubic feet of air per minute. This means a 3½-minute air change in the theatre. (2) A fan that will deliver 19,000 c.f.m. will require a 7- or 7½-horsepower motor. (3) Plan the water supply on the basis of 6 gallons of water per 1,000 cubic feet of air per minute. Referring to the answer to the first question, it means 114 gallons per minute for your proposed job.

(4) Six thousand gallons per hour is 100 gallons per minute. From the answer to Question No. 3, this is 14 gallons under the best practice, but with 100 gallons per minute much could be accomplished.

(5) Many sprays of fine mist is the best arrangement. In either case baffle plates (eliminators) must be provided to remove the free water entrained in the air. (6) With a properly designed plant based upon this principle of cooling by evaporation of air washer water, about the maximum cooling effect obtainable is 60% of the wet bulb thermometer depression (dry bulb temperature minus wet bulb temperature equals wet bulb depression) of entering or outside air.

Outside Conditions		Inside
Dry Bulb	Relative humidity	Dry Bulb
100° F.	60%	87.2° F.
85° F.	75%	78.6° F.
85° F.	80%	80° F.

Plan your washer with a tank and a recirculating pump so that water bills can be held within reason. It's all right for you to use water continuously from the city mains for the first warm days in early spring, but to follow that practice throughout the summer would be out of the question. The table of temperatures given above are based upon recirculated water.

•

USE YOUR METERS: Meters, thermometers, thermostatic instruments and gauges of various kinds are installed at the present time in many theatres. It is positively astounding how many of them are not used, out of order, or no attention paid to them at all. Such instruments are the tools of an engineer. From them the engineer should compile efficient data that would guide towards better operation at lower maintenance costs. Mr. Manager, if the man you think is an engineer doesn't want and need such equipment to help him operate and maintain your theatre, you've made a mistake. You haven't got an engineer.

Now, Mr. Theatre Engineer, if you have not got such equipment in your theatre, show your manager, by explaining to him the use you could make of such equipment. If your manager asks you to continue to operate without such equipment in working order, when it's right there in the theatre and only needs repair or re-location, why of course you will say you will do your best. Don't let the repairs to such equipment become a forgotten issue just because the manager once asks you to get by without it.

Go positively on record that repairs should be made, and that operations are handicapped during every day that such equipment is out of commission. The manager will easily forget such things if you engineers will let him. The responsibility for such conditions, unfortunately, seems to be split between the engineer and the manager.

•

LUBRICANT: When lubricating oil is reclaimed properly it has properties and characteristics superior to those it had when new. However, only the largest theatres use sufficient lubricating oil to possibly justify oil reclamation. Remember oil does not wear out.

•

FIRE BOX: If you have a brick fire box and it must be renewed for the coming winter be sure, first, that the best quality fire brick is used; second, insist upon fire brick throughout—don't permit ordinary brick to be used to back up a veneer of fire brick; third, insist that the fire brick be laid up with the thinest joints, practically brick to brick.

psychopathic cases in all degrees, but all are to be rendered respectful service and assistance. The manager of the theatre is the only person in the theatre who is invested with the power to contradict or cross a patron's temperament. Courtesy is derived from "courtly," and as we have never had a king in this country we have never known a royal court; so we must adhere to an American adaptation and conduct ourselves as American gentlemen. This means that theatre attendants should act without the flourish attributed to the French, without the ceremony of the British, without the humility of orientals, without servile attitude of Southern negro servants. Manliness is admirable in theatre employes—that, combined with the qualities found in the conduct of gentlemen, is all there is to courteous service.

During this period explain and demonstrate, how and where to stand, what to say and why it's said, how to open doors, use flashlights, why not to put hands in pockets or lean against walls, why not to carry on unnecessary conversations, or flirtations, and every other of the many minor details that stand out like sore thumbs when observed in your competitor's theatre. Also during this period, discuss conduct of employes under unusual conditions that might arise in the best regulated theatre, such as fights, sickness, fainting spells, fits, and even death from heart failure, and any real or false emergency alarms.

CONDUCT TOWARD OTHER EMPLOYES

MUTUAL RESPECT is demanded because each employe performs a worthy job, and each is a part of the whole. Conversation or contact with other employes when taking place in front of patrons must be dignified. In large, rather dignified theatres, employes should address each other as "Mister" or "Miss" when in front of patrons. All conversations, or the passing on of instructions from one employe to another when before the public should be done in an undertone and with a business-like attitude.

Co-operation between employes is expected at all times, no friction should be tolerated, no pettiness, childishness or animosity should be permitted. Personalities must be subordinated for the welfare and advancement of the theatre. A spirit of helpfulness, of team play and co-ordination is properly expected between members of the theatre staff. Familiarity, playfulness, facetiousness and flirtations between male and female employes must not be allowed.

(*Continued on page* 28)

CHECKING YOUR LIGHTING: A SERIES OF FORMS

The second of a group of forms which can be used as inspection guides and report blanks by theatre management, is presented below. This also concerns the front, but as viewed from nearby points. The forms in the series cover every division of the theatre and may be easily copied on a typewriter for use in inspection when occasion arises. They have been prepared by the Engineering Department of General Electric.

FRONT

As viewed from nearby points

ITEM	CONDITION FOUND	SUGGESTIONS
6. Enough Light?		The addition of a few floodlights may enhance effect greatly. Sees also No. 5 (July 28th issue).
7. Paint Clean and Fresh?		Washing with soap solution will sometimes restore paint. If too dirty, repainting is necessary. Paint letter channels white or same color as lamps.
8. Color Hoods Clean?		Remove and wash in soap solution. Clean off lamps at same time. Should be cleaned regularly.
9. Glass Letters Clean?		Wash in soap or oakite solution. Should be cleaned regularly.
10. Inside of Light Boxes Clean?		Repaint with white lacquer when darkened noticeably. Keep clean.
11. Good Selection of Colors?		In general, letters should be of lighter colors than borders. Tints preferable to heavier colors.
12. Lamps in Good Condition?		Old, dirty, blackened lamps cost more to operate for the light they give. Relamp with fresh lamps.
13. Lamps of Good Quality?		Variations in efficiency cause spottiness, early burnouts, yellowish lamps.
14. Flashing Effects Smooth and Regular?		Renovate flasher if necessary. Sometimes speeding up flasher will greatly improve effect.
15. Circuits Properly Subdivided?		Bright circuits, such as names and underside of marquee, should be on separate circuits.
16. Circuits Used at Best Times?		Bright circuits should be operated at opening time, on cloudy days, during peak traffic, etc.
17. Letters and Light Patterns Smooth, not Spotty?		Lamps should be closer together. Max. Spacing (In.) $= \frac{\text{Maximum Viewing Distance (Ft.)}}{1000}$



The auditorium looking from the projection room.

A THEATRE ERECTED FOR $60 A SEAT

A TYPE of construction involving insulation from outside air conditions developed for buildings of a variety of purposes, has been adapted to the functions of a motion picture theatre in the Hollywood theatre in Middleburg, W. Va.

This house has a seating capacity greater than the population of the town, which is 283. The Hollywood seats 344. The nearest towns are Leesburg and Warrenton, each about 20 miles distant. Before the Hollywood was built, it was necessary for the local people to go this far to attend motion picture entertainment. Now people from an area within 15 miles of Middleburg are potential patrons of the Hollywood, and as a result local merchants have greatly benefited by this rather extraordinary project.



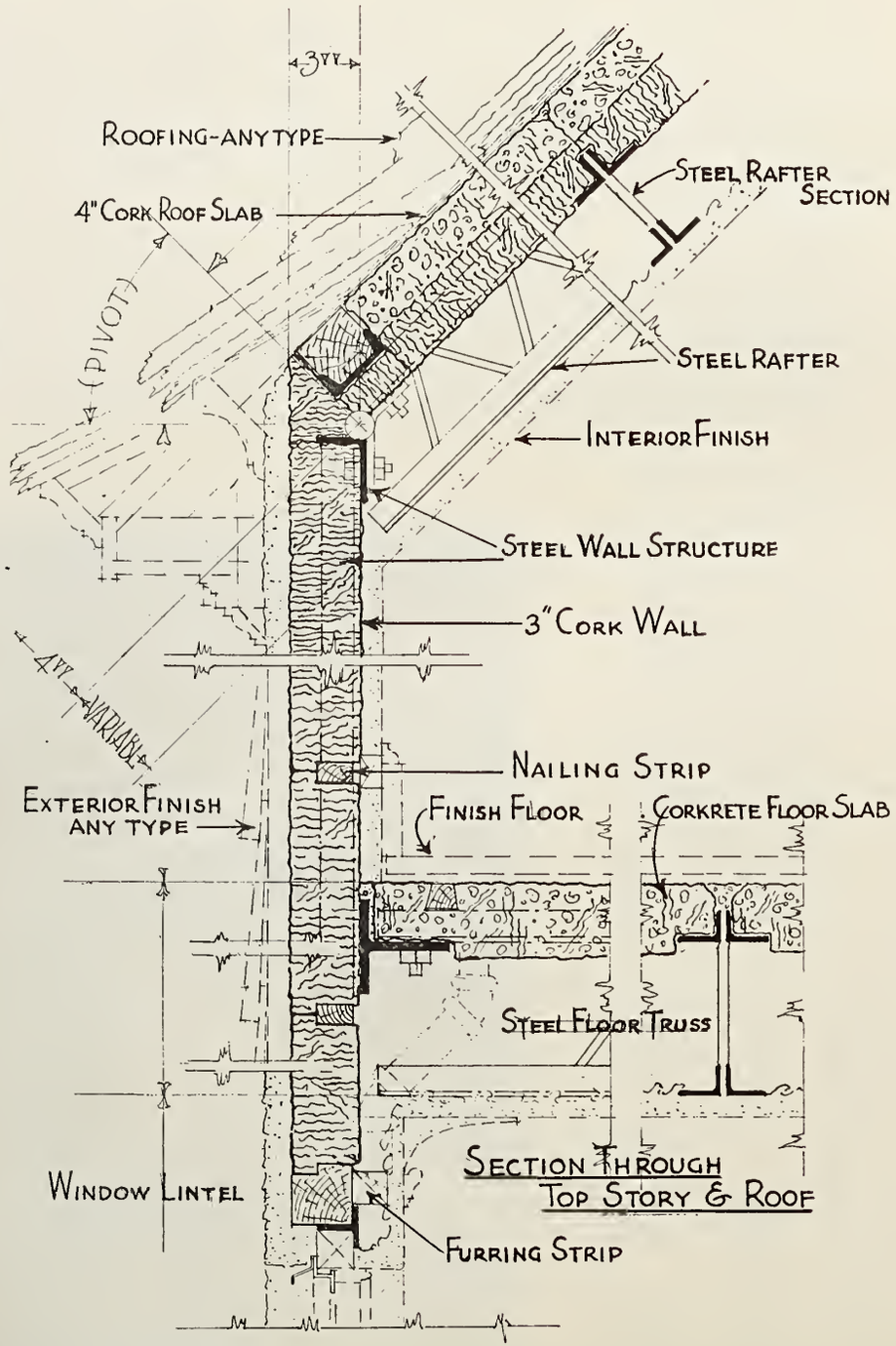
The lobby as seen from the entrance doors.

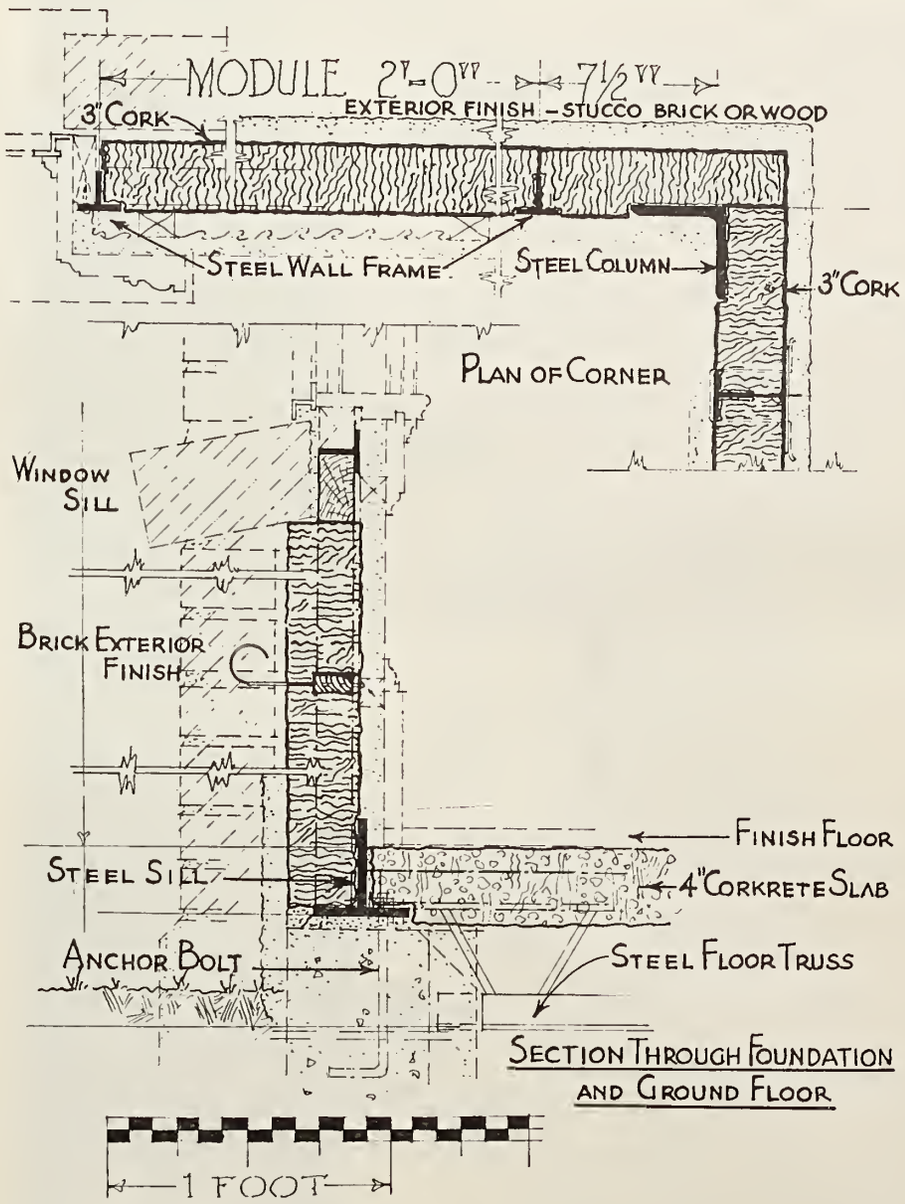
The country surrounding Middleburg consists largely in the estates of wealthy and also well known people—to cite some of them, John Hay Whitney, Raymond Belmont, Mrs. Dodge Sloan and D. C. Sands, prominent in Society and in racing circles. The townspeople are of the average small town class of tradesmen, artisans and so on, with a sprinkling of workers from the large estates.

The theatre was financed entirely by local capital, and is still locally owned and managed. Only first-run pictures are shown.

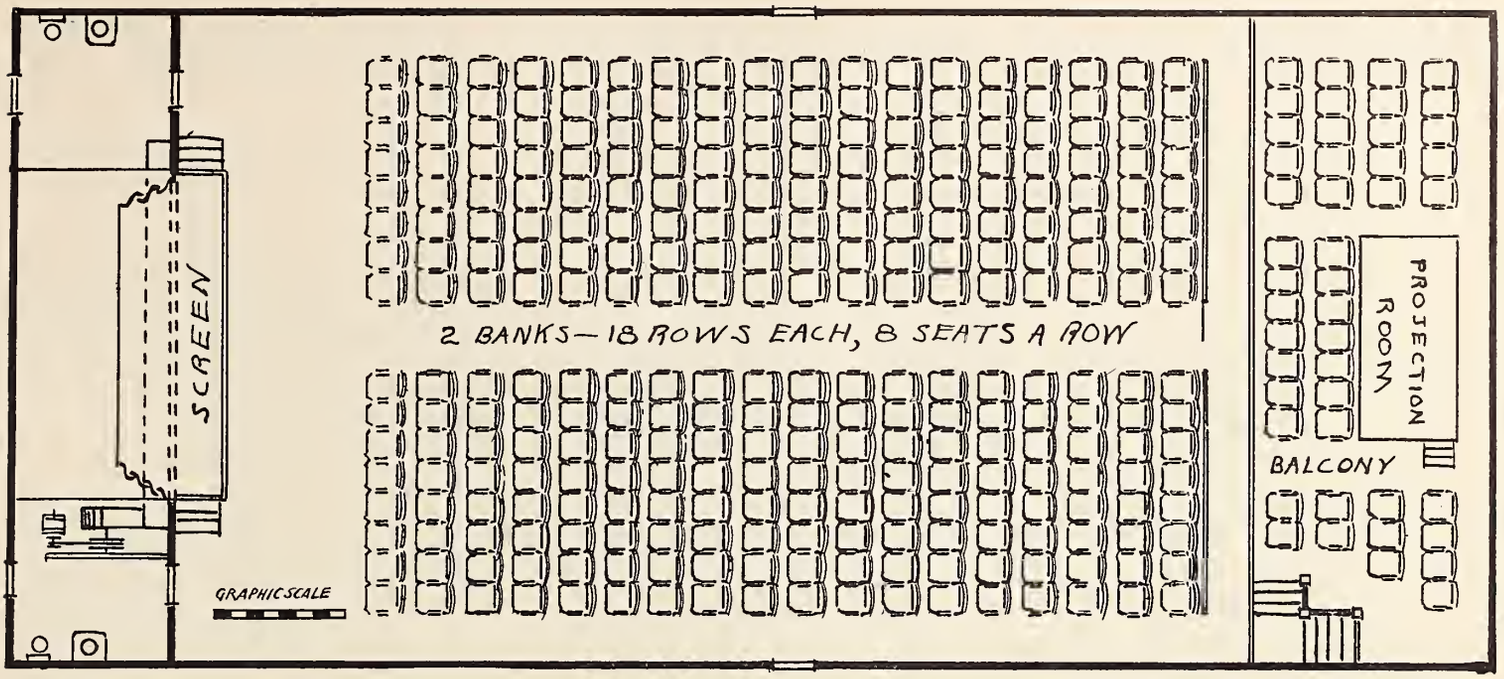
The building, which was erected in less than three months, is of semi-fabricated steel construction with walls, roof and floors of corkboard. The corkboard, which is heavyweight type, is thus not an inserted means of insulation, but is itself a major structural element. (*See accompanying diagrams.*)

Corkboard has been extensively used for storage plants, refrigerators, roofs and other purposes, and in addition to its characters





SECTIONS: Showing Structural Work Hollywood Theatre, Middleburg, W. Va.



FLOOR AND SEATING PLAN, HOLLYWOOD THEATRE, MIDDLEBURG, W. VA.

GRAPHIC SCALE: Each division equals 1 foot.

as a non-conductor of heat, it is also represented as having sound-absorbing qualities lending themselves to acoustical treatment. For a theatre building, corkboard in a thickness of 3 inches is used.

The exterior of the Hollywood is finished off in Portland cement stucco. Brick veneer, siding, etc., can also be used for facing. Protected with plaster or stucco, the corkboard is said to be fire-retarding. In the auditorium of the Hollywood, plaster is used for interior surfacing of the walls.

The auditorium has a hardwood floor sloping to the stage, while laid underneath the floor is a 4-inch composition of concrete and granulated cork. The seating plan of the auditorium is shown in the accompanying sketch. Chairs are air-cushioned and covered with a blue pyroxylin fabric. There are two side aisles and one center aisle. These and the lobby are fully carpeted.

The auditorium is air-cooled with a 10,-200-c. f. m. American Blower fan, using a semi-duct system with deflecting louvers at each side of the stage. At a later date it is planned to install refrigerated air-conditioning equipment, and it is estimated that from 8 to 10 tons of refrigeration will allow maintenance of an inside temperature of 70, with a relative humidity of 65% during the hot weather. The present air-cooling system there is a summer difference of from 12 to 15 between the temperature outside and that in the theatre.

Heating is by means of two heating units of the parlor-furnace type, using coal, of which about 12 tons are burned during the three coldest months of the winter.

The auditorium is lighted by four wall bracket fixtures and five large chandeliers. Lighting costs average $30 monthly.

The total cost of the structure, completely painted inside and out, was $12,600. The seating, mechanical equipment, and a new air-conditioning installation, brings the cost to about $20,000, or something less than $60 a seat.

The auditorium of the Hollywood is left undecorated, and the walls are pierced by three windows on each side. The plaster surfaces lend themselves to painting, however, while the windows are no more necessary than they would be in a theatre of any other type. Similarly the ceiling has been left untrimmed, showing the trusses and framework of the structure. It is possible to reshape the trusses so that they could be concealed in a beam effect without bringing the ceiling too low for safe and healthful conditions.

Seats are arranged in two tiers, with two side aisles and a center aisle. Each bank is 14½ feet wide, and contains 18 rows of eight seats each.

The projection room, which is equipped with two projectors and auxiliary apparatus, interrupts the seating plan of the balcony. It is about 12 feet wide and 5½ feet deep. The shallow balcony is 12 feet deep and runs the width of the auditorium. The auditorium is 64 feet deep and 38 feet wide. Distance from the first row to the screen is 12 feet, while the proscenium opening is 20 feet.



General view of the exterior, showing side and entrance.

MAKING SAFE EMPLOYMENT CONTRACTS

By LEO T. PARKER

Surveying in laymen's terms a complex branch of law, with emphasis on the avoidance of causes for litigation

THE MAJORITY of theatre litigations may have been avoided if the theatre owners and managers had previously acquired commonplace or elementary principles of the law relating to theatres. Obviously, theatre owners and managers cannot readily become experts in all branches of legal procedure and at the same time be successful in the operation of their own business.

However, when it is considered that theatre executives are subjected to pitfalls of litigations arising from comparatively few sources, it is easy to realize that acquiring sufficient legal knowledge to avoid successfully the majority of controversies is not difficult. The purpose of this article is to explain in language understandable to persons untrained in the law, how theatre owners and executives may avoid making employment contracts that may result in expensive litigation.

PITFALLS INVOLVING EMPLOYES' BONDS

MANY THEATRE owners require employes to furnish bonds. Sometimes these bonds are signed by professional bonding firms, and in other instances ordinary bonds secured by real estate holdings are deemed sufficient.

It is important to know that if legal action is required on a professional bonding company's bond, the complete details of the theatre employe's violation should be referred to the bonding company, which will prosecute the case without necessity of the theatre owner's or manager's attention. However, if the signer of the bond is a private owner of real property, frequently the theatre owner is compelled to sue the bondsman to obtain settlement if the employe violates the terms of the bond contract. Moreover, if the bondsman has disposed of his property since he signed the bond, the theatre owner may be deprived of settlement.

In many instances theatre employes have supplied bondsmen who have no financial rating. In fact, the court records show that numerous employes have furnished fictitious bondsmen. Therefore, where a theatre employe furnishes a real estate bond, the financial reliability of the bondsman should be thoroughly investigated. Also, the bonding contract should contain a clause whereby the signer agrees to reimburse the theatre owner for all expenses which he incurs in legal procedure to collect payment on the bond.

Another common source of legal controversy which may arise from a bonding contract, is where a theatre owner or manager promises not to prosecute an employe if he or the bondsman pays an amount of money equal to the employe's deficiency or loss resulting from his illegal acts.

It is established law that a person who agrees not to prosecute an employe who has violated a criminal statute, automatically becomes liable himself to prosecution. This statement is particularly effective where the agreement not to prosecute the employe is made after the latter is arrested.

Also, there are higher court cases on record where theatre managers have been held personally liable for deficiencies of theatre employes, under circumstances where the manager neglected to investigate the financial rating of a private bondsman, or where the employe furnishes a fictitious bondsman and the manager fails to exercise ordinary care to discover the fraud.

HIRING EMPLOYES BY CORRESPONDENCE

IT IS WELL settled law that verbal contracts of employment are equally as binding as written ones. The important difference, however, between these two classifications of agreements is that a series of letters and telegrams speak for themselves, in the event litigation is necessary, whereas an employe suing on a verbal contract must introduce convincing testimony to prove his case. Therefore, the moral of this principle of the law is that theatre executives should be more careful of what they write, than that which they speak.

An important point of the law is that a valid written contract need not comprise merely a single instrument, but may consist of many letters and telegrams which are written over a period of several months or years. In other words, irrespective of the time required or the number of messages passed in arriving at a final agreement, a valid and enforceable contract is completed when an absolute offer made by one party is immediately accepted in all details by the other party. Moreover, when once this condition exists, both parties are liable in damages for failure to fulfill the exact terms of the agreement. And it is interesting to observe that the courts have consistently held that verbal or "side" agreements are not effective in varying the contents of a written contract of employment, unless the verbal promises were made *before* the contract was completed for the purpose of fraudulently inducing the other party to enter into the contract.

WRITTEN CONTRACT ORALLY CANCELLED

WHILE A VALID written contract cannot ordinarily be varied or modified by oral agreements, yet a written contract may be *cancelled* by subsequent oral agreements. Also, an oral agreement is valid and enforceable by the terms of which the contracting parties agreed to enter into a written contract regarding their obligations, although one of the parties later refuses to sign the written contract.

CASE

For instance, in a leading case (158 Atl. 157, Philadelphia), it was shown that a theatre owner and a theatre manager entered into a *written* contract by the terms of which the latter was employed to act as general manager at a stipulated salary. Later it was orally agreed that this written contract should be cancelled and the manager should continue in the employment on a different but thoroughly understood basis. Also, it was orally agreed between the theatre owner and the manager that another written contract would be signed. However, this written contract was not made, and litigation developed between the theatre owner and manager.

During the trial it was contended that the new oral contract of employment was not valid because the written contract agreed upon had not been signed. Although the lower court held the employe not entitled to a judgment, the higher court reversed this verdict, and stated:

DECISION

"If it appears that the minds of the parties have met, that a proposition for a contract has been made by one party and accepted by the other, that the terms of this contract are in all respects definitely understood and agreed on, and that a part of the mutual understanding is that a written contract embodying these terms shall be drawn and executed by the respective parties, this is an obligatory agreement, which dates from the making of the oral agreement and not from the date of the subsequent writing."

SALARY IS PREFERRED CLAIM

CONSIDERABLE discussion has arisen from time to time whether a theatre employe, who is working under a

contract, may recover payment of his wages from a theatre corporation who becomes insolvent. This point of the law was discussed in the late case of Nelkin v. Carencon (153 Atl. 702, Newark, New Jersey).

CASE

The facts of this case are that an employe was engaged under a written contract by a theatre corporation to devote his entire time and efforts in the services of the theatre corporation as manager. He was to receive a stipulated salary plus a commission on all tickets sold.

Later the theatre corporation became insolvent and a receiver was appointed. Litigation developed over the question whether the manager was entitled to receive payment of the agreed commissions from the receiver of the insolvent firm, before payment was made to common creditors. In holding the manager entitled to recover payment, the court said:

DECISION

"The claimant's (manager's) services were as essential to the business and his compensation was as truly wages as were the ticket seller's at the door of the theatre."

THE LAW OF PROMISES

A VERY COMMON source of litigation arises where the theatre owner or manager verbally or in writing promises to employ an employe before all details of the employment contract are completed.

For instance, in a recent case it was disclosed that an employer offered to employ an employe at a definite time stating that the salary "will be satisfactorily arranged at a later date." The employe accepted the offer. Notwithstanding the fact that it is believed generally that an agreement of this kind is invalid, because its terms are indefinite, yet the employer was held liable for failure to fulfill the agreement.

In other words, if a theatre owner or manager promises employment and afterward changes his mind about hiring the promised individual, the latter may sue and recover a reasonable sum, the expenses he incurred as a result of depending upon the promise, and the normal expense during the time he was required to seek other employment. Moreover, the employe may recover additional damages where he proves that he resigned a position depending upon the theatre owner's or manager's written or verbal promise to give him employment at a specified time. If a definite salary is not stated, the law implies that he shall be paid a reasonable sum in consideration of his ability and the services rendered.

BONUS AGREEMENTS

MANY THEATRE owners pay employes a specified salary monthly and a bonus at the end of each six months or year. Therefore, it is important to know that an employe who resigns or is discharged before his bonus is paid may recover the same, *only* when he proves that the theatre owner specifically agreed to pay it, upon termination of the employment, or that the theatre owner made oral or written assertions which would indicate to a prudent and reasonable person that the bonus would be paid irrespective of when or how the relation of employment would cease.

On the other hand, where a contract of employment merely specifies that a theatre employe shall receive a stipulated sum weekly, or monthly, and a specified bonus at the end of each year, it has been held that the employe is *not* entitled to receive payment of the bonus if he resigns or is discharged before the termination of the year. In fact, almost all litigations involving

(*Continued on page* 29)

STEPS IN COLLECTING ON NOTES

BY M. MARVIN BERGER
MEMBER NEW YORK BAR

ANY DISCUSSION of notes, checks, or drafts would be incomplete without some word as to the process of collection and payment of these negotiable instruments and what must be done in the event that an instrument is dishonored by non-payment or non-acceptance. In this connection it is important to know how, when and where a note or draft must be presented for payment or acceptance. It is equally important to know that while the maker of a note or the accepter of a draft is not relieved from the necessity of making payment if the instrument is not presented to him, the indorsers will be discharged if presentment is not first made to such maker or accepter.

The legal requirements of presentment for payment are:

1. Presentment must be made on the day the instrument is due, or when the day of maturity falls on Sunday or a holiday, on the next succeeding business day.
2. Presentment must be made by the holder or someone authorized to receive payment for him.
3. Presentment must be made at a reasonable hour on a business day to the maker of the note or the accepter of the draft, or if the maker or accepter cannot be found or is absent, to some other person at the place where the presentment is made. If the instrument is payable at a bank, it must be presented there during banking hours.
4. The instrument must be shown to the person from whom payment is demanded and when it is paid, must be delivered to the party paying it.
5. The place where the instrument should be presented is (a) at the place specified in the instrument; (b) if no place of payment is specified in the instrument but the address of the person who is to pay is given in the instrument, it may be presented at that address; (c) if no place of payment is specified in the instrument and no address is given, it may be presented at the usual place of business or residence of the person to make payment; (d) if presentment cannot be made at any of the places mentioned, it may be presented to the person to make payment wherever he can be found or at his last known place of business or residence.

A delay in presentment will be excused if it is caused by circumstances beyond the control of the holder and if he is free from negligence in the delay.

In the normal course of events, when an instrument is presented for collection or acceptance either by the holder or by his bank, acting as his agent, it will be paid or accepted. However, in the event that payment or acceptance of the instrument is refused, in order that the holder may charge the drawer and the indorsers, it is necessary that the holder give them proper notice in proper time.

While no particular form of notice is required by law, the notice, whether oral or in writing, must identify the instrument and notify the person to whom it is given that the instrument has been dishonored by non-payment or non-acceptance. If the party to whom the notice should be given is dead, the notice must be given to his executor or administrator, if any has been appointed, otherwise, to his last residence or place of business. In the case of a partnership, notice may be given to one partner in behalf of the firm.

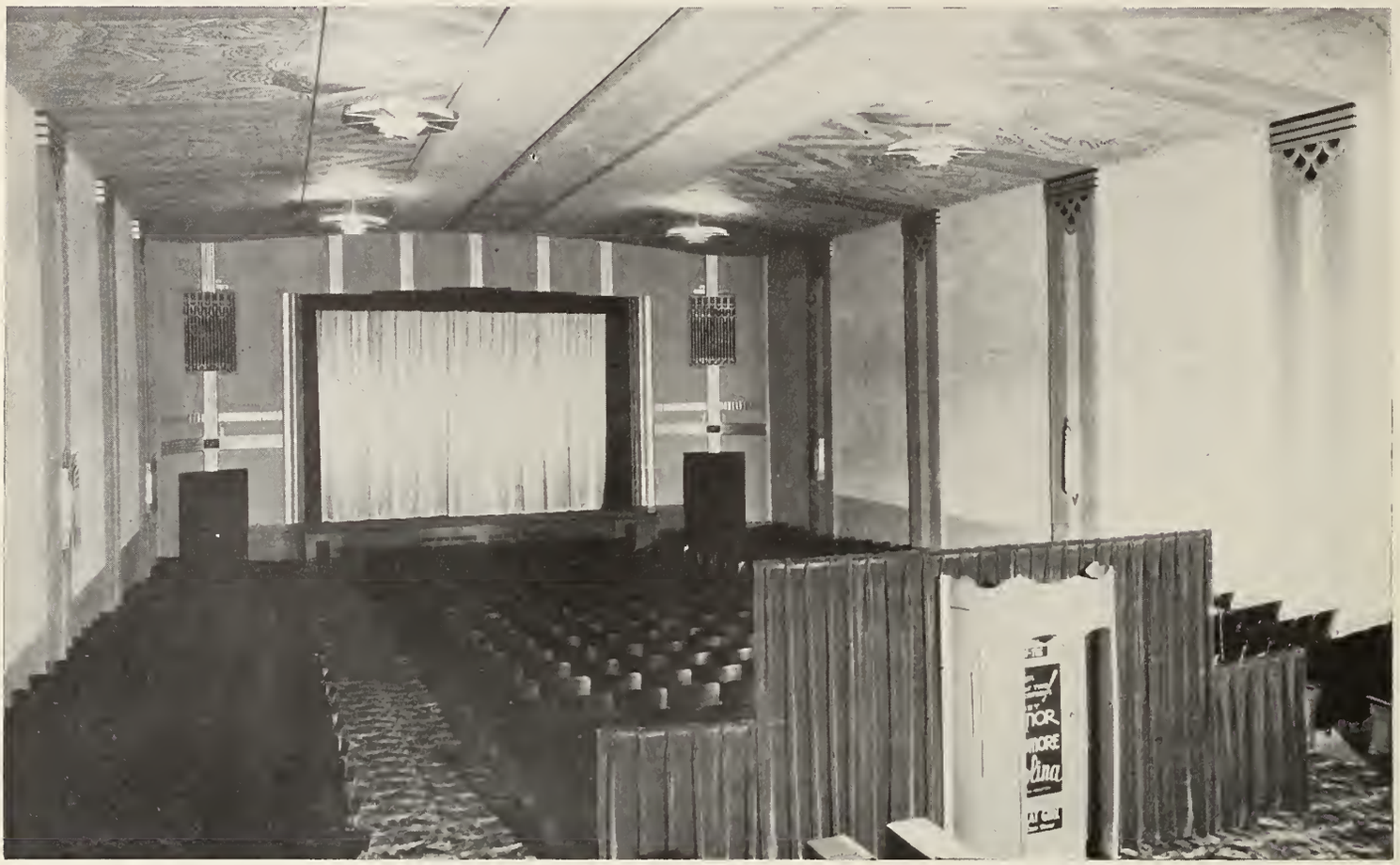
The time within which notice must be given is quite important. Where the person giving and the person to receive notice reside at the same place, notice must be given the latter as follows:

1. Before the close of business hours on the day following dishonor.
2. Before bedtime on the day following dishonor if given at the place of residence.
3. If mailed, the notice must be deposited in the postoffice in time to reach the person to receive notice in usual course on the day following.

Where the parties reside in different places, notice, if sent by mail, must be deposited in the postoffice in time to go by mail the day following the day of dishonor. When a party receives notice of dishonor, he must, in order to hold previous indorsers also send to them and to the maker, notice of the dishonor. And so, in the case of a note made by A and indorsed by B, C and D, D should send notice of dishonor to A, B and C; C should send notice to A and B; and B should notify A. Where a party receives notice of dishonor he has the same time for giving notice to prior indorsers that the holder had.

It is advisable in all cases where an instrument has been dishonored to deliver it to a notary for the purpose of giving notice to the maker and indorsers. After giving such notice, the notary signs and seals a certificate known as a "protest" which is legal evidence that payment or acceptance of the instrument has been refused and that notice has been given to the maker and the indorsers.

A 900-SEAT THEATRE COSTING $44,000



View of the auditorium, looking from one side of stadium section.

ONE OF THE first motion picture theatres to be built since the enactment in California of a State law requiring for all buildings used by the public, construction of a type capable of resisting lateral forces, as represented in earthquakes, is the El Miro theatre in Santa Monica. Broadly, there was no departure from traditional building construction, the building being a combination of reinforced concrete, brick, structural steel and wood. But there were of course added provisions in keeping with the requirements of the law.

Steel columns support the roof, while the side walls and the rear wall are of brick. The columns extend to the top of the parapet walls, and the roof trusses, which are of Summerbell type, are laminated-locked and keyed into the steel and concrete pillars and walls. All are braced and cross-braced so as to absorb strain in any direction.

Three continuous reinforced concrete girders encircle the structure, tying it together. The front of the building is constructed of reinforced concrete with ornamentation cast in place. The surface bears no forms and is painted.

Rising above the main portion of the building is a tower, constructed of steel framing and plastered over metal lath. The roof is sheathed with 3-inch plank as required by the ordinance for buildings of slow-burning construction. Extending the full length of the tower is a neon name sign blending shades of blue, red, green, orange and gold.

The El Miro was erected by Steed Brothers for Southern California Newspapers, Associated, the owners. Fred Miller, who built the celebrated Carthay Circle and Figueroa theatres in Los Angeles, is the lessee. Norman W. Alpaugh of Los Angeles was the architect, and John Walker Smart of Alhambra supervising architect. Interior decorating was by the Robert E. Power Studios of Los Angeles.

In design, the El Miro represents an

(*Continued on page* 19)



The foyer, showing neon tubing ceiling feature.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

A HANDY GUIDE TO SOUND EQUIPMENT MAINTENANCE

By AARON NADELL

Presenting a chart system for quickly ascertaining causes of common troubles, tests, and the action to be adopted

AN AMPLIFIER, filter, or other sound apparatus is built of a combination of coils, condensers, resistors and so on. It may be thought of as a brick house. The resistors, coils, tubes and other parts are the bricks. The chart [pages 16-17] deals with the *troubles* and the *repair* of those component bricks, not with any built-up piece of apparatus *as a whole*. Thus in case of trouble with an amplifier, while this chart will not indicate *which* of its components may be at fault (that is another matter), it does show quickly and conveniently, how to test any part that may be suspected of being the *cause* of the trouble, and what repairs, if any, can be applied. The repairs listed are of course restricted to those available under the practical working conditions of the average projection room. The chart also indicates *when no repair is practicable,* and when the part in question must be discarded.

In addition to its use as a quick guide in time of emergency, the graph should be of value in indicating practical methods of testing shipments of spare equipment, to determine whether or not they arrive at the theatre in good condition and can safely be stocked as spares to rely on.

WHAT PARTS ARE LISTED

The extreme left-hand column lists most of the single items of sound equipment that are likely to cause trouble. Some that seldom go wrong, or for which the repair needed is obvious, are not listed. Thus exciting lamps are not shown here. They are not repaired but replaced. Neither is any mention made of a loose diaphragm in a loud speaker. The condition is self-evident when it occurs, and repair is seldom a projection room job. The chart does show troubles, tests and repairs that will seem obvious to some, but perhaps not to others. The intent is to include anything that should be generally useful without clogging the graph with unnecessary detail. Rare and exceptional troubles are naturally not mentioned, only those that are moderately common.

The asterisks that appear at a number of points in the chart are explained below under the appropriate paragraph headings.

THE TEST COLUMN

Nearly all sound amplifiers are built with provision for reading the plate current of the tubes used. Where such provision is lacking, which will be rather seldom, a milliammeter with appropriate scale may be wired in series with the plate of each tube, either temporarily or permanently. Or a plug-and-jack arrangement may be wired permanently into each tube plate circuit. These connections in most cases can be made most conveniently and with the least possibility of error at the plate of each tube socket concerned.

Choke coils are preferably tested with voltmeters. Headphones may be used instead, but the indication is less accurate, of course. It may be necessary to interpret the headphone results by comparing the sound heard with a second test made on a duplicate coil *known* to be good. The little, pocket-size, inexpensive neon-light tester that has found a place in most projection rooms, may be used instead of headphones with the same precaution.

Warning.—A choke coil acting in a sound circuit should never be tested with a buzzer, a large test-lamp, or even an ammeter *unless* the current used is kept too small to magnetize the coil. The 35c voltmeters sold in radio stores are also unsafe, they are of low resistance and permit excess current to flow. Good voltmeters are very inexpensive these days, and they are necessities, not luxuries.

Condensers are not damaged by excess current, only by excess voltage.

When d.c. is used to test a condenser for short-circuit, the voltage applied will vary according to whether the condenser is normally used in a d.c. or an a.c. line. If in a d.c. line, apply the full working voltage. If in an a.c. line test with d.c. equal to 1½ times the a.c. voltage. The reason for this is that the a.c. *peaks* are nearly 1½ times the a.c. *meter* voltage, d.c. has no peaks.

In the case of transformers the chart calls for an individual test of each separate winding. Even where one winding has a center-tap, a test through this center-tap should be applied, if the tap is used. The ground or open circuit may be just at that particular stud. The internal windings of transformers are sometimes shown stencilled on the casing. Sometimes they can be determined by reference to the numbers of the transformer terminals and to the wiring diagram of the amplifier or other apparatus in which the transformer is used. Sometimes they are indicated only on the instruction sheet with which the transformer is shipped. Such instruction sheets should, of course, always be kept on file in the projection room for future reference. In the absence of any information as to the internal wiring of a transformer proper tests cannot be made. Only in exceptional cases will all the terminals be connected internally. Also, the resistance of the different windings may vary widely, and the fact that this variation shows in the voltmeter readings should not be hastily interpreted as a defect. In most cases of trouble the meter indications will be clear-cut and very definite in their meaning. The occasional doubtful result is most easily resolved by comparison with the showing of a similar transformer known to be good.

TEST INSTRUMENTS REQUIRED

Five test instruments are required, although as has already been explained,

SOUND EQUIPMENT TESTING GUIDE

PART	TEST	INDICATION OF TROUBLE	NATURE OF TROUBLE	REMEDY	DISPOSITION OF PART
AMPLIFIER TUBE	plate current	low reading	filament aged	none	discard
		high reading	open grid circuit	clean grid prong	
			gassy	none	useful as rectifier
"B" BATTERY	voltmeter	low reading	age	none	discard
	headphones	noisy	age	none	discard
CHOKE COIL	d.c. through voltmeter	no reading	open circuit	none unless break is external	resolder or discard
	a.c. through voltmeter	full reading	short circuit	none unless short is external	insulate or discard
CONDENSER	d.c. and ammeter (full working voltage)*	meter reads*	short circuit	none unless short is external	insulate or discard
	a.c. through neon tester*	no light shows	open circuit	probably external	resolder
ELECTROLYTIC CONDENSER	d.c. and ammeter	meter reads*	short circuit	Reduce d.c. voltage until ammeter falls to zero. Increase voltage slowly over period of week or more, never allowing ammeter to read, until condenser can withstand full working potential.	
	a.c. through neon tester*	no light shows	open circuit	probably external	resolder
GEAR DRIVES	temperature	overheating	insufficient lubrication	Use *specified* lubricant, or restore spring tension to wick in grease cup, or wash out clogged oil hole with Carbona.	
			dirt or grit in lubricant	Wash out bearings or oil rings with thinner oil and re-lubricate.	
	vibration or noisy	excessive	worn or misadjusted	adjust, overhaul, or replace	
LENS TUBE	color of exciting light	yellow	oil in lens tube	open and clean with lens tissue*	
	noise in sound	not heard when exciting light is intercepted	loose slit edges	disassemble and tighten*	
MOTOR COMMUTATOR	appearance	pitted, sparking	poor brush contact	Clean with Carbona, or clean with sandpaper (NOT emery); cut down mica below level of copper; reset brushes; renew brushes; have machine shop turn down smooth in lathe.	
			excessive starting current	shift position of brushes*	
MOTOR BEARINGS	temperature	overheating	insufficient lubrication	Use *specified* lubricant, or restore spring tension to wick in grease cup, or wash out clogged oil hole with Carbona.	
			dirt or grit in oil	Wash out bearings and oil rings with Carbona or with thinner oil, and re-lubricate.	

	vibration or noisy	excessive	excess end play	take up end play	
			worn ball bearings	replace	
PHOTOELECTRIC CELL	volume	low	gassy	none	discard
			polarized	Sometimes cured by wrapping in one layer ordinary white paper and exposing to room lighting for one week. During this time half normal voltage must be applied to the cell through the normal cell resister (about one megohm).	
POTENTIOMETER	noisy sound when adjusted	poor contact	dirty contact	clean with Carbona	
			weak contact tension	tighten tension or	discard
RECTIFIER TUBE	plate current	low reading	filament aged	none	discard
		high reading	gassy	none	discard
RESISTOR	d.c. and ammeter	no reading	open circuit	none unless break is external	resolder or discard
		excessive reading	short circuit	none unless short is external	insulate or discard
	d.c. and headphones	noisy	bad contact	none unless fault is external	resolder or discard
RHEOSTAT	noisy sound when adjusted	poor contact	dirty contact	clean with Carbona	
			weak contact tension	tighten tension or	discard
STORAGE BATTERY	hydrometer	slow to charge	sulphated plates	overcharge about 33 1/3% above normal, or	discard
			plates aged	none	discard
	headphones	noisy	bad contact	clean corrosion from terminals	
			wet, dirty tops	Neutralize with weak lye solution and wash with distilled water. Wipe dry.	
SWITCHES	noisy	poor contact	dirty contact	clean with Carbona	
			weak contact tension	tighten tension or	discard
			worn or pitted contacts	polish smooth or	discard
TRANSFORMER, POWER	noisy	excessive a.c. hum	loose lamination	tighten holding bolts	
	temperature	overheating	excessive load	check all circuits it supplies for cause of excessive load	
	voltmeter and d.c. through *each separate* winding	no reading	open circuit	none unless break is external	resolder or discard
	voltmeter and a.c. through *each separate* winding	full reading	short circuit	none unless short is external	insulate or discard
TRANSFORMER, SOUND	voltmeter and d.c. through *each separate* winding	no reading	open circuit	none unless break is external	resolder or discard
	voltmeter and a.c. through *each separate* winding	full reading	short circuit	none unless short is external	insulate or discard
VOLUME CONTROL	noisy sound when adjusted	poor contact	dirty contact	clean with Carbona	
			weak contact tension	tighten tension or	discard
			worn or pitted contacts	polish smooth or	discard

*See accompanying text.



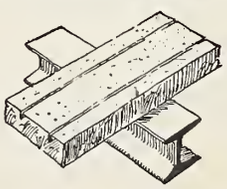
Middleburg-Hollywood Theatre Middleburg, Va. (Right) Interior looking toward stage.

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cheaper instruments can be substituted for the meters, with somewhat less satisfactory results.

Three of the instruments indicated are a *hydrometer,* a *neon-light tester,* and *headphones.* These are needed in the projection room anyhow for the most ordinary tests and adjustments, to say nothing of emergencies.

Two meters are indicated—*d.c. volt-ammeter* with variable scale, and an *a.c. voltmeter.* The first is in many projection rooms, and most panel boards are equipped with the latter. However, it is better, and in the end probably cheaper, to leave panel meters alone and buy a portable a.c. voltmeter. The most useful kind is the copper-oxide rectifier type, which costs a trifle more, but has the additional advantage that it can be used as a volume indicator.

INDICATION OF TROUBLE

The meter or neon test results shown in this column refer to *steady* and not momentary conditions. If d.c. is applied to a condenser through an ammeter or voltmeter there may be a quick deflection of the dial, followed by zero reading. In this case the condenser is *good. Only when the meter reads a steady current does this test mean that the condenser is short-circuited.*

In the case of the resistor test for short-circuit, "excessive reading" means more current than should pass through the resistor for the voltage applied. Divide the voltage used by the resistance that the part is rated for, to find the proper current. More than this value of current indicates partial or complete internal short circuit. But many resistors, especially those of the "grid leak" type, are not always accurately rated, and a *small* excess of current is not necessarily an indication of trouble.

NATURE OF TROUBLE

Most of the troubles listed in this column are self-explanatory. A "gassy" tube or photocell is one that has permitted air to leak through the seal of its vacuum, or one that was never completely evacuated. There is no remedy for this condition, except that an amplifying tube which suffers from it may still render good service as a rectifier if the system is one (there are many such) that uses the same type of tube for both purposes.

"Sulphated" plates in a storage battery are plates covered with that layer of lead sulphate which forms while the cell supplies current, and is removed by the process of charging the battery. The layer is an insulator, and when it becomes thick enough the voltage of the cell drops so low that further use is not possible until after recharging. Sometimes the layer is not completely removed before the battery is taken off charge and put back to furnishing current. When this happens regularly the layer slowly increases in thickness until ordinary charging will not bring the battery back to par. Then an overcharge is needed. If the condition has been neglected, and grown extreme, overcharging alone will not cure it, but special treatment is needed, or the battery must be replaced.

In the *Remedy* column it is recommended, for example, that lens tubes be opened for cleaning or tightening. This recommendation does not apply to all types of lens tubes. Some are made to be opened, cleaned and adjusted in the theatre. Some are so made that they are very difficult to open and almost impossible to adjust properly without special equipment. The latter are commonly sealed to prevent their being opened by the projectionist. The recommendation in the chart does not apply to such lens tubes; which in the average theatre should not be opened but returned to the maker for needed repairs or cleaning.

"Shift position of brushes" appears in the *Remedy* column as the treatment for one type of commutator trouble. This treatment is not applicable to all motors. But some, especially projector drive motors, are so made that their brushes can be shifted through a reasonably large angle, in order that they may be placed in the best possible position for proper starting. That is the type of motor referred to in the statement just quoted.

Large motors used to drive the arc current generator are often started by means of a rheostat "starter box," and sometimes their commutators—and the rheostat contacts—are scarred by too rapid starting. There is no repair for that trouble beyond sanding the contacts and commutator and taking care to start the motor a little more slowly.

Carbona is mentioned in the *Remedy* column merely for economy in space. The essential ingredient of Carbona is carbon tetra-chloride. Chemical supply houses list this liquid at 25c or 30c a pound. The projectionist should keep a reasonable supply on hand at all times, otherwise he may be tempted to rob the fire extinguisher for it.

DISPOSITION OF PART

Where a complete cure for any trouble is specified under *Remedy* the *Disposition* column says nothing, since in that case the disposition of the part is that its trouble has been cured. Where the possibility of a cure is doubtful this column may read, for instance, "Resolder or discard"—that is, resolder if possible.

Sometimes the *Remedy* and the *Disposition* column are combined, as, for example, the *Remedy* column reads "Tighten tension or . . . ," running into the *Disposition* column, which in that case says, "Discard."

"Discard" does not always mean "throw away." We have seen that in the case of a badly sulphated storage battery it may mean "expert treatment." Very often it means "return to the maker for repairs," but the chart cannot distinguish between these two courses because the choice is wholly a matter of price.

In this case, for example, of a rheostat: a half-dollar rheostat isn't worth the cost of mailing back. A ten-dollar rheostat may be decidedly worth fixing. But both are shown in the graph under the one classification of "rheostat," therefore the distinction cannot be made here. The theatre must interpret this right-hand column as

meaning "throw away" *or* "return for repairs" *or* "submit to expert treatment" according to the cost of the item involved. If a part to be discarded is at all expensive, consult the maker for an estimate of repair cost before finally disposing of it.

TROUBLE-SHOOTING

This chart should not be allowed to obscure the essential distinction between testing a part which is thought, for valid reasons, to be defective, and trouble-shooting through an amplifier or other combination of parts to find out which item deserves suspicion. It would be *possible* to find trouble in an amplifier by dismantling each separate part and testing it individually, but that would constitute a disastrously lengthy and inefficient method. There are much easier and faster ways of finding out which parts should be tested in detail.

A 900-Seat Theatre Costing $44,000

(*Continued from page* 14)

adaptation of modern forms and comprehensive cinema facilities to a medium seating capacity. The investment, exclusive of land and equipment, is $34,000, while furnishings and mechanical apparatus cost $10,000 more. Erection was completed under a general contract. Santa Monica has a population of approximately 200,000.

The auditorium is of the stadium type, with a total of 900 seats (chair installation by American Seating Company). Acoustical treatment has been carried throughout the auditorium, the walls being covered with Acousti-Celotex.

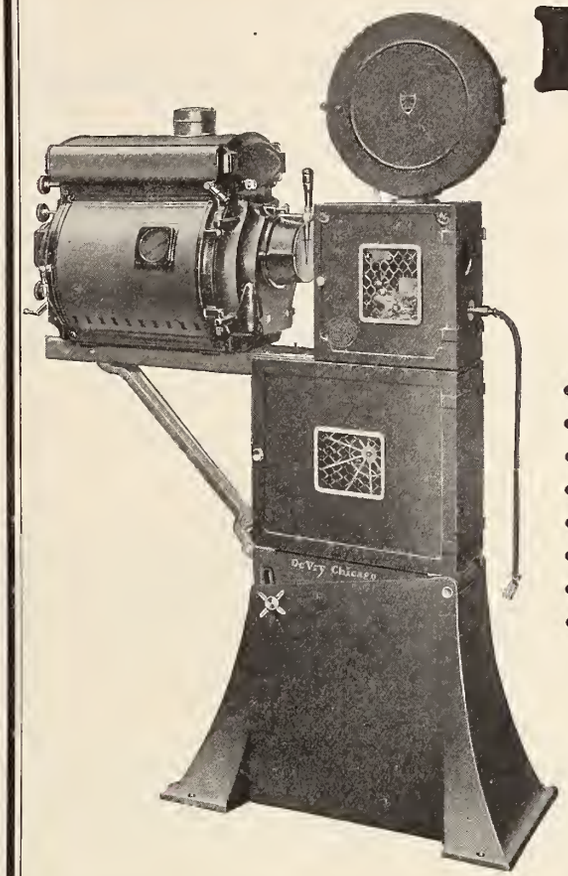
The decorative treatment of the auditorium is of a fantastic pattern in modern abstractions executed with paint and illuminants. The walls are relatively plain, but the ceiling is colorful in shades of brown, silver and green. Pilaster patterns are in accordance.

The lobby and foyer are of similar treatment, the latter, however, being more elaborate with neon light troughs running through the middle of the ceiling to an arrangement of mirrors. In the lounges also are elaborate mirror arrangements running completely around the walls.

The design of the auditorium incorporates a proscenium arch, but there is no stage. The arch has an opening 27 feet wide and 19 feet high. The maximum screen size possible is 22x16 feet. Distance from the first row of seats to the screen is 18 feet.

The building, which is built on a lot 50x150 feet, includes two stores built under the stadium section. The total rise from the stage to the last row of seats is 16 feet, 6 inches, allowing for a depth of 20 feet in the stores.

Air conditioning incorporates both heating and cooling in the same system, fresh treated air being introduced through grilles in the proscenium wall.



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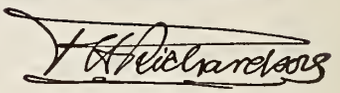
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F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •





TESTING SCREENS FOR LIGHT LOSS

AN EXHIBITOR of Omaha, Neb., asks, "Will you be kind enough to tell me of some means for testing a screen that is practical? By practical I mean something the ordinary man may apply without purchasing expensive apparatus that requires almost an apprenticeship to use with any certainty of correct results.

"I have on more than one occasion received complaints from projectionists that the screen was in bad condition, when it looked quite all right to me. However, there seemed no practical way of satisfying either them or myself that they were right unless the surface was very dirty, indeed. Can you help me out, Friend Richardson—and in so doing I am sure help many other exhibitors and theatre managers.

"I take the liberty of calling you friend, for really I don't believe either exhibitor, manager or projectionist can point to any single individual in the industry who has given them an equal amount of practical assistance."

I can readily understand your trouble. It is something I have written of many times in the past. It is a matter of supreme importance, lack of understanding of which causes a literally enormous amount of light to be wasted every day, taking theatres as a whole.

You say you *think a surface* looks quite all right. Yes, that's the whole trouble. You *think* so, just as thousands of other exhibitors and managers do. Also, at home you may have a calcimined wall that *looks* quite clean and all right. However, take a bit of wall cleaner and give the calcimined surface a swipe. Well, you may be surprised at the result.

In my *Comments* and in the Bluebook I recommended that when any exhibitor purchases a new screen, he obtained a piece of the material 2 feet square, or better, a strip of it six inches wide and as long as the screen is high. Wrap this piece carefully up in black cloth and lay it away in a dark, dry closet. Every 90 days suspend the sample over the center of the screen by means of small wire hooks inserted in perforations. Turn on the white light. I'll bet dollars to empty clam shells you'll be astonished, especially if you are in some manufacturing city.

However, if you have no sample of your screen surface (unfortunate situation, but how many have one?) you can still make a very competent test by securing from any job printer, for a few cents, a sheet of white coated paper. After or before the show, using small wire hooks in perforations of the screen, suspend the sheet in the center of the screen, turn on the white light or project a picture, and watch results. If the screen has been in use for some while you won't need a pair of spectacles to locate that paper, evidence of the light your apparently clean screen surface is wasting. And that light costs you real money, make no mistake! It takes electric power to produce light, and if you produce it merely for the fun of wasting it by avoidable reflection losses—well, that's an expensive brand of pleasure.

When using the paper test, though, remember that the paper has an initial advantage of approximately 10 per cent, because about that percentage of screen surface is punched out.

NEW TYPE OF SPROCKET

DURING THE past few years, particularly since projection speed has mounted from 60 to 90 feet per minute, complaints of film sprocket hole damage have multiplied. The blame has been about equally placed on those who make the film and upon manufacturers of projection equipments, each of whom very naturally passed the buck to the other. This state of affairs very naturally led to a great deal of investigation and research, which finally centered itself around sprocket design for motion picture equipments, particularly projectors. The International Projector Corporation now makes recommendations which engineers, it assures me, will practically eliminate damage to film sprocket holes, provided the projectionist keeps his tensions properly adjusted.

Sprockets used to move film through equipments may and should be of such dimensions as will move the film without undue strain and without damage to the sprocket holes, and such dimensions have been worked out and are now the latest approved standards of the Society Motion Picture Engineers. Follow closely:

Sprockets must be designed with a tooth pitch which, when considering the number of teeth in contact, will, without damage, handle film having shrinkages found in ordinary commercial practice. The shrinkage figure for film manufactured at the present time ranges from about .15 per cent to 1 per cent, although there is still in use film shrunk to a figure as high as 1.5 per cent.

The correct diameter for feed sprockets which will properly handle this range of shrinkage is .945 inch, which gives to the sprocket teeth a pitch (distance between tooth centers) equal to the sprocket hole pitch of film shrunk .15 per cent, and allows for a gradually increasing clearance between all other teeth than the one actually in contact with the sprocket hole at shrinkages up to the maximum found in actual practice.

Until recently the intermittent sprocket of the Simplex projector has had a diameter of .935-inch. Investigations at the factory disclosed that these sprockets were apt to create considerable damage to film sprocket holes, due to the fact that the incoming tooth; i. e., the first tooth in contact with the film nearest the projection aperture,

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

Protecting Optical Systems	Page 21
Simplified Projector Design	Page 22
You've Got to Know, or Learn	Page 23
Curious Case of Buckling	Page 24
Voltage Variation	Page 24
New Type Rear Shutter	Page 25

"pushes" the film and causes it to lift off the sprocket, thus continually placing a tremendous strain on the edges of the sprocket holes coming in actual contact with the working edge of the sprocket teeth. In this case, due to mismatching of the pitch of the sprocket teeth and the pitch of the film sprocket holes gradually the edges of the holes become ruined. Complete destruction to their edges can quickly follow, particularly if the aperture tension be excessive. In feed sprockets designed so that the film is "pulled" past the tension devices, the face or drum of the sprocket is in constant close contact with the film, and assists the sprocket teeth in pulling the film against the aperture tension.

With an intermittent sprocket having a diameter of .945-inch, instead of the incoming tooth "pushing" the film past the sprocket tension device, the leaving tooth, or last tooth in contact, "pulls" the films, allowing a tight wrap on the drum of the sprocket.

It is true that the sprocket having a diameter of .935-inch, operates more quietly than the new, better designed sprocket, for the reason that the film is so tightly compressed between the tension shoe or roller and the sprocket, that it is not free to travel properly in its path. In this case there is a clearance between all teeth below the one actually in contact, which allows the film to ride freely off the last tooth in contact, thus effecting quiet operation, whereas with the .945-inch sprocket, due to the fact that the last tooth in contact is doing the work (all other teeth above having clearance) there is a slight hissing noise caused by the "peeling" of the film from the working tooth into the lower loop. This slight hissing represents no damaging action on the film, however.

When using these newer dimension sprockets it is necessary also to change the intermittent sprocket tension shoes, inasmuch as the radius or curvature of the older shoe for the .935-inch sprocket obviously does not make proper contact with the film when using the sprocket of larger diameter. New tension shoes are available for all users of the new sprockets.

PROTECTING OPTICAL SYSTEMS FROM OIL

I HAVE HAD several complants from projectionists regarding a tendency of oil to get inside the sound optical system, where it of course creates considerable havoc.

While it is theoretically quite true that no oil should be exactly where the optical system is located, still oil, even when carefully applied, may and sometimes does get itself thrown off rotating parts. In theory there should not be enough applied to cause any throw-off, but one sometimes does get a bit too much on, and then some is thrown off. An optical system that must function with as much efficiency as must the one we are talking about should be so sealed that no oil can get into its interior and disarrange its fine balance and cylinder escapement.

Projectionists theoretically should do

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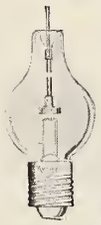
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Hygrade Sylvania Corporation also manufactures three types of photo-tubes for use in theatre sound equipment. These are the types 803-A, 868 and 814-A. Engineering information is available on request.

Consult your supply house or we will be glad to furnish complete technical information directly from our Clifton office.

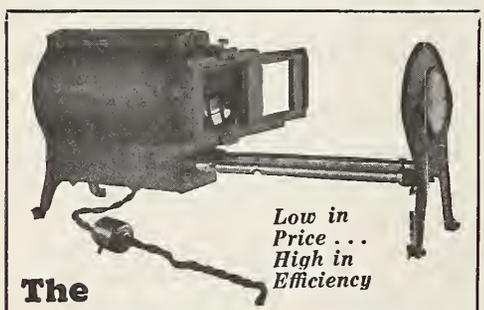
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their work perfectly. There should be no possible chance for go-wrongs. However, while that is a charming theory, still come with me into some rooms that are really nothing but "coops," where the ventilation is so well taken care of that the temperature never reaches over 120°. The projectionist, stripped down to his B. V. D.'s, and with sweat dropping off his nose, has nothing much to do—merely watch the screen (when he has the chance), thread the idle projector, trim the idle lamp, rewind 2,000 feet of film, watch many sound gadgets, answer the telephone, keep the light source functioning perfectly, etc., etc., etc. He may be excused if once in a while he does get a drop too much oil in a bearing at a time when there are five or six different things demanding immediate attention. It seems perfectly plain that an optical system that can be sealed oil tight and is to be installed where oil is or may be present, should be so sealed. Therefore in the name of tens of thousands of projectionists, in this and other countries, I submit to sound equipment makers that sound optical systems should be sealed so they admit no oil.

SIMPLIFICATION IN PROJECTOR DESIGN

A SHORT TIME ago I advised you of a new professional projector, which had been developed by the organization of my old friend, H. A. DeVry, of Chicago. I described the projector for you as best I could from written specifications. The other day I had an opportunity to examine this equipment in a demonstration in New York and found confirmed my first judgment, that it is rather amazingly simplified for a professional projector.

Referring to the accompanying illustrations, *Figure* 1 shows the projector mounted on a solid base. It may also be



Figure 1

equipped with a leg support if preferred. The tilting device, while very simple, provides for any projection angle.

As indicated in the *Figure* 2, everything is driven by two chains, which operate with sufficient quietness to merit the term "noiseless." Continued practical use would be necessary, of course, to permit me to say whether the following would prove true, but the manufacturer states that this drive

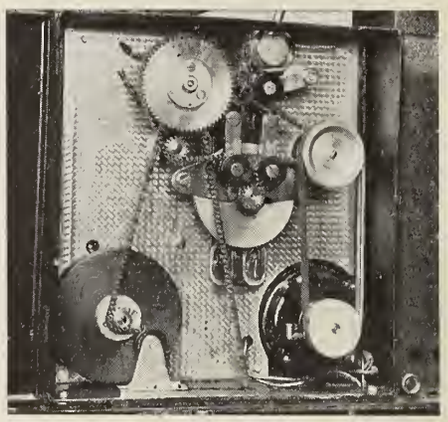


Figure 2

system creates or conducts no "warbles," and that it will outwear gears without any appreciable backlash. There is provision for tightening the chains during operation, and a new chain can be quickly installed.

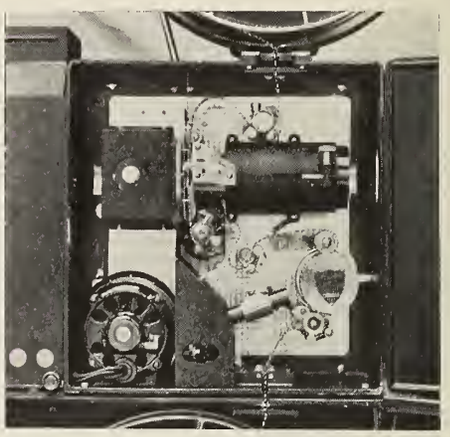


Figure 3

The driving motor is belted with two separate V-shaped composition belts located side by side, either one of which will pull the mechanism if necessary. There is a knob to which the framing lever is attached, the lever extending upward beside the upper magazine.

In *Figure* 3 we have a view of the operating side. The dotted line shows the path of the film, which you will note engages with a goodly portion of the sprocket drum. Each sprocket is equipped with two idler rollers. The projector is equipped with a rear "barrel" or "drum" type shutter, 3 inches in diameter, the light passing through its center.

Immediately below the intermittent sprocket, beside the motor, is the casing enclosing the exciter lamp and optical system. The latter points on an upward slant toward the photoelectric cell.

The tubing holding the projector lens has been designed to accommodate a lens of any diameter and any focal length, which may have its full diameter throughout the entire length.

The whole mechanism is encased in a

cast aluminum frame provided with doors on either side. Magazines may be had for 2,000-foot reels, and any type of light source, from mazda to 12-ampere H. I., may be used.

YOU'VE GOT TO KNOW OR ELSE LEARN

FROM A man whom I think it best not to identify, comes this letter:

"Dear Mr. Richardson: I have closely followed your answers to projectionists in BETTER THEATRES. Now I must ask one myself. Any information you may give me will be highly appreciated.

"Projection is new to me, as I have only been in it six months. Was obliged to learn it in a hurry for the reason that the projectionist left on a week's notice. You may therefore see that most of my learning has been by way of experiment. I was recently promoted to our 'A' house, the Temple, which has Simplex projectors, Peerless light source, and Western Electric sound.

"Upon taking over the position I discovered the intermittent sprockets to be badly worn. In one projector there was a slight jump in the sprocket, which was very noticeable on the screen. I had an expert inspect the machines [you mean the projectors, do you not?—F. H. R.] to find out what could be done to remedy the condition.

"We ordered new sprockets and shoes, hoping the expert could come back in a few days and install them. However, the jump rapidly became worse, so I had to take a chance and do the job myself, following the directions that came with it. Well, most of the jump is gone, but there still is some movement, and there seems to be a slight waver in the picture; also, there is a looseness of the shaft which I am unable to take out by adjustment.

"Many projectionists would condemn me for tackling such a job as installing an intermittent without more experience and knowledge, but really it was a case of necessity. I injured none of the parts in the operation and did help the situation. What I want now is directions as to how to remove the looseness of the shaft."

Well, friend, I'm going to take you for a verbal ride, and in so doing I want you to appreciate the fact that my intent is kindly. I'm not going to "roast" you, but talk plain common sense, asking that you read what I say good naturedly, and benefit by it (remembering I have not disclosed either your name or location).

Suppose you were going on a journey by rail and discovered that up at the front end of the train was an engineer who had "learned" to run an engine merely by reading a department in a railway magazine for a short while. Would you get happily aboard that train, or would you remain home and just plain cuss that "engineer" and his employer? Think that over carefully, remembering that daily some hundreds of persons are "riding" on your amusement train, in which various very real dangers lurk—fire, panic, and eye-

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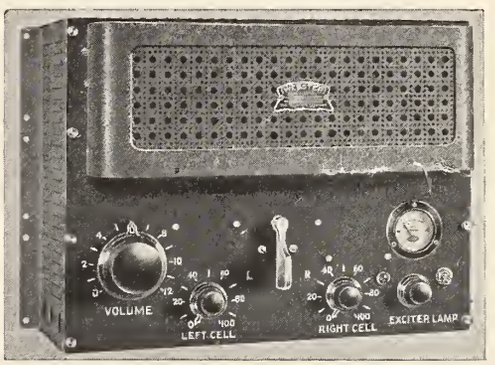
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Model TA3 illustrated here is designed to suit either large or small theatres. Your house will be given exactly the right volume of sound for most profitable operation by installing Webster TA3.

TA3 is rated at 15 watts. It may be used with 6, 8, 10-volt exciter lamps, as provision is made for voltage changes in the exciter lamp circuit. This circuit is equipped with a voltmeter so the projectionist knows always that the proper voltage for the lamps is being supplied.

Polarizing voltage from 0 to 100 is provided for the photo-electric cells. Connection is made through shielded cables which plug in at each side of the amplifier cabinet. The entire assembly is mounted on the interior of the front panel, which can be lowered for attention.

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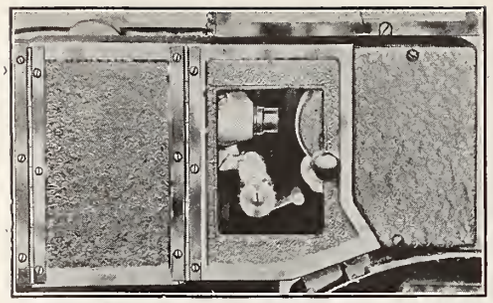
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strain and so on. Then in addition there is the lack of ability to give theatre patrons the full amusement values contained in the films.

You have been in projection six months. So far as you have told me, all you have studied has been the projection department of BETTER THEATRES, which necessarily devotes itself to developments, advances in knowledge and new processes, at least for the most part, instead of fundamentals that every experienced projectionist already knows. Have you the Bluebook? Have you studied the "Bluebook School?"

You have apparently without any preparation at all, jumped into a profession. I believe you will eventually become a real projectionist, but before that becomes fact you have a long, hard road to travel. Better set your feet on the path *right now*. You owe something to the patrons of that theatre, to the film exchange whose property you handle, to the artists whose talents you help to exploit, and to the motion picture industry.

And now to your question: You have tackled a job which I advise even the most experienced projectionist to reject. Projectionists are equipped neither with the knowledge, the experience or the tools to insure perfection in the fitting of parts between which the tolerance of error is less than one ten-thousandths of an inch. And besides that, one of the parts is so fragile in its construction that it is easily sprung out of true. I would not myself install an intermittent sprocket except in very exceptional circumstances. You were extremely lucky in getting away with it as well as you did.

It was not in the least necessary that you install the sprocket. The theatre management should have had a spare Simplex intermittent movement in stock, so that when a new sprocket (as any other major part) was needed on one of the intermittent movements, you could remove it, slip in the spare and parcel post the one removed to the factory where the job could and would be done exactly right.

As to the loose shaft, you have not even told me which one it is or given any detailed description enabling me to understand *with certainty* just what you may mean by "loose." The movement may be endwise, or up and down. *Presumably* the latter, in which case a new bushing is needed. (Write the International Projector Corporation, 92 Gold street, New York City, describing the movement and the shaft carefully. They will tell you what to do.)

CURIOUS CASE OF BUCKLING

FROM A THEATRE chain manager in Michigan comes a film sample with a request for an opinion as to how it was damaged. Examination has disclosed that the film had been buckled or bent sharply about 1/64th of an inch inside the inner sprocket hole edges and again in the other direction, about the same distance, inside the outside edges of the sprocket holes. The other side of the film is without damage of any sort.

The manager said, "Can you advise us as to how this film was injured? We have two operators [meaning projectionists, presumably.—F. H. R.] at the theatre at which this was done. Both deny doing it. It happened at the beginning of the third reel. We had shown the production two days before the damage was done. Our chief operator has tried numerous ways of inflicting similar damage, but cannot discover how it was done."

So far as I am able to determine, such damage could not be inflicted upon film in its passage through a projector. Had I not been told the films were in use three days before the damage occurred I would have said it was inflicted in shipment: in rewinding, some of the layers of film protruded—stuck out—and in shipment they were bent over or buckled through rough handling.

As the matter now lies, I believe that in rewinding after a show, in some manner some film layers toward the end of the reel did not track properly, possibly due to rewinder elements being out of line, so that layers were outside the rest of the film roll by about 1/8 of an inch. Then the reel was either dropped or else tossed to a table, its weight bending the film layers thus protruding, or rather buckling them down.

That may not be exactly how the thing was done, but in my opinion protruding layers of film formed the basis of the damage. If the damage occurred only about every 18 inches or so, I would say the reel was tossed to a table, under which condition such layers might well be shoved over and thus damaged on one side of the reel only.

Mark you well, however, I am making no accusation. I am only suggesting the most likely solution of the matter. I can see no possible way in which it could have been done by a projector. Should any projectionists be able to offer suggestions I would be very glad to hear from them.

VOLTAGE VARIATION

FROM ROBERT BAKER, projectionist of the Regal theatre in Elvins, Mo., comes this inquiry:

"Dear Mr. Richardson: My employer has under consideration the installation of an electric plant to supply current for the theatre. May I ask what has been your experience with such plants? Are they or are they not satisfactory? We use about 7½ k.w. of single-phase current at 110 volts. I fear the voltage will not remain constant."

This correspondent supplies very little information. However, provided the driving element, presumably a steam engine, will maintain steady, unvarying speed, and the generator is equipped with suitable voltage regulator, there is no reason why there should be any trouble with voltage variations.

The performance of such an equipment, however, depends to a large extent upon

the intelligent care given it. If such a power plant be neglected or improperly or carelessly handled, very soon there will be oodles of trouble and plenty of upkeep expenses.

Were I your employer I would first make sure the plant could and would be well taken care of. I then would require a written guarantee from the maker of the plant that when installed it would maintain voltage under any amperage change it will have to undergo when in normal operation in the theatre. The manufacturer cannot guarantee that *after* installation, for the reason that he cannot possibly know proper care will be taken.

NEW TYPE REAR SHUTTER

I AM IN receipt of a description of a new type rear shutter that from its appearance has real possibilities, though the claims made as to increased passage of light (screen illumination) would have to be very thoroughly demonstrated to me before I could agree with them.

I say this for the reason that, regardless of shutter type, the lens must be closed a certain, well defined length of time during each intermittent cycle in action. It must be closed during the full-time of movement of the film over the aperture, except for a very small fraction at both starting and closing. This length of closure cannot possibly be altered by shutter type, because no shutter can alter light action upon the human eye. If the time of closure be shortened there will be travel ghost. If it be appreciably lengthened there will be flicker.

Granting, however, the possibility of some slight gain by the proposed change in shutter construction, it could not possibly amount to 33%, as claimed by the inventor, W. Flaherty, a projectionist of Fort Dodge, Ia., who says:

"I hand you herewith photos and patent sketches of an experimental model rear shutter, believing you will be interested. Patent now is pending on same. In a test this shutter passed 33% per cent more light than did the old front-type shutter. The test was made with a Weston Photronic foot-candle meter by Mr. J. C. Culligan, lighting Engineer for the Fort Dodge Gas and Electric Company. Readings were taken with (a) no shutter on, (b) a regular front shutter on, (c) my own shutter on. Each time readings were made at both the screen center and at a point 6 inches from its bottom. At these two positions the results were: No shutter, 6 and 3 foot-candles. Front shutter, 3 and 1.2 foot-candles. Rear shutter, 4 and 2, meaning 4 at center, and 2 at lower edge."

The shutter consists of two parallel shafts enclosed in a metallic casing. These shafts are geared together, hence must rotate in synchronism. Each carries a blade of thin metal sufficiently wide so that as both rotate in opposite directions, one gear tooth behind the other, the peripheries of the two blades slightly overlap. The driving shaft is geared to the regular shutter shaft.

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May I say that I had no idea of the improvement possible by the installation of just one speaker. Your new full range 309 speaker is far superior to your claims for it and I am satisfied beyond my fondest expectations.

Your speaker has not only made my sound many times better, but the volume necessary to operate it is only a fraction of what I used before.

Yours very truly,
LIBERTY THEATRE,
F. D. Moore, Manager.

That's what Mr. Moore, manager of Liberty Theatre, Robertsdale, Pa., discovered about the

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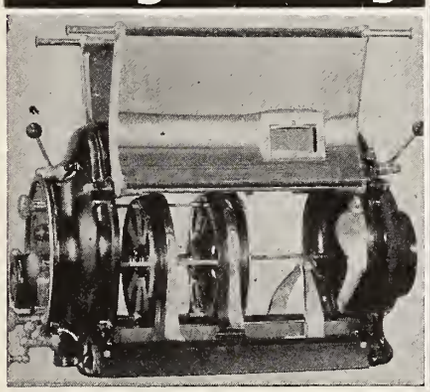
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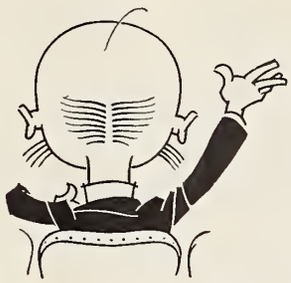


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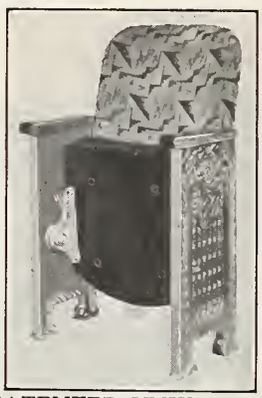
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EQUIPMENT AFFAIRS

Equipment News and Comment

STEAM-OPERATED COOLER

● A new type of steam-operated air and water-cooler, in which cold is produced by means of heat, is offered for theatre use by the Elliott Company of Pittsburgh, Pa. The makers claim for this development low upkeep cost and exceptional economy because of the simplicity of its operating principle and the fact that there are only two small pumps, and no other moving parts of any kind.

The Elliott equipment produces cold water, which can be used both for drinking fountains and for air-coolers or air-conditioning units.

According to the description furnished by the makers, the cooler operates by means of vacuum evaporation. The vacuum is created by steam. Low pressure steam, at any available pressure above atmospheric pressure, can be used satisfactorily. A jet ejector, or "booster" causes the steam to enter the vacuum chamber at a velocity of nearly a mile a second. This steam sucks along with it any air that may be in the chamber and vapor evaporated from the water which occupies the lower part of the chamber, and which is to be cooled. The pressure in the vacuum chamber being maintained at three-tenths of an inch of mercury by this means (whereas normal atmospheric pressure is approximately 30 inches of mercury) the water supplied to this chamber will evaporate readily until its temperature has been lowered to 45 degrees. It is then withdrawn by a pump and circulated to the points where it is needed as drinking water or in an air-conditioning system.

This pump is one of the two units in this equipment containing moving parts. The other is a vacuum pump. After the steam has performed its work of maintaining a vacuum it passes into a condensing compartment, where it is cooled to water. The vacuum pump withdraws the water thus created from the condensing compartment, thus assisting the steam somewhat in its vacuum-producing function.

The Elliott equipment is built in units of three different sizes, the largest of which is rated at 15 tons refrigeration capacity. Each unit is designed to operate over a wide range within the limits of its rating. Large units up to any refrigeration capacity are available in less compact arrangements, requiring more floor space.

HEATER UNITS

● Turning from cold to heat, we note that the Fedders Manufacturing Company of Buffalo announce an improved line of steam heater units which they believe will be of unusual interest to theatres because of the special attention that has been given the factor of quietness in operation. Streamline tubes providing large steam ways, patented fins and sturdy cabinets have been combined with resilient motor mountings to eliminate resonance and isolate vibration. Specially designed full floating mountings maintain the alignment of the heating element within the cabinet, eliminate expansion stresses between cabinet and element, and afford protection against piping strains.

These units are furnished in electrically welded cabinets designed in harmony with the simplicity of modern architectural practice, and finished in a pleasing dark brown morocco-like texture which the Fedders Company believe to be extremely durable and resistant to abrasion.

This series of heaters are made in a complete line of capacities up to 1200 sq. ft. E. D. R. steam.

LIGHTING APPARATUS

● A new catalogue on their line of theatre lighting equipment, covering 58 items, has been issued by Kliegl Brothers of New York. Featured in the line, among other major types of product, is the new Klieglight just recently introduced. This is a product of several years of engineering research and practical tests under operating conditions. The manufacturers find it is several times as efficient as arc or incandescent units of previous design, and effects a marked reduction in lighting costs.

These lamps throw a round, square or rectangular beam of light covering any desired area. They are adapted to permanent installations, such as balcony fronts and proscenium stage entrances. For such purposes they are supplied with supporting yoke and round base or pipe clamp for mounting. The housing is air cooled, with vent openings top and bottom to allow continuous passage of air through the hood, all vents being screened to prevent light leakage.

As supplied for permanent installations, the new Klieglight is normally equipped with four independently adjusted framing shutters, but without iris shutter. Adjustable iris and framing shutters and condensing lens are standard equipment in the portable model designed for use on the stage or in studios.

HIGH FIDELITY SPEAKERS

● Jensen Radio Manufacturing Company offer a series of "high fidelity" speakers, complete with low-and-high frequency isolating filters, matching transformers to suit the output impedance of any theatre amplifier, and directional baffles in several sizes to meet the requirements of available back-screen space.

Cabinet model speakers enclosed in acoustically correct cabinets of either modernistic or classical design are also offered for lobby and public address work.

PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

I HAVE BEEN reading your articles in *Planning the Theatre* and have finally arrived at asking you a few questions in regard to building, renting and leasing a theatre.

A 500-seat house in a town of 10,000 would be o.k. One floor with the booth located at the back of the house built up from the floor. The box office would be located outside, with perhaps 35-foot frontage. Reasonably priced carpet for aisles and inside foyer; the regular price for a neighborhood theatre. The building will be bricked outside, with sound-proof walls inside. The usual two projectors, rectifiers, generators and amplifiers, etc., in the booth.

Also let me know the approximate rent and lease on a theatre on the size of the above in the same populated town, and the benefits of building a theatre or renting one. —T. B.

The Answer:

IF THERE IS no competing theatre in a city of 10,000 population, a 500-seat theatre is rather small. On certain days you would not be able to seat your patrons. An 800- or even a 1,000-seat house would better fill your requirements.

A one-floor house would be the most economical, not only in construction cost, but in operating as well. The location of the box office should be at the front, preferably between the entrance doors.

I do not advise you to build the projection room on the auditorium floor. Make the ceiling high enough so that projection room may be located over the lobby.

Moderately priced carpets for aisles and foyer might prove all right, but by all means buy high-grade carpets, as the wear on them is hard. The other provisions for the building ought to be satisfactory.

As a general rule the rent or lease is figured on a 10% basis of the cost of building and land. The matter of taxes and insurance are also to be taken into consideration. If the building has sub-rentals and the owner takes those rentals, he generally assumes the taxes and insurance, otherwise the lessee has to pay them. The lessee commonly equips the theatre, and this equipment is generally placed as a collateral for the security of the lease.

You can judge for yourself which would be of more advantage to you, to rent or to own. This depends mostly on local conditions, site location, the possibilities of the future growth of the city, and ownership and value of land.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to Better Theatres, 1790 Broadway, New York.

The Question:

BEING A consistent reader of MOTION PICTURE HERALD and BETTER THEATRES, I have been extremely interested in your columns, as I have had a problem that has been beyond me to solve.

I am located here in a very small town that I think 250 or 275 seats will serve. I am sending you a sketch of how my house is arranged at present. Would like very much to have some good lobby space in this and thought that by bringing the box office out flush with the front of building, I could possibly increase the lobby and foyer—also, by moving out the stage and continuing the floor back.

Just what arrangements would you consider ideal for this setup in a town of this size. Also, if I have to extend the building in length, how much would I have to extend same to give me 275 seating capacity. Anything you can do to help me will be certainly appreciated.—W. R. McK.

The Answer:

AFTER STUDYING your sketch, I do not think it will be difficult to solve your problem. Place the ticket booth in front between the entrance doors and flush with front of building. Set doors back, flush with back of ticket booth.

If possible remove wall between lobby and auditorium and make lobby 10 feet deep. There will be enough space left on each side of lobby to provide women's and men's rooms.

I suggest you plan a 6 foot foyer in back of seats. Plan seats in a bank of ten 20-inch seats across with a wall aisle on each side. A 250 seating capacity, will require 25 rows, or 62 feet, 6 inches. It will be necessary to extend the building 20 feet. This will provide ample space for a stage 10 feet deep.

Should you require 275 seats, then the extension of building should be 27 feet, 6 inches. The floor extension under the present stage may remain level.

The Question:

THE FOLLOWING are dimensions of a two-story brick building that I am considering converting into a theatre. The upper story of this building is used for offices. Length of building, 90 feet; width, 23 feet; height, 13 feet. The floor is made of concrete, the ceiling metal.

Please outline a plan to assist me in the location of box office, projection room, arrangement and number of seats that I can accommodate, location of aisle or aisles, amount of space needed for stage and height, proper slope of floor, and any other suggestions that you think helpful.

Will it be necessary to tear up floors? I had planned to raise floor to get necessary slope.—F. W.

The Answer:

I SUGGEST that you place the box office in the form of a ticket booth between the entrance doors. Make lobby 7 feet wide and place projection room between lobby and auditorium, with enough space on each side for entrance to wall aisles. If the width of the building you stated is from outside to outside of walls, there will be left 21 feet of space for aisles and seats, which would give nine 20-inch seats across between the wall aisles.

If you plan for a stage 10 feet deep, there will be room left for 22 rows of seats, figured on a spacing of 2 feet six inches from back to back, making a total seating capacity of 198 seats.

It will not be necessary to tear up the concrete floor. From stage for about 20 feet this floor may remain level, and then a 30-inch to 36-inch slope will be sufficient. Part of this slope can be made up by sloping floor in lobby and in passages to wall aisles, or if your State code allows it, by steps in spaces between projection room and side walls leading to aisles.

I sincerely believe that the auditorium ceiling height is too low and I suggest that

you take into consideration removal of the second floor and sacrifice the offices. It would make a very much more satisfactory arrangement. The projection room could then be located over the lobby, the size of lobby enlarged, and the seating capacity considerably increased.

●

The Question:

I AM AN interested reader of MOTION PICTURE HERALD and BETTER THEATRES. These questions herewith submitted may seem like a large order. I am contemplating building a theatre and wish to study the fine points and look into it thoroughly before going ahead.

I plan on a building 40 feet wide and 100 feet long. I wish to arrange for as much seating space as possible. I wish to ask these questions:

I wish to have a small stage. How much space should I use for the stage? How high should the ceiling be? How much space should be used in front for lobby and office? How should lobby and office be arranged, where should box office be located to the best advantage? How should theatre front be arranged?

What size should projection room be? What size should proscenium arch or stage opening be? What size screen should be used and how far should it be set back into the stage? What arrangement of seats should be used, and how many could be had in the amount of space available?

How many exits should there be? How much should the floor slope, and how far back from the stage would it start sloping? What lighting plan should be used?

I plan to build the building of lumber, stucco on the outside, wall board in lobby, and office and maconite or Celotex in the auditorium. What would a building of this kind cost? Can you give me a general plan to follow in building a theatre, as to floor slope, ceiling height, size of proscenium arch, arrangement of lobby, foyer, etc.?

What sort of heating system should be used? What sort of ventilating system should be used?—P. T.

The Answer:

I AM ANSWERING your questions in the order asked. The minimum depth of stage should be 10 feet. By curving the apron you may gain extra space beyond curtain line.

The ceiling height should not be less than 18 feet at the high point of the auditorium floor.

Ten to twelve feet will be enough for lobby.

Locate ticket booth in front, between entrance doors. Manager's office could be located on second floor over lobby. Place entrance doors and ticket booth in center of front, utilizing spaces between doors and side walls for poster cabinets to give ample display. Spaces left on each side of lobby may be used for women's and men's rooms.

Projection room should not be less than 10 feet deep and 20 feet wide.

The width of proscenium arch depends on where exit doors are located; however, use all available space for it. Floor of stage should be three feet 4 inches above lower auditorium floor, and the top of the arch may be dropped 12 feet below ceiling. Set screen as far back on stage as possible after allowance has been made for speakers. Make screen as large as space on stage will allow.

Plan your seats in a center bank of 13 seats across with aisle on each side and two wall banks each of three seats across, making a total of nineteen seats in a row. This will give a total seating capacity of 475.

According to the majority of State codes, there should be only two exits of 6 feet width each required in your case. They should be located near stage at opposite walls.

The first 20 feet from stage may be level for the balance of floor. A slope from 36 inches to 40 inches will be sufficient.

The lighting plan is optional, either concealed or exposed.

Methods of Theatre Employe Training

(*Continued from page* 8)

Each employe must stand on his own feet, employes must not cover up for others except in cases of emergency, or when the performance will suffer, or when a patron will be inconvenienced or disturbed. The operation of a theatre is no one-man job. All share a part of the responsibility, the commendation for success and the censure for failure. Therefore every person is expected to attend seriously to his part of the one big job.

ORGANIZATIONAL CONSCIOUSNESS

IN ANY ENDEAVOR incorporating as many divergent activities as providing entertainment for the general public, it is practically impossible so to align the duties of every individual that all functions will be covered with no overlapping and no functions left unassigned. Therefore, there is one excellent measure of an organization and that is to note just how well those incidences are handled that fall either among *overlapped functions* or among *unassigned functions*. When such conditions are met with and handled successfully with expedition, tact and consideration, there is an organization conscious of its fullest responsibility. Whenever an incident brings such an organization to light, rest assured that it was not just a happy coincidence, but that the manager or some individual developed just that characteristic.

An usher, for instance, is not hired to keep a theatre clean, yet that usher can inconspicuously keep the aisles and the territory that he is working free from chewing gum wrapper and candy bar papers. When he does this he has a sense of organization, loyalty and a desire for the well-being of his theatre.

Again, when the cashier visits the women's retiring room and observes untidy conditions and reports them to the manager she has an interest in "her" theatre. No reference is made here to "tattle-tales"—the toleration of such practices by the manager will certainly destroy organizational consciousness. Particular reference is to those things little or large which if left undone one could not censure or blame an employe for, but *when done* bespeak of a high organizational morale.

INSTITUTIONALIZING THE THEATRE

THE MOTION PICTURE theatre today is not a tent show, not a "fly-by-night" racket. It is a permanent business enterprise of the town or neighborhood of its location. It is a highly speculative, commercial endeavor. But that is a characteristic of all types of entertainment, and that does not necessarily disqualify it from being called a legitimate business. As a legitimate business it is entitled to recogtion as such by its business neighbors and by the town and neighborhood. This all can't be accomplished just by the manager becoming a member of the local American Legion Post or the Rotary, Kiwanis, Lions or the Chamber of Commerce. It can be aided tremendously by the calibre and type of employes, their conduct and civic interests, and the operating policies of the theatre. It's a wise and intelligent manager, indeed, who so develops in each of his employes this *institutionalizing* aspect. Aim high, hitch your chariot to a star, and bend every effort toward making your theatre a part of its community, as important as its churches, its public library—yes, even its town hall.

This period of training is devoted to discussion on how the employes can help along this institutionalizing program. When an employe begins to "sell" the theatre on the outside, outside of working hours, he is helping to institutionalize "his" theatre; he is developing a high degree of *esprit de corps;* he is becoming more worth while to the theatre and to himself; he is lending a personality to the theatre which is his by absorption from the manager or the instructor that inspired him. Theatres have personalities, in every instance it is the manager's personality expressed through each of the employes. If the personality is right and in tune with the community the theatre becomes a community institution. Institutionalizing the theatre is the combined selling-effort of the entire theatre staff—*it brings money into the box office.*

From the foregoing suggestions and thoughts a start can be made toward building up specific schedules of instructions.

Safe Employment Contracts

(*Continued from page* 13)

employment contracts between theatre owners and employes result from misunderstandings or ambiguous clauses. Therefore, it is interesting to observe, when reviewing leading higher court cases, that numerous contracts of employment contain two clauses which apparently contradict each other. When a contract of this nature is before a court for interpretation, it will study the entire contents of the ambiguous contract in an endeavor to construe the completed instrument in accordance with the original intentions of the contracting parties, and with due consideration of the circumstances under which the contract was made and leading up to the signing of the contract. This rule of the law is especially applicable with respect to bonus contracts.

CASE

For example, in Mayer v. Goldberg (92 N. W. 556, Milwaukee), it was shown that a contract existed between an employer and an employe to the effect that the employe was to receive a stated salary and 5% bonus on all business "above $24,000 during the year." Still another clause provided that either the employer or the employe was privileged to cancel the contract by giving the other party ten days' notice, but under these circumstances the employe was to be paid "on the same basis as though the full period of the contract had elapsed."

After about six months the employer gave the employe the required ten days' notice that his services were no longer required and refused to pay the employe more than the specified salary on the grounds that up to this time the business did not exceed $24,000. The employe filed suit to recover 5% on all of the business above $2,000 a month. In holding the employe entitled to a recovery, the court said:

DECISION

"By terms of the contract, the plaintiff (employe) was to have a salary. He was also to have a salary and a commission on all sales over $24,000. The decision must turn upon the construction given to the actual clause of the contract to the effect that 'if either party cancelled the contract by giving notice in writing, then at the close of that period the accounts between the parties were to be settled on the same basis as though the full period of the contract had elapsed.' The plaintiff (employe) had been employed under the contract less than six months when the defendant (employer) cancelled the same by giving the requisite notice."

The court further explained that the business amounted to a little less than $24,000 during the first six months and that, although the employer contended that the employe was entitled to no 5% commission because the business did not ex-

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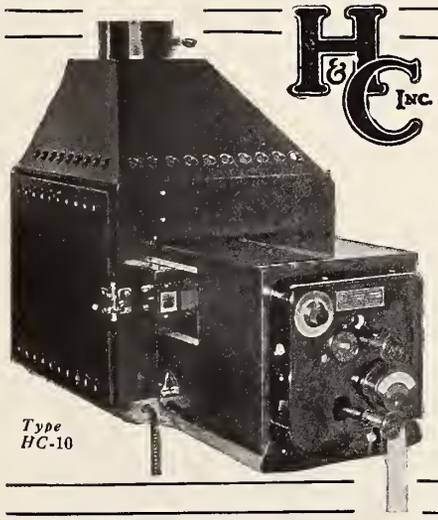
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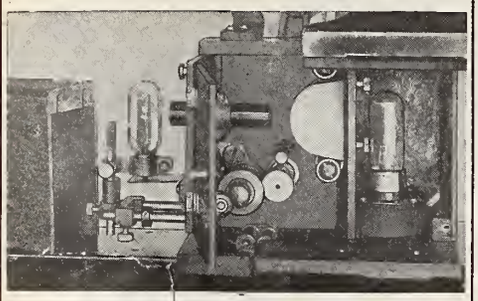
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ceed $24,000, yet the commission must be figured on all business above $2,000 each month.

CASE

In another leading case, Weik v. Williamson (84 S. W. 144, St. Louis), the controversy before the court involved settlement of the question whether an employment contract should be construed that the employer guarantee his employe $25 or $50 a week.

The portion of the contract in litigation is as follows: "We will pay you a salary of $25 per week, payable weekly. . . . We will also pay you a commission at the rate of 5% on all business. . . . It is understood that compensation, including salary and commission, shall equal amount of fifty ($50) dollars per week, settlement on this basis to be made at the expiration of each three (3) months from date thereof."

The testimony disclosed that the employer had been induced to employ the employe because the latter asserted that he controlled a large amount of business. Shortly after the contract of employment was signed the employer discharged the emplove for the reason that his statements regarding controlling a large amount of business were untrue.

The employe filed suit against the employer to recover an additional $25 a week for the period of employment. The Court held that the written contract must be construed irrespective of the assertions made by the employe before the contract was signed, and decided that the employe was entitled to receive not less than $50 a week. The court said:

DECISION

"The contract contains two clauses in respect to plaintiff's (employe's) salary. By the first defendant (employer) agreed to pay plaintiff (employe) a weekly salary of $25, payable weekly; by the second, it was agreed that the plaintiff's (employe's) compensation, including salary of $25 per week and commission should equal $50 per week, and that a settlement on this basis should be made at the expiration of each three months. . . . It was expected that the commission and salary of $25 per week would equal or exceed $50 per week. But, if it did not, the contract provides the plaintiff's (employe's) compensation shall not be less than $50 per week, and that a settlement on this basis shall be made at the end of each three months. We think it is clear that the minimum compensation for plaintiff's (employe's) services under the contract was $50 per week."

SUNDAY IS WORKING DAY

THE QUESTION has often been asked whether a theatre employe is entitled to payment on Sundays when a contract refers only to "working days." This phase of the law was recently adjudicated in Ornstein v. Yahr (96 N. W. 827, Milwaukee).

According to the te[illegible]uced during the trial, a contract of nine months' duration existed between an employer and his employe. The contract specified that the employe should receive a specified sum for each working day. In commenting upon the contract the court said:

"This agreement contains the express promises whereby the appellant (employer) engaged respondent (employe) for the definite period. . . . It is contended by appellant (employer) that no Sunday should be included to determine the total number of days. . . . The nature of the employment and the services to be performed must be considered in giving the legal significance to the provision. . . . It must be assumed that the parties contracted having these circumstances in view. All services actually spent in the services we think must be included in calculating the average of expense per 'working day.'"

LIABILITY FOR BREACH

THE LAW IS long established that any person, who breaches a valid contract of employment, is liable in damages, as well as being liable for losses directly and indirectly resulting from the breach. For illustration, if a theatre employe breaches a valid contract of employment, the theatre owner may sue and recover damages equal to the losses resulting from the employe's breach. The amount of the damages may be fixed by the Court and generally is anticpated or determined from the testimony given by the theatre owner, which may include all losses and expenses incurred by the theatre owner resulting from the breach.

Where a theatre owner breaches an employment contract the amount of damages is determined by the profits or salary lost by the employe had the theatre owner not breached the contract.

CASE

For instance, in Hocott v. Dougan (29 S. W. [2d] 1088, Little Rock, Arkansas), it was disclosed that a theatre owner and an employe entered into a contract by the terms of which the theatre owner agreed to employ him at a stipulated wage.

The theatre owner refused to permit the employe to work, and the latter sued the theatre owner for the profits which he estimated he would have earned if the theatre owner had fulfilled the terms of the agreement. The higher court promptly held the theatre owner liable.

RESTRICTIVE CONTRACT VOID

UNDER ORDINARY circumstances a contract is valid and enforceable by the terms of which an employe, or a purchaser of a theatre business, agrees not to engage in a competitive business for a reasonable length of time, and in a territory having reasonable area.

However, the courts have consistently held that a contract of this nature, and in restraint of trade, may be valid as applied to one set of circumstances and invalid as

(*Continued on page* 34)

NEW THEATRE PROJECTS

Following is a list of theatre projects involving new constructions, remodeling and re-equipping. This list has been compiled from the latest reports available on August 21. This listing is arranged alphabetically by states. An asterisk indicates information received since a prior report.

Alabama

BIRMINGHAM — Rialto Theatre, Inc., 3013 27th Street, North. Repairing and remodeling. Cost $1,200.

California

LOS ANGELES—Phil-harmonic Auditorium, 5th and Olive Streets. Alterations. Architects, Morgan, Walls & Clements, 1135 Van Nuys Building.

SALINAS—Population 10,000. Architects, Frederick H. Meyer and Mark T. Jorgensen, 525 Market Street, San Francisco. To erect theatre and store building. Seating capacity 500. Cost $15,000.

WEST LOS ANGELES—California Drive-in Theatres, Inc., 1961 S. Vermont Avenue, Los Angeles. To erect stage and projection room building. Architect, C. A. Balch, 1914 S. Vermont Avenue. Cost $6,000.

Colorado

PUEBLO — Rialto Theatre, J. H. Cooper Enterprises, Proprietor. Remodeling. To install new ventilating system, new carpets, etc. Cost $5,000.*

Illinois

CHICAGO—Ashland-95th Properties, Inc., Warner Bros. Theatre Corporation. Lessee, 95th St. and Ashland Avenue. Will erect new theatre. Cost $200,000. Seating capacity 1,400.

CHICAGO—Architect, D. S. Charvat, 822 W. 70th Street. Remodeling. General contractor, R. Le Vine & Co., 822 W. 70th Street.

Kansas

GREAT BEND—Glen W. Dickinson Theatres, Inc. Remodeling interior and installing new equipment. Cost $10,000. Seating capacity 750. Population 5,600.

Michigan

DETROIT—East Side Theatre, Sam Ackerman, Proprietor, 2717 Gratiot Avenue. Architect, Cyril Edward Schley, 1121 Lafayette Building. Remodeling.

STURGIS—New Roxy Theatre, 109 W. Chicago Road. Sturgis Amusement Corporation, South Bend, Ind. Remodeling building into theatre. Capacity 400.

Minnesota

MINNEAPOLIS—Louis J. Hurwirtz, 1245 Penn Avenue. Will erect theatre at 4212016-28th Avenue, South. Cost $35,000.

ST. PAUL—Midtown Theatre Corporation, Como Avenue between Arona and Snelling Avenues. To erect theatre. Cost $35,000. Architect, M. A. Wright, 283 Bunker Street.

Ohio

ASHTABULA — Harbor Theatre, Main Avenue near Lake Avenue. Improvements. Cost $10,000. Seating capacity 1,100. Population 23,000.

WAUSEON—Princess Theatre, Mr. Tourney, manager. Improvements, including lighting fixtures and other interior accessories. Population 2,900. Dave Chappel, Lorain, general contractor.

New Jersey

CAMDEN — Owner, care E. G. C. Bleakley, City Solicitor. To erect theatre building at 5th Street, Federal Street, and Arch Street. Cost $150,000.

New Mexico

PORTALEZ—E. W. Ward, Manager of Silco Theatre, Silver City, to operate new theatre to be constructed on N. Bullard Street. Population 2,500.

New York

NEW YORK CITY—Dorset Amusement Corporation, 678 8th Avenue, lessee. Architect, Charles A. Sandbloom, 145 W. 45th Street, New York City. Owner, Morrison Estate, Inc., 830 Park Avenue, New York. Alterations. Cost $10,000.

NEW YORK CITY—Astor Theatre Realty Company, 211 W. 45th Street. Architect, Thomas W. Lamb, Inc., 701 7th Avenue. To combine Astor and Bijou Theatres in Times Square, Broadway and 45th Street. 1,120 seats. Cost $150,000.

Washington

TACOMA—M. Barovio, Keyes Building, 9th and Broadway. Remodeling. Cost $10,000. Architect, Silas E. Nelsen, 405 S. Sheridan Avenue. General contractor, Standard Construction Co., Perkins Building. Seating capacity 450.

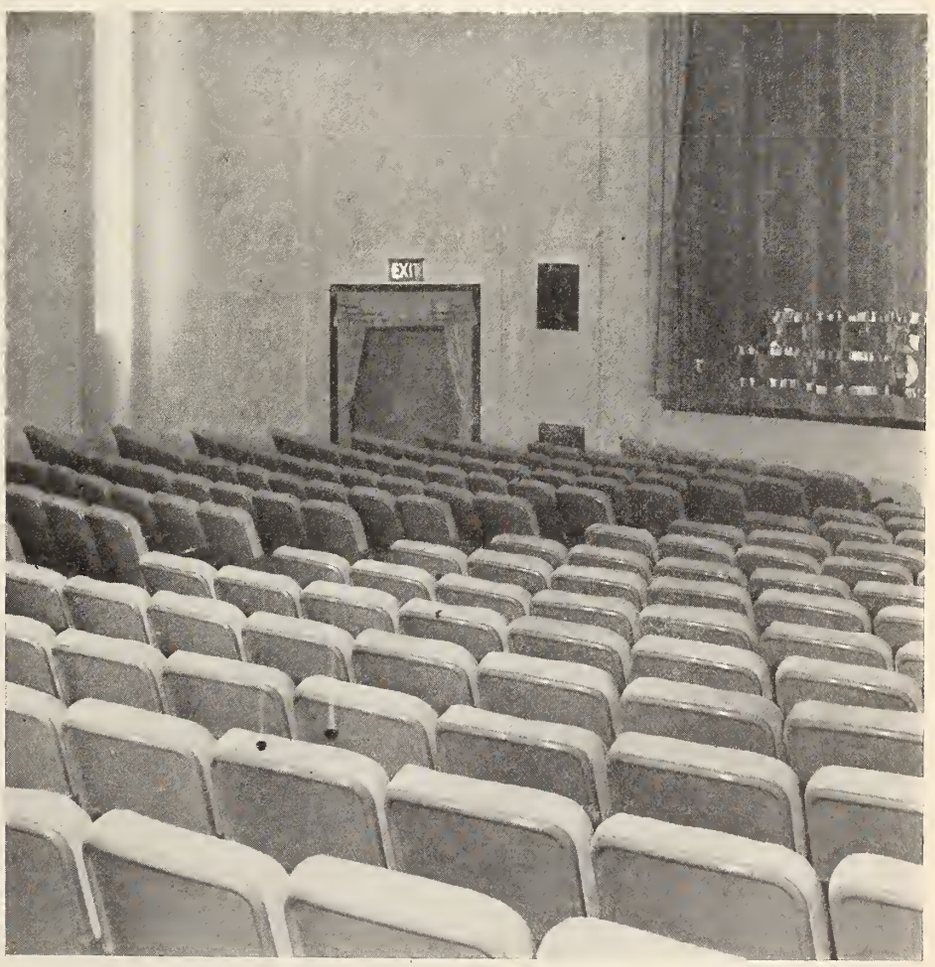
Wisconsin

BERLIN—Rex Theatre, E. M. Starkey, Proprietor. Remodeling and installing new heating system, carpets, seats, etc. Architects, Houghen & Henderson, Wood Block, Wisconsin Rapids. Population 4,100. Cost $10,000.

INCORPORATIONS

Co-Operative Theatres of Michigan, Inc. Fox Theatre Building, Detroit, Mich. Incorporated capital $50,000. Incorporators: Samuel Brown, 625 Penobscot Building, and others.

Uvalde Theatres, Inc., Uvalde, Texas. Incorporated capital $30,000. Incorporators: R. L. Anderson and others.



Section of the 600-seat auditorium of the Alden theatre on upper Broadway in New York, as equipped by the International Seat Corporation with its "U-16" chair.

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Among Contributors to This Issue:

¶ J. T. KNIGHT, JR. (METHODS OF THEATRE EMPLOYE TRAINING) *is a regular contributor to* BETTER THEATRES *on motion picture theatre operation and maintenance. He has been in charge of the maintenance of a large variety of theatre properties for many years, and has also been a theatre manager. In addition to writing a feature article on a timely phase of theatre operation, Mr. Knight conducts Maintenance Tabs as a department of direct service to theatre managers and owners and their staffs. Inquiries concerning specific problems are invited.*

¶ *The two theatres described in this issue—the Hollywood in Middleburg, W. Va., and the El Miro in Santa Monical, Cal.—offer a chance for some interesting cost comparisons. The former represents a theatre incorporating a novel type of construction adapted to an extremely small community not ordinarily to be found supplied with a theatre of its own. The El Miro, which is in striking contrast, cost approximately twice as much, but has more than twice as many seats.*

¶ LEO T. PARKER (MAKING SAFE EMPLOYMENT CONTRACTS) *is an attorney-at-law writing regularly for* BETTER THEATRES *on legal phases of theatre operation, alternating articles on specific subjects with analyses of later higher court decisions. He resides in Cincinnati.*

¶ AARON NADELL (A HANDY GUIDE TO SOUND EQUIPMENT MAINTENANCE) *is a sound and projection engineer who has contributed frequently to* BETTER THEATRES. *In the July 28th issue he presented a projection supply record form. In addition to his magazine articles, Mr. Nadell is the author of a standard book on theatre sound reproduction.*

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

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Air conditioning equipment
Aisle rope
Amplifiers
Arc regulators
Automatic curtain control

B

Banners
Batteries
Blocks, pulleys, stage-rigging
Bolts, chair anchor
Booths, projection (portable)
Bulletin boards, changeable

C

Cameras
Canopies for fronts
Carbons
Carpets
Carpet cushion
Cement, film
Cement for fastening chairs
Chairs, theatre
Change makers
Changeable letters
Changeovers
Color hoods
Condensers
Cutout machines

D

Dimmers
Disinfectants—perfumed
Doors, fireproof
Draperies
Drinking fountains

E

Earphones
Effect machines
Electric measuring instruments
Electric fans
Electric motors
Electric generating plants
Electric signs
Electric signal and control systems
Emergency lighting plants

F

Film cleaning machines
Film processing machines
Film rewinders
Film shipping cases
Film splicing machines
Fireproof curtains
Fireproof doors
Flashers, electric sign
Flood lighting
Footlights
Fountains, decorative
Frames, poster, lobby display

H

Hand driers
Hardware, stage
Heating systems
Horns
Horn lifts and towers

L

Ladders, safety
Lamps, decorative
Lamp dip coloring
Lamps, general lighting
Lamps, incandescent projection
Lamps, high intensity
Lamps, reflecting arc
Lenses
Lighting systems, complete
Linoleum

M

Marquees
Mats and runners
Motion picture cable
Motor generators
Music stands

O

Orchestra pit fittings, furnishings
Organs
Organ novelty slides
Organ lifts

P

Perfumers
Photo-electric cells
Plastic fixtures and decorations
Pop-corn machines
Portable projectors
Portable sound equipment
Projection lamps
Projectors
Projection room equipment
Public address systems

R

Rails, brass
Rectifiers
Reflectors
Regulators, mazda
Reels
Reel and signals
Reel cases
Resonant orchestra platforms
Rheostats

S

Safes, box office
Safes, film
Schools
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Seat indicators
Seats, theatre
Signs, directional
Signs, marquee
Slides
Shutters, metal fire
Sound equipment, complete
Sound heads
Speakers, dynamic
Speed indicators
Spotlights
Stage lighting equipment
Stage scenery
Stage rigging
Statuary
Stereopticons
Switchboards
Switches, automatic

T

Tapestries
Telephones, inter-communicating
Tickets
Ticket booths
Ticket choppers
Ticket selling machines
Tranxsformers

U

Uniforms
Uphoistery materials

V

Vacuum cleaning equipment
Ventilating systems
Vending machines

W

Wall coverings

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1 ..... 7 .....

2 ..... 8 .....

3 ..... 9 .....

4 ..... 10 .....

5 ..... 11 .....

6 ..... 12 .....

Remarks: .....

.....

Name .....Theatre .....City .....

State .....Seating Capacity .....

Making Safe Employment Contracts

(*Continued from page* 30)

applied to another set. In other words, when a theatre business is sold, together with its good will, a restrictive clause limiting the right of the seller to engage in a similar business "may not be broader in its territorial scope than the extent of the business sold, and the good will of which is sought to be protected," otherwise the contract is void and unenforceable.

This rule of the law also is applicable with respect to employes who contract with their employer not to accept employment with competitors after the present employment ceases. Therefore, a restrictive clause in an employment contract must bear some relation to the activities of the employe. It must not restrain his future activities in a territory into which he has not been working.

In order that a contract is valid and enforceable, by the terms of which a theatre employe contracts not to accept employment with a competitor, such contract must not specify a larger territory than the immediate territory in which the theatre is located, and the duration of the contract should not be more than two years.

CASE

For example, in the late case of Wisconsin Company v. Lueth (250 N. W. 819, Milwaukee), it was shown that an employe was employed under a written contract by the terms of which he agreed that he would not accept employment elsewhere for a period of two years after leaving the employ of the present employer.

Soon afterward the employe left the employment and accepted a position with a competitor. The former employer filed suit against the employe and asked the Court to grant an injunction against violation of the above mentioned contract.

DECISION

However, since the contract had specified a territory much too large in area the Court refused to grant the injunction.

THE LAW OF EXECUTIVES

EXECUTIVES, as managers, or other employes having the confidence of their employers, are bound to refrain from transacting competitive business unfair to their former employers.

CASE

For illustration, in the case of Davis Company v. Miller (177 P. 323, Seattle), it was disclosed that a person who had been employed as manager resigned his position and established a competing business. During the sixteen years of his position as manager he had stood in a confidential relation to his employer. All of the trade secrets and plans of conducting the business were confided in him. When he resigned the managerial position he induced two other employes of his former employer to become associated with him in the new business.

The former employer instituted legal proceedings against the ex-manager for damages and asked the court to prevent further continuation of the newly organized business.

DECISION

The court promptly held the employer entitled to relief and granted an injunction against conduction of the new business.

THE LAW OF COMMON EMPLOYES

WHERE NO contract binds a common theatre employe to refrain from taking employment with a competing theatre owner, he is privileged to hire himself to a competitor if he practices no deceit or fraud on his former employer.

Indeed many courts have held that a common employe who has had no confidential relations with his employer, and who simply has performed manual labor, cannot be prevented from obtaining employment with a competitor, *although he signs a contract not to do so.*

This is true because a common employe, who possesses no unusual talent, or who has obtained no confidential information pertaining to his employer's business ordinarily cannot effect injury to a former employer by working for a competitor, particularly if the employment is carried on in an honest and fair manner. Moreover, an employer usually has little difficulty in replacing a common employe. The leading case on this point is Stabledge Company v. Crane (12 N. Y. S. 898, New York).

CASE

Here it was disclosed that a common employe, who possessed no unusual ability or talent, signed a contract not to accept employment with competitors of his employer. However, he violated the contract and obtained similar employment with a competing firm. His former employer filed suit to restrain him from continuing the employment in violation of the contract. The court held this contract void, saying:

DECISION

"It may sometimes be difficult to say just what is a special, unique and extraordinary service, or whether the employe possesses special, unique or extraordinary qualifications. The solution may generally be reached by an inquiry as to whether a substitute for the employe can readily be obtained and whether a substitute will substantially answer purpose of contract."

ELECTRIC SIGN NOT ALTERATION

CONSIDERABLE discussion has arisen from time to time whether a theatre operator may erect an electric sign on a building leased under a lease contract which provides that "no alterations or structural improvement shall be made without written consent" of the landlord. Generally speaking, the tenant is not compelled to obtain consent of the landlord, if erection of the sign does not require alteration of the building.

CASE

For instance, in the leading case of Lyon v. Bethlehem Engineering Corporation (223 N. Y. S. 506, New York, N. Y.), it was shown that the operator of a theatre obtained permission from the tenant of a nearby building to erect an electric advertising sign upon the roof of the building. This building was leased for purposes other than for the operation of a theatre. The owners of this building filed suit to compel removal of the sign on the contention that its erection violated the provision of the lease contract which restricted the use of the building to restaurants, stores, store-rooms, offices, showrooms and sales-rooms, and also prohibited structural alterations or additions to the property without the written consent of the landlord.

DECISION

However, it is important to observe that the court did not compel removal of sign.

SELLER MUST ACCEPT ORDER

FOR THEATRE owners it is important to know that generally a theatre owner is not liable on a verbal contract made with a representative of a sign company, lessor of a building, or other person, unless the latter writes acceptances of the contract or it is proved that the representative had authority to make a valid contract.

CASE

For example, in Realty Advertising Company v. Lynn (135 N. Y. S. 581, New York, N. Y.), it was disclosed that after a proprietor had leased a building he sought permission from the landlord to erect a large advertising sign. A representative of the landlord talked with the tenant and finally a contract was made by the terms of which the tenant agreed to pay a stipulated price for the right to erect and display the sign.

The landlord did not write his acceptance of the contract and did not affix his signature to it. Later the tenant desired to cancel the contract and the landlord filed suit.

It is interesting to observe that the Court held the tenant not liable and explained that a contract is not valid where it is signed by the landlord's representative who has no express authority to bind his employer.

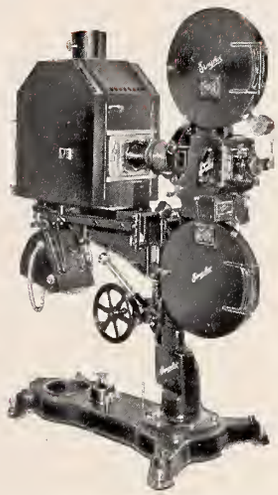
AROUND THE WORLD

WITH

Simplex

TRADE MARK REG'D.

THE INTERNATIONAL PROJECTOR



SIMPLEX PROJECTOR



SIMPLEX - ACME SOUND PROJECTOR



SIMPLEX PORTABLE SOUND PROJECTOR

During the past fifteen months we have published a series of ads which clearly indicate the wide use of Simplex Projectors. Although only a very few of the thousands of Simplex installations are shown, these advertisements are visible evidence we are amply justified in the claim we make, that Simplex is truly the international projector.

For over a quarter of a century the products of this company have held an unquestioned outstanding leadership wherever motion pictures are shown and enjoyed. In New York, Chicago, Los Angeles, London, Paris, in the greatest cities of the world, Simplex Projectors are used in the largest and finest motion picture theatres. Simplex Projectors are extensively used in South America, Asia, Australia, Africa, as well as throughout North America and Europe. In the isolated portions of the universe where dependability is absolutely indispensable, Simplex Projectors will be found. Governments, the Army and Navy, great commercial organizations, universities, churches and other institutions have used Simplex Projectors exclusively for many years. More recently the finest trans-Atlantic and Pacific liners have installed Simplex Projectors for the entertainment of their passengers.

A SIMPLEX PROJECTOR FOR EVERY REQUIREMENT

The complete line of 35mm. projectors we manufacture places us in a position to impartially advise regarding the kind of equipment best suited to each particular type of installation.

SIMPLEX PROJECTORS

For DeLuxe theatres and large motion picture houses.

SIMPLEX - ACME SOUND PROJECTOR

For moderate sized theatres and large auditoriums.

SIMPLEX PORTABLE SOUND PROJECTOR

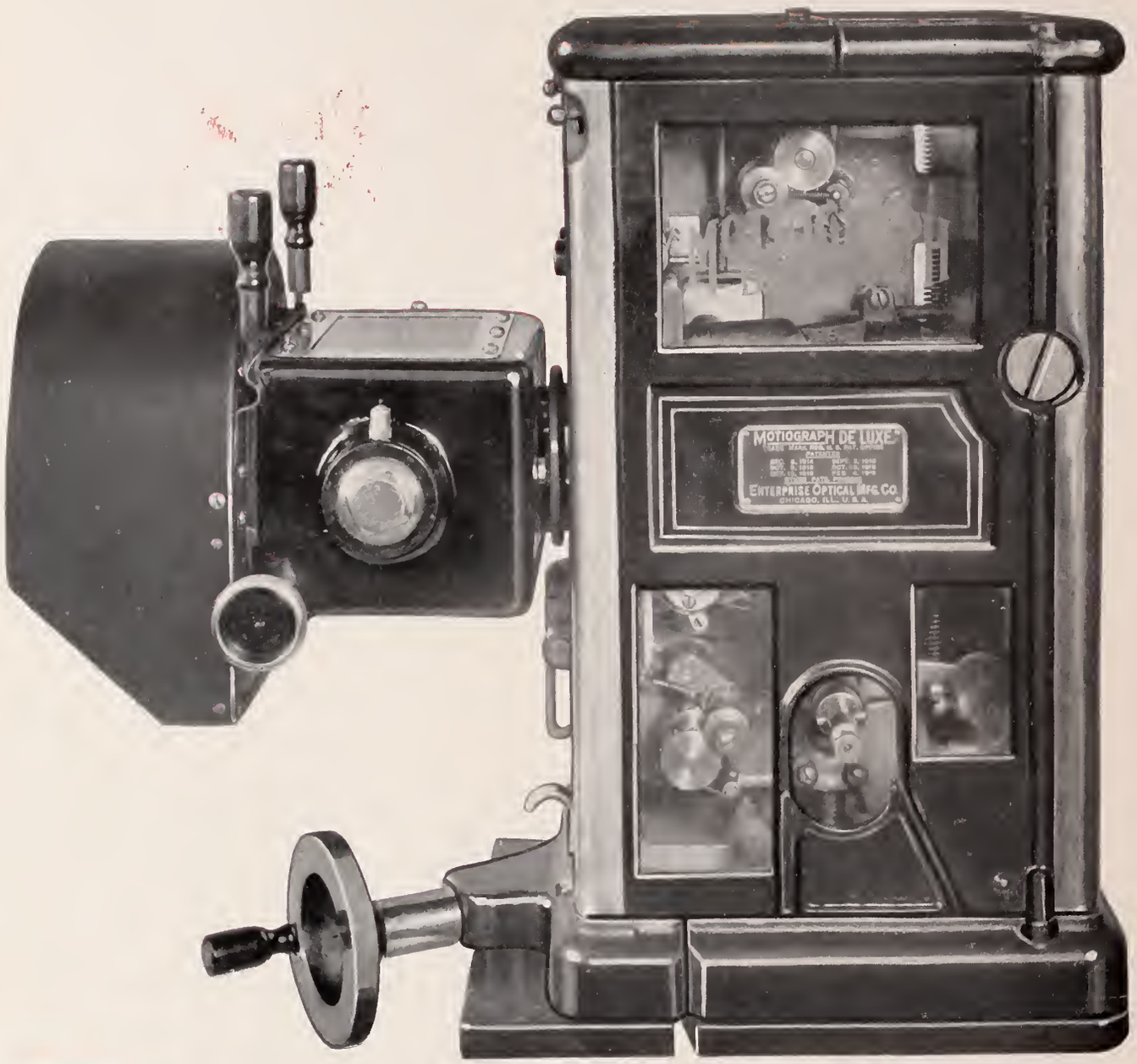
For small theatres, traveling shows, universities, colleges, schools, churches, steamships, public institutions, commercial organizations, etc.

INTERNATIONAL PROJECTOR CORPORATION, 88-96 Gold St., N. Y.

THE *MODEL H-U*

MOTIOGRAPH DE LUXE

MECHANISM





UNIVERSALLY ADAPTABLE TO ALL MODERN SOUND HEADS

Why continue to pay for expensive repair work on old type mechanisms or be satisfied with second hand or rebuilt "out-dated" mechanisms when you can have the Model H-U Motiograph DeLuxe mechanism with all its modern improvements plus its established reputation for perfect projection and economy at such low cost?

BUY NEW MERCHANDISE FOR RESULTS AND ECONOMY

YOUR INDEPENDENT THEATRE SUPPLY DEALER WILL BE GLAD TO MAKE YOU AN INTERESTING PROPOSITION

Send for descriptive folder.

THE ENTERPRISE OPTICAL MANUFACTURING COMPANY

4431 West Lake Street, Chicago, Illinois

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

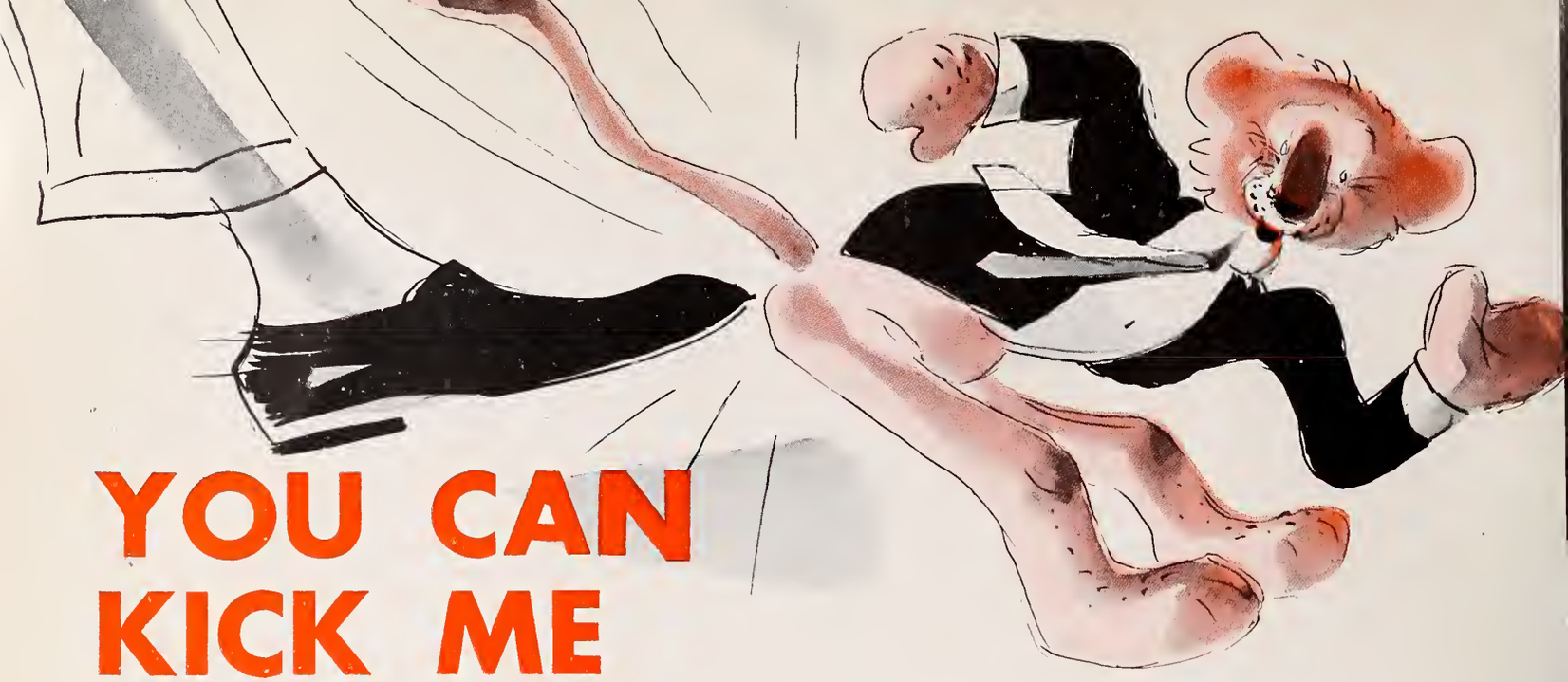
U. S. CREATES CREDIT WORTH $33,000,000 TO SCREEN THEATRES

Federal government guarantees banking loans for modernization

NEWS & CORPSES

. . . an editorial about newsreels by TERRY RAMSAYE

VOL. 116, NO. 10 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* SEPT. 1, 1934



YOU CAN KICK ME

for having failed to predict that "Thin Man" was going to be one of the year's biggest hits—



BUT YOU'LL KISS ME

for tipping you off about *another* "Thin Man"—Yes sir, it's

ROBT. MONTGOMERY—MAUREEN O'SULLIVAN

in

HIDE-OUT

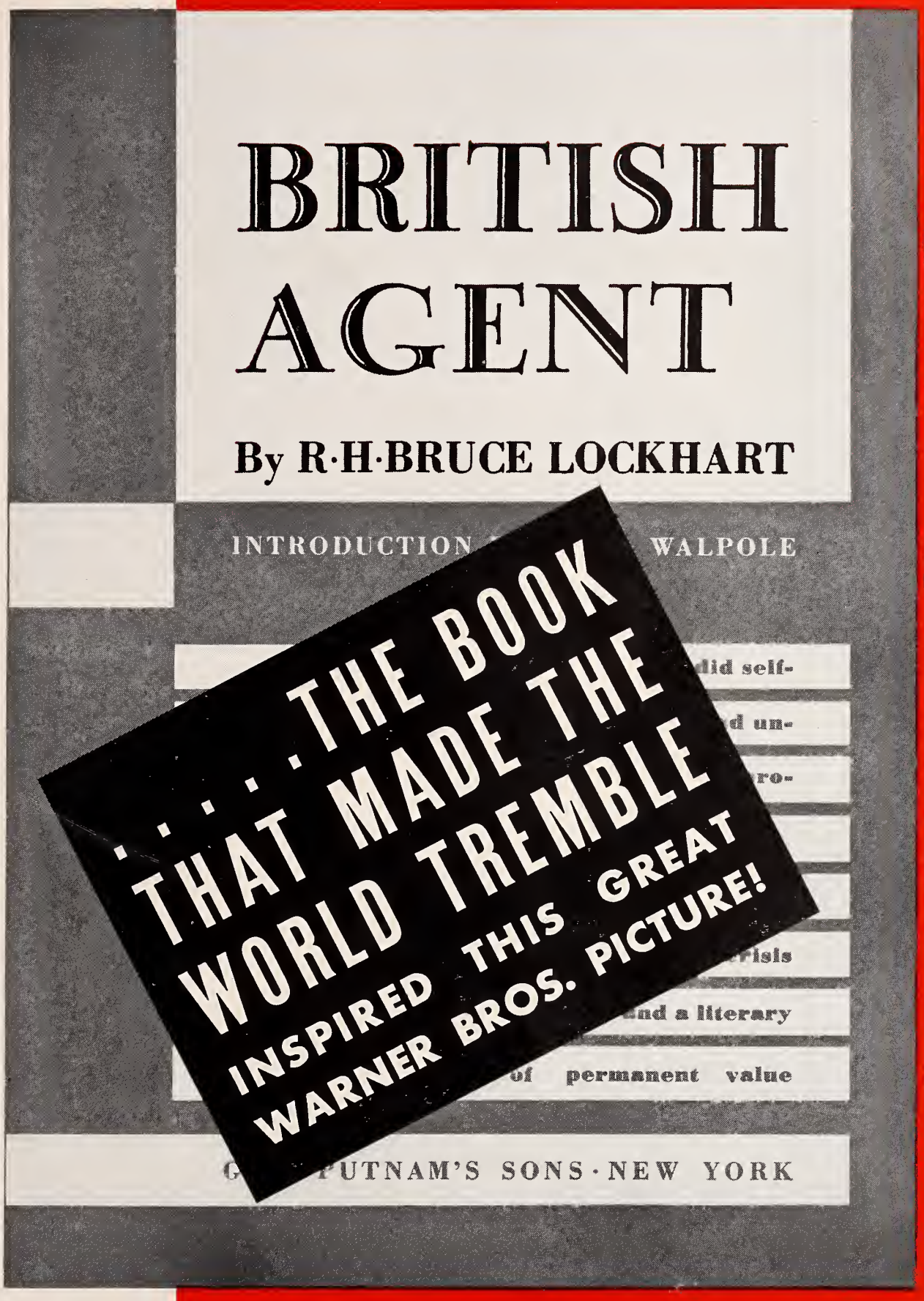
Directed by W. S. VAN DYKE

Produced by Hunt Stromberg

We told you that this delightful entertainment by the writers and director of "Thin Man" was going to be a surprise sensation! Look what's happening!

WASHINGTON, D. C. Doubles normal biz!
NEW YORK. Beats "Thin Man"!
KANSAS CITY. Biggest in months!
BALTIMORE. Beats "Tugboat Annie"!
BOSTON. Tops recent hits!
CANTON. Excellent!
COLUMBUS. Beats "Men in White!" Imagine!
ATLANTA. Way ahead of "Thin Man"!
MEMPHIS. Doing swell here!
INDIANAPOLIS. Also tops "Men in White" here!
EVANSVILLE. Excellent!
LOUISVILLE. Beats "Thin Man" by miles!
ST. LOUIS. Exceptional!
WILMINGTON. Tops "Thin Man" and recent hits!

Get going!



Available for Special extended engagements after September First –

Again Warner Bros. score with the Greatest Star Combination in Show History—

KAY FRANCIS · LESLIE HOWARD

in the picture the whole world will acclaim—



With William Gargan, in cast of hundreds . . . Directed by Michael Curtiz. Suggested by R. H. Bruce Lockhart's Best-Seller. A First National Picture. Vitaphone Inc., Distributors



"BRITISH AGENT"

will be supported by the greatest National Newspaper Advertising Campaign ever undertaken by WARNER BROS.

. . . . and you'll admit Warner Bros. know how!

When these Lovers Quarrel..

they awaken the romance in every heart!

Audiences will chortle merrily when this masquerading millionairess wrestles with pots and pans...They'll sigh contentedly when she nestles in the arms of her inventive chauffeur sweetheart. And applaud delightedly at the reunion of these two... *together for the first time since "State Fair."*

Janet

GAYNOR

Lew

AYRES

in

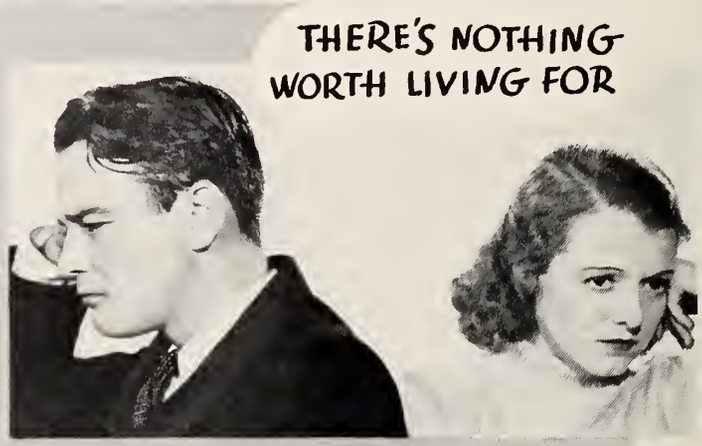
Servants' Entrance

with

NED SPARKS
WALTER CONNOLLY
LOUISE DRESSER
G. P. HUNTLEY, JR.
ASTRID ALLWYN
SIEGFRIED RUMANN

Produced by Winfield Sheehan
Directed by Frank Lloyd
From the novel by Sigrid Boo
Adaptation: Samson Raphoelson

FOX







AUG 31 1934 ©CIB 234988

MOTION PICTURE HERALD

Vol. 116, No. 10 September 1, 1934

NEWS & CORPSES

DEVELOPMENTS now underway promise some considerable evolutions and changes in the technique of newsreels to be delivered to the theatre screens of the nation. The outlook is exceedingly promising, on the premise that any change is likely to prove an improvement.

And while this period of evolutionary change is young, it will be proper to make some observations pertaining to the product and its public. The newsreel situation currently is fraught with possibilities of peril to the motion picture quite as definite as those which brought on the Legion of Decency campaign addressed at the drama.

The motion picture drama offended a considerable sector of the public by what, with a certain latitude of viewpoint, might have been called either bad morals or bad taste, or both. The newsreels have been tending to offend in taste rather than morals, but none the less dangerously.

The newsreels within a few months have regaled the public with pictures of the exhumation of the grisly corpse of Alexandre Stavsky in France, with the preliminary processes of the post-mortem evisceration, and with views at all angles of the stark body of the exceedingly dead John Dillinger on a slab in a Chicago morgue.

¶ Within the fortnight a sound news camion was raced down into Alabama bearing a box of de-fanged rattlesnakes for a "Holy Roller" demonstration of faith, before the camera, in imitation of a demonstration of the week before when an inflamed zealot submitted himself to the ordeal of venom and came jolly well near dying of it.

A few months ago the cameras of two newsreels caught and presented on the screen pictures of the unfortunate members of the landing crew at the San Diego flying field when the Akron carried them up to a death drop. Particularly explicit telephoto shots showed the bouncing of the bodies at the impact with the field. Audiences, exhibitors and the Secretary of the Navy protested and in time the scenes were cut. Such cuts never overtake first runs.

We submit that it ought not to be necessary to explain, as it seems to be, to newsreel editors that neither a corpus delecti nor the making of it are considered by any large portion of the public to be entertainment.

¶ It is not in general held pleasant to get up from ice-cream and demi-tasse to go to the charnel house. Skulls and reptiles may be facts; they may even be news; but they are not entertainment for persons of sound mind. The fact that they may get attention, that they may create sensations of a sort, does not make them proper screen merchandise.

Newsreels appear to be continually being led astray by their impression that they are in the news business, that they purvey news, and that they are to be classified as publications.

The real publisher of the newsreel is the exhibitor who puts it on his screen for his own portion of the theatre-going public.

The spectator knows nothing about the editor sitting in New York and is not interested. The average motion picture patron is very likely to think

[CONTINUED AT BOTTOM OF FOLLOWING PAGE]

MOTION PICTURE HERALD MARTIN QUIGLEY, Editor-in-Chief and Publisher

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THIS WEEK - - -

COAST PRECEDENT

The possibility of a precedent is involved in the request that a municipal court in Los Angeles this week determine whether a production talent case shall be heard by it or go to Academy arbitration. Lupe Velez brought action against Rowland Productions, charging non-payment of $5,000 due. A technicality, since the company claimed she never worked for it, though holding a contract, brought the case to the court. . . .

MAJORS SUED

In U. S. district court, Omaha, Exhibitor Vern S. Brown, Iowa, has brought suit for $425,000 damages against all major companies, Omaha Film Board of Trade, two Publix units, charging conspiracy in restraint of trade to prevent him from obtaining film, claiming Publix opened a theatre with which to compete with him for that very purpose. . . .

MEXICAN BAN

Boycotted by theatre unions of Mexico City has been the film, "Mussolini Speaks," charging it disseminates Fascist propaganda which the union calls undesirable for Mexican workers. Backing the boycott is the Peasants' federation, which would indicate the ban may extend throughout the country. . . .

JAPS ON STRIKE

Vigorously, earnestly protesting against the introduction of talking pictures, theatre employees of the city of Tokyo, capital of Japan, went on strike. . . .

NEW ORLEANS TAX

No absorption of the new local amusement tax will be permitted by the theatres of New Orleans. The extra cent must be collected on all tickets, exhibitors have learned. The levy actually will raise admission prices, allowing the operator to show a profit, according to some exhibitors. Though the tax is one cent up to 50 cents, the actual rate is two per cent of admission, making a difference between that collected from patrons, and that required to pay the city. . . .

CLAIMS PLAGIARISM

An injunction, accounting of profits, damages of $100,000 are asked from Fox in a U. S. district court suit this week filed by Mark Linder, playwright, alleging Fox's "Now I'll Tell" infringes on his play, "Room 349," which he claims was produced on the New York stage in 1929. Plaintiff also asks leave to settle, if he prefers, for $500 per film performance. . . .

ACTING SINGER

With concert appearances in Europe and South America behind him, MGM player Ramon Novarro plans an attack on the American audience concert front, via early appearances in San Francisco, as preliminary to a full concert tour planned for next year. He wants to be accepted by audiences as "a singer who acts in motion pictures," rather than vice versa. . . .

KIDNAP THREAT

Revealed last week in New York was a plot to extort $50,000 from William Fox, with a threat to kidnap Mr. Fox's two daughters if the money was not forthcoming. In Hewlett, Long Island, an unnamed suspect was taken into custody by Department of Justice operatives. . . .

PICKFAIR WEALTH

Disclosed in the records of the Los Angeles county tax collector last week was a drop in the taxable wealth of Mary Pickford and Douglas Fairbanks. The wealth of Miss Pickford, says the record, has dropped $734,620 in the past year, while that of Mr. Fairbanks has decreased $631,400, based on assessed valuation. The totals: Miss Pickford, $1,950,770; Mr. Fairbanks, $1,065,530. . . .

NAZI BANNING

Since it "offends National Socialist feeling and is calculated to endanger public order," the Nazi film censor in Germany last week banned showing of the Austrian film, "Spring Voices." Also banned by the Nazi was MGM's "The Hollywood Party," though no explanation of the action was forthcoming. . . .

SCHENCK - OBERON

To England from Hollywood shortly will go Joseph M. Schenck, president of United Artists and 20th Century, there to meet Merle Oberon, his fiancee. Returning with her, the couple expect to marry at Pickfair, Coast home of Douglas Fairbanks, Mary Pickford, in about six weeks.

NEWS & CORPSES . . . continued from preceding page

that the name of the product is *"a pathé,"* considering that to be a generic noun.

The newsreel is not a purveyor of news and never is likely to become one. It is a derivative of the news, related to the affairs of Page One about as the Sunday rotogravure supplement is related to them. The newsreel ought to be an entertaining and amusing derivative—just so long as its avenue to the public is through the dramatic screen theatre, and along with the drama.

Newsreel policies diverging from the esthetic and amusement standards of the dramatic screen would be proper and practical only in theatres in which the newsreel was the exclusive or dominant product. The Trans-Lux experiment, had it come to full floreation, for example, might have warranted a divergent and high-colored newsreel product. The chief influence of that project was, however, the injection of some Brisbanery into film destined to association with the drama.

The newsreel never has and likely never will enjoy all the license of the press. There is no very good reason why it should need such license until it has its independent approach to the public as a specialized form of publication, not as amusement.

The reader of the printed page has some options. He can turn from or lay aside that which he finds unpleasant, uninteresting, offensive. The theatre patron must take it or forfeit his admission.

With their illusions of a publishing position and function the newsreels are inevitably influenced by the sensationalism of the tabloids, led by New York's *Daily News,* by the bitter sardonic and often gruesome or sadistic reports of *Time* and its imitators among news-magazines, and by the delving, emotional and anatomical presentations of MacFadden pages.

The printed page offers no precedents and blazes no trails for the newsreel that goes to the dramatic screen.

Some of the young men who play at "publishing" in the newsreel business have surrounded themselves with staffs of sub-editors with titles like those of newspaper desks, with printer telegraph services from the press associations, and annually angle for invitations to the Gridiron Club dinner in Washington to complete the self-delusion. One of them for years sought for membership in the American Publishers' Association.

In view of the agility of news-tipsters, sitting at the desks of every newspaper in New York, and the abundance of editions, a news ticker is about as useful in a newsreel office as a Hoe octuple press would be. It is interesting to observe that the newsreel with the closest of newspaper associations makes the least of newspaper pretentions.

Whether they know it or not, the newsreels, as they call them, are just in the show business, or they should by all means get into it.—T. R.

U. S. CREATES A $33,000,000 CREDIT FOR THEATRE REPAIRS

Motion picture theatre owners having good credit standing, whose capital inadequacies have prevented them during the nationwide deflation from making structural improvements in, or repairs to their properties, are eligible to apply to authorized local banks and lending agencies for inexpensive credit for the modernization of their exhibition buildings, under the National Housing Act which assures the banks of repayment.

Eligibility of exhibitor owners under the Act was officially acknowledged this week by the Federal Housing Administration at Washington, which stated, however, that the loans shall be applicable to repairs and improvements which shall become a permanent part of the property, and shall not be expended for movable theatre equipment.

The government anticipates that some $1,500,000,000 will be spent within the next 18 months in repairing and remodeling homes and business properties throughout the nation. The motion picture industry could obtain for the modernization of its theatres as much as $33,600,000, if the owner of each of the 16,800 houses that are either opened or are in idleness were granted the $2,000 to be allotted for improvements to each property.

The bulk of the applications in exhibition will, naturally, be made by the owners of the independent class, especially those whose theatre structures are in that majority group of 15,700 houses seating less than 1,500—opened or closed.

There has existed some doubt that motion picture theatre owners could take advantage of a loan under the Act for remodeling and repairing. It was felt in exhibition quarters that the Housing Act was only intended by the Administration to improve residences. An inquiry directed this week to the Federal Housing Administration at Washington revealed that the government insurance plan is by no means restricted to homes.

See Many Theatres After Loans

On the contrary, Federal Housing officials on Wednesday said that they anticipated that hundreds of theatre owners will take advantage of the opportunity to obtain medium-sized loans created by the Act at low rates for the purpose of making much-needed improvements and for alleviating unemployment ranks—which is the basic purpose of the Act.

While the loans, to be obtained at authorized local lending agencies, are restricted to individually owned and operated properties, lease holders may take advantage of the plan under certain conditions.

The loans to theatre owners are subject to the condition that they must be used for new improvements which will become a permanent part of the property. The funds cannot be used to pay off back indebtedness for building purposes, nor can they be used for the purchase of certain types of movable equipment, generally known as operating equipment, such as projectors, carpets, seats, draperies, screens and the like.

However, it is natural to assume that the new theatre modernization movement will open wide the market for theatre equipment sales. The need for new equipment usually appears when the owner engages in a "sprucing up" process through remodeling, redecorating and repairing.

It is to be pointed out in this connection that while a loan for rebuilding and repainting is obtained under the Federal Housing Act from local lending agencies, this is done on the owner's notes, without any endorsement and involves no mortgages or liens against the property. Therefore, the property retains its former integrity as a basis for further credit.

Thus a loan for rebuilding does not necessarily act to impair the credit of a theatre operator in the equipment market, but is actually conceived as supporting it.

Two highly important results, of considerable financial benefit to the industry as a whole and to its allied manufacturing branches, would be forthcoming from any wholesale granting of loans to theatres:

1. Increased equipment sales that usually follow theatre remodeling.

2. Better business prospects at the box-office developed by the psychological effects of the rejuvenated theatre on the minds of theatregoers.

Although fine legal questions as to the nature of some of the improvements permitted under the Act will probably have to be referred to the Housing Administration's legal division at Washington for decision, the majority of improvements to be allowed have already been specified. In the field of exhibition, some of the improvements permitted by the Act in theatre structures—all to be of a so-called generally permanent nature—include:

BUILDING REMODELING	AWNINGS
REDECORATING	THEATRE FRONTS
PAINTING	ROOFS
PLASTERING	INSIDE WALLS
MASONRY	OUTSIDE WALLS
CONCRETING	PERMANENT REPAIRS
BRICK WORK	ARCHITECTURAL SERVICES
TILING	NEW PLUMBING
CARPENTRY	PLUMBING FIXTURES
SHEET METAL	NEW LIGHTING
ELEVATORS	LIGHTING FIXTURES
DOORS, INSIDE AND OUT	ADDITIONAL ROOM PARTITIONS
FIRE ESCAPES	FLOORS
STAIRS	REINFORCING
RAILINGS	FIRE-RESISTANCE
ELECTRICAL WORK	WATERPROOFING
WINDOWS	FOUNDATIONS
BOILERS	CELLARS
HEATING IMPROVEMENTS	INSULATION
VENTILATING IMPROVEMENTS	PERMANENT HARDWARE
HEATING EQUIPMENT	GUTTERS
VENTILATING EQUIPMENT	CHIMNIES
PIPING	CEILINGS
	PERMANENT CABINETS

Theatre owners will be able to borrow amounts up to $2,000 on promissory notes at varying rates of interest. The Administration feels that considerable improvements can be made with $2,000, especially to small buildings and to buildings in small towns. Larger advances under the insurance plan may be specifically authorized by the Federal Housing Administration, but it is unlikely that there will be many variations from the generally authorized limit. However, the bank and the borrower may make independent arrangements for an additional sum.

Lending Agencies Total 3,000

Application for these loans must be made only to local lending institutions which have accepted the government insurance plan. The number is increasing daily and by the end of the week more than 3,000 banks and building and loan associations, with billions of resources, will have subscribed to the program.

Regulations permit individual lenders to fix their own rates of interest subject to a five per cent maximum limitation. Notes may not run more than three years without the specific approval of the Federal Housing Administration. Under no conditions are the loans to require any endorsement, merely requiring the signature of the property owner, and, if the owner is married, also the signature of his wife. As previously

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LOAN POSSIBLE ON EACH HOUSE

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stated, the loans shall not involve any mortgages or liens against the property.

After having decided what improvements his theatre requires, the exhibitor may call in a contractor, or—if it's an important job—an architect, or he may get in touch with a local better housing committee, if there is one in the community. Any of these may estimate the cost. The exhibitor may engage his own labor, purchase his own materials from whoever offers the best prices. He may even do his own work. There is no limitation on how he may do the job.

Any property owner, whether individual, partnership or corporation, with a regular income from salary, commissions, business or other assured sources may apply. It is not necessary to be a depositor in the financial institution consulted. Specifically, the financial institutions subscribing to the plan may include any national bank, state bank, trust company, savings bank, or industrial bank, building and loan association or finance company approved by the Federal Housing Administration; or it may include a contractor or building or supply dealer who could accept a note to be discounted by a financial institution.

The money is not loaned by the government. The government provides insurance without cost to the financial institution to cover any probable loss to such institution, and, according to the Administration, "will contribute its share to make this type of paper a distinctive investment" for the banks. Nor does borrower pay for such insurance.

If not loaned directly, the bank may discount the borrower's note to the contractor.

Each Property Eligible

Loans may range from $100 to $2,000, depending on the income, for improvements on any one property. A like amount may be applied for for each property owned by an exhibitor up to five. Thus, he may secure $10,000 to improve five theatres. On loans for more than five properties, the exhibitor must secure the approval of the Federal Housing Administration at Washington.

Loans may run for any number of months from one to 36. They may be extended from 37 months to five years with approval of the Administration.

A good credit record in the community is the only security required to be placed on the note.

The exhibitor must assure the bank that he owns the property. Lessees under "repairing leases" may qualify under special circumstances which the local lending institutions can explain.

Further, the exhibitor must give assurance that the annual income of the signer or signers of the note is at least five times the annual payments to be made on the note; and that the mortgage, if any, is in good standing; and that there are no past due taxes, interest or liens against the property.

The financial institution may not collect as interest and/or discount and/or fee of any kind, a total charge in excess of an amount equivalent to $5 per $100 of the original face amount of a one-year note, deductible in advance by the lending institution.

Loans must be repaid in monthly installments, so that the actual interest charge will be higher than the nominal rate, but at the same time, well under prevailing commercial paper rates. Compared with ordinary 60 or 90 day bank loans, the rate is higher. Compared with the same type of loans payable in monthly installments, it is much lower than heretofore available. The reduced cost is made possible because of the government credit insurance to the financial institution, the government having set aside $200,000,000 for such loan insurance.

Loaning Agency Must Approve

While the general rule is to make regular, equal, monthly payments, farmers and others with seasonal income may make seasonal payments.

The exhibitor does not have to use specified building materials, but the methods of construction must meet the general approval of the lending agency.

The regular monthly installments will be made in person at the place of business of the lending agency; or by mail; or as otherwise arranged. No payment shall be made to any governmental office or governmental organization. The government will not insure any such loans after January 1, 1936.

The note may be paid in full at any time before maturity. A reasonable rebate will be allowed for such prepayment when charges have been collected in advance.

An exhibitor may pay as many installments at one time as he wishes, but such payments should be in exact multiples of the agreed payments—that is, if monthly payment is $10, advance payments should total $20, $30, etc.—not, for example, odd sums such as $18 or $25, when the agreed payment is $10.

The maker must not permit his payments to fall in arrears. Should a payment be more than 15 days late, the financial institution's expense, caused thereby, may be reimbursed in part at the rate of not more than five cents per dollar for each payment in arrears. Persistent delinquency will make it necessary for the financial institution "to take proper steps to effect collection in full." Any time after 60 days' default the bank may present the note to the Administration and receive cash.

The Administration suggests that in preparing to modernize theatre buildings, in order to ascertain what improvements are needed the exhibitor should check the condition of the structure for general defects, sanitation, safety, attractiveness, and then consult with a contractor or architect.

Competitive Bids Urged

Furthermore, it is suggested, officially, that the exhibitor check the reputation for responsibility and the skill of the contractor or workmen engaged. It is advisable to know personally the contractor or workmen.

Probably the only effective safeguard as to price is the securing of competitive bids. Exhibitors should receive a written guarantee from the contractor before paying for any work completed.

"No item of repair, alteration or improvement should be an attempt to conceal building defects which are more fundamental," declared the Administration. "If the work involves a large expenditure or major changes in a building—that is, if it involves alterations and new construction rather than mere repairs, it is wise to consult an architect or engineer," said the Administration officials. "Your saving will be much greater than the fee of the architect, which may be included in the loan," they added.

Exhibitors were also advised to consider the neighborhood and the character of the property to be improved. Cost and benefits should be weighed against the building's future and surroundings. "If your application is rejected because of unfavorable neighborhood conditions," said the Administration, "you may still become eligible for a loan by enlisting a substantial group of neighbors in a general neighborhood improvement plan."

The first loans were made on August 15th, and by January 1st, 1935, the government expects that $500,000,000 will have been expended for remodeling and repairs under the plan, with the full estimated amount of $1,500,000,000 expected to be spent by January 1st, 1936.

CRUSADES AGAINST ACT ON FRONT PAGE

A front-page crusade by the Kansas City Journal-Post, *against an allegedly indecent vaudeville act at the Tower theatre in that city, this week engendered a storm of protest by Kansas City theatre men.*

The newspaper's denunciation revolved around the appearance of a girl, aged four years, in a family act. The child's parents, and especially the theatre, were berated in a review of the Tower's bill—which, strangely, was printed on the paper's front page—for allowing the child to sing such "ribald" songs as "Minnie the Moocher" and to tell "vulgar" jokes. The paper ran a two-column box the depth of the full page, headed "Work For the Police," beside the review. The act was subsequently removed from the Tower bill.

Exhibitors were up in arms against the paper's stand. The Tower had not been advertising in the Journal-Post, *and exhibitors see in the attack a warning that they "had better use the paper as an advertising medium, or else take the consequences."*

HOLLYWOOD ALERT TO INFLUENCE OF STAR BROADCASTS ON BOX OFFICE

Fox, MGM, Twentieth Century Refuse To Permit Contract Talent to Perform on Air; Others Favor Moderation

The motion picture industry in Hollywood, through the medium of some of the large producing companies, went on record this week, unofficially, as being opposed to the promiscuous "appearance" of its contract talent on the radio for entertainment purposes alone.

Some of the studios appear to have finally arrived at a realization that motion picture theatre owners were not entirely in the wrong when, as on several occasions in recent months, they voiced their objections to frequent film star broadcasts of song and dance on both sponsored and sustaining radio programs, on the grounds that such air entertainment detracts to an immeasurable degree from motion picture box-office values, which subsequently lessens receipts, and, besides, unfairly competes with theatres during the time of the broadcasts.

Radio Exploitation Favored

Radio broadcasting by star and player talent under contract for purposes of exploiting motion picture releases of the day are favored, however, in some quarters.

Some 200 to 250 Hollywood player personalities appeared on air programs during the season just passed.

With the brand new conclusion reached by some of the largest producers that radio entertainment by their contract talent is competition to the performances at the box office of their own pictures, it appears that the long-fought battle between exhibitors on the one hand and broadcasters and producers aligned on the other may be nearing an end in favor of the exhibitors.

Exhibitors have long contended that the practice of giving free radio broadcasts in radio studios in the large cities, and also in unused theatres renovated for that purpose, constituted flagrantly unfair competition. This practice, coupled with widely publicized radio "entertainment" appearances of film stars, has been the cause of reduced theatre revenue, theatre owners have charged.

MPTOA Demanded Cessation

The stars and players on independent companies, as such, rarely ever participate in radio entertaining, nor do the independents sponsor programs on the air.

Although the exhibitors' fight against radio competition of film stars has been largely of a spasmodic nature, and almost wholly unorganized, the Motion Picture Theatre Owners of America, at its 14th annual convention in Los Angeles, last April, virtually demanded immediate cessation of entertainment broadcasting activities by film personalities under contract to studios.

A careful survey made this week of the attitude and official policies of the large producing companies in Hollywood brings to light several interesting facts pertaining to this troublesome problem, as follows:

1. Three producers—Fox, Metro-Goldwyn-Mayer and 20th Century Pictures—flatly refuse to permit their contract stars and featured players to broadcast under any circumstances.

2. Paramount and Columbia do not object to radio broadcasts featuring their contract players *when* those players are allowed to "plug" forthcoming pictures produced by their own company, either generally, or in connection with specific showings.

3. The RKO Radio studios, which own and operate a broadcasting studio on the lot in conjunction with National Broadcasting, naturally favor screen talent broadcasting, and it is from this studio that the Hollywood-on-the-Air program emanates each week. Universal, which has no objection to occasional broadcasting activities by its contract players, participates on this program at times.

4. Warner Brothers also operate a broadcasting studio, station KFWB, and over this its stars and pictures are exploited. Warners also permits commercial tie-ups for broadcast purposes by its stars, provided they are allowed to "plug" Warner pictures.

For many months relations between exhibitors and distributors and producers over the film star broadcasting situation have been strained. The distributors, exhibitors charged, had refused to cooperate with them in persuading Hollywood to eliminate what was threatening to become a serious competitive influence on the box-office. The attitude of the majority of distributors, however, was that the theatre man was exaggerating the situation and was not capitalizing what distributors considered to be an effective medium of exploitation and publicity.

Thus it was that exhibitors finally decided to go directly to the producers, to attempt to influence them to put an end to the practice contractually.

Whether or not all of the producers have definitely written clauses into their contracts with players prohibiting broadcasts of any nature, whether interviews or dramatic, could not be ascertained. It is known, however, that both Metro and Fox have taken such action and it is thought that others will follow.

Indications are, however, that the exhibitor's fight is not yet completely won. From Al Wilkie's Paramount publicity office in New York recently came the announcement that "radio and motion pictures will continue more and more mutually to benefit each other by using stars of their sister industry."

This statement is attributed to John W. Swallow, Hollywood director for NBC. With the new NBC studios in Hollywood now in full operation, Mr. Swallow said that it is possible for more and more radio stars to go to Hollywood during the course of a

200 to 250 Hollywood Stars and Players Participated in Radio Broadcasts During Last Season; Theatres Opposed

radio contract and continue their air shows while working in films.

"It is expected that this fall the radio world will be astounded by the number of air shows coming out of Hollywood—both with motion picture stars *taking time off from their studio work* and with radio stars trekking westward to take time off from their air work to be in pictures," Mr. Swallow said

From Hollywood have come reports that contemplated action of the producers against film talent broadcasts has stirred the colony's acting residents into something like a frenzy, the majority of actors being of the opinion that occasional broadcasts stimulate theatre attendance rather than detract from it.

Actors Consider Retaliation

Further, the actors, through the Screen Actors' Guild, are reported to be considering retaliatory measures against the exhibitors by turning down all offers of personal tours in theatres throughout the country. Although this movement has not received the official sanction of the Guild, the actors who are sponsoring it declare that they have helped the theatre owners' business by making personal appearances in their houses and, therefore, should be allowed to manage their own business as they see fit.

Many players have openly expressed the opinion that their appearances—particularly those of the gossip-interview variety—have done more harm than good to their reputations.

Another point of contention between some Hollywood producers and players has been over the question of remuneration for broadcasts. Some studios have assigned their players to programs for exploitation purposes, but have refused to allow those players any extra compensation. One studio, which is definitely opposed to all broadcasting, recently allowed one of its contract players to broadcast on one program, with extra salary from the sponsor, in lieu of a salary raise at the studio.

Fox Against Broadcasting

Not only is the Fox studio set against radio broadcasting, but the company's board of directors has gone on record with the conclusion that the appearance of picture personalities, whether its own or those of others, is a direct interference with motion picture theatre business. The studio maintains that pictures make the personalities first and that when they are famous, "radio grabs them."

Paramount permits its players to broadcast on programs boosting Paramount pictures, but objects to the general practice. This studio's objections to the general practice are (1) It is an imposition on exhibitors and (2) When a star broadcasts, production schedules are interfered with. In the cases of Bing Crosby, Lannie Ross and Ethel Merman, contract players now but erstwhile radio headliners, they have no jurisdiction over existing contracts. These stars, however, with the consent of their commercial sponsors, usually aid Paramount's pictures in their broadcasts.

Warner Brothers has its own radio station.

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PARAMOUNT CLAIMS, 50 MILLIONS; CIRCUIT HOLDINGS DOWN TO 1,280

Claims of Creditors Reduced from $282,000,000; 600 Theatres Have Been Turned Back or Were Abandoned

Creditors' claims against Paramount-Publix Corporation have been reduced some $232,000,000 since petition in the bankruptcy was field in April, 1933, from an original claim of $282,700,000, to $50,600,000. Other interesting highlights of the corporation's financial and corporate structure that were revealed this week by the Paramount management and trustees included:

1. Circuit's holdings have been reduced from the 1932 peak of 1,800 theatres to 1,230.

2. Present creditors' claims are: $25,800,000, held by bondholders; $25,800,000, by banks, and $11,300,000, by general creditors.

3. Parent corporation earned $5,029,252 net profit in 1933, and a net of $2,601,856 in the first quarter of 1934. Net loss in 1932, after all charges, was $19,945,000.

4. Cash on hand was $15,644,000 at the beginning of the summer, compared with $6,561,000 on the same date in 1933.

5. Receipts for 14 months ended June 16th, 1934, were $84,859,000, and disbursements, $78,271,000.

The reduction in claims, drastic in its scope, realizes the most optimistic hopes of all groups working for reorganization of the company and would seem to point the way to Paramount's economic rehabilitation. Many months ago, shortly after the original claims had been made known, debenture holders interested in reorganization had expressed the view that could the claims be scaled down to about $60,000,000, a plan of reorganization could be effected.

The present claim balance comprises those of debenture holders, amounting to $25,800,000; banks, for $13,500,000, and general creditors, $11,300,000.

Among the large claims eliminated through plans of settlement are those of the Paramount Broadway bondholders for $178,500,000; Allied Owners, $23,300,000, and general creditors, $12,500,000.

One of the final points in the Paramount reorganization was, however, forestalled last week, when the 12 banks involved in the 1932 credit transaction of $13,000,000 to Film Production Corporation, a Paramount subsidiary, succeeded in intervening with a United States District Court motion to test the legality of the subpoenas with which officers of the banks had been served and the validity of the proposed examination of the officers. Suit had been brought by the Paramount trustees to have the transaction set aside.

The banks' test case came up in New York on Wednesday before Federal Judge Murray W. Hulbert, who referred the motion to Judge Alfred Coxe who is now vacationing and is not expected to return for another week. As a result, Root, Clark, Buckner and Ballantine, counsel for the Paramount trustees, said that the suit would not be tried until October at least. All of which lessens the expectancies of reorganizing Paramount by October 1. The leading factors in the Paramount reorganization work are understood to view the delay with exasperation.

Among bank officers subpoenaed were Thomas A. Reynolds, vice-president of National City Bank, New York; Max D. Howell, assistant vice-president of Chemical Bank and Trust Company, and L. A. Keidel, vice-president of Bankers' Trust. Nine other New York, Chicago and Philadelphia banks are made defendants in the Film Production suit, in which the Paramount trustees seek to have the banks declared general, rather than preferred creditors of Paramount.

Meanwhile, it was disclosed officially that Paramount Publix and its subsidiaries showed a net profit of $5,029,252 for the entire year of 1933, and a net profit of $2,601,856 for the first quarter of 1934.

The 1933 profit compares with a loss of $9,730,234 for 1932, before charges for depreciation and amortization. After deduction of those charges, the 1932 loss amounted to $19,945,569. Included in the comparative statements, which were disclosed last week in an official earnings report to Special Master John E. Joyce, are charges for film exhaustion, or write-offs, in 1932, of $36,994,000; in 1933, of $26,460,000 and for the first quarter of this year, $7,718,000.

Cash on hand on June 16 of this year was $15,644,000 compared with cash on hand of $6,561,000 on April 22, 1933, the date on which Paramount was adjudicated a bankrupt.

Receipts during the 14 months ended June 16th, 1934 were $84,859,000, and disbursements, $78,271,000. The receipts of picture subsidiaries were $49,227,000, and of the trustees, $4,327,000. Disbursements of Paramount Pictures Corp. amounted to $46,786,000; of other subsidiaries, $29,971,000; trustees, $1,514,000.

Small creditor groups in Paramount are understood to be contemplating opposition to the petitions for fees and allowances aggregating $721,204 for services of the trustees, their attorneys, and special accountants and counsel employed by them in connection with the bankruptcy. Bondholders groups represented by Victor House, Saul E. Rogers and Samuel Zirn indicated this week they would urge drastic reductions in this amount. These same groups opposed the petition for $296,000 of allowances for services during the three and one-half months of the company's equity receivership. Those fees eventually were reduced to $105,000.

An interesting, and important sidelight on the Paramount situation was afforded this week when it was estimated that the company's theatre holdings have been reduced by approximately 600 theatres during the past 18 months. This information was contained in a report to the U. S. District Court in New York, which places Paramount holdings at approximately 1,230 houses, of which slightly more than 1,000 are in 39 American states, 200 in Canada and 30 in 11 foreign countries.

In 1933, a report to the same court had placed holdings at approximately 1,800 theatres at their 1932 peak.

Reorganization of Saenger Theatres and Saenger Realty Corp. by September 15 was made a possibility Tuesday by the approval in New Orleans Federal court of certificates of deposit for bondholders of the company. Court approval of the deposit certificates authorizes Saenger to proceed with reorganization.

Ostrer Here To Finish G-B Plan

Mark Ostrer, at the head of Gaumont-British, important English company, arrived in New York from London this week and immediately went into conference with Jeffrey Bernerd, general manager of Gaumont-British, and Arthur A. Lee, head of Gaumont in America, on the completion of plans for the establishment of a Gaumont distributing and perhaps an exhibiting organization in the United States.

On his arrival Mr. Ostrer was quoted as declaring the company has no intention of invading the American theatre field, but will rely on the quality of its pictures to obtain playing time in the theatres of the country. He declared Gaumont-British is spending an average of $250,000 on each feature picture.

The indications are that the company will organize a national sales force here, with physical distribution being handled by an American distributor. Also pending is a deal whereby the Roxy theatre in New York will take 16 Gaumont-British features, establishing itself as a Broaoway show-window for the product. Mr. Ostrer is expected to remain in New York several weeks.

Urges A Good Will Campaign

George P. Aarons, secretary of the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, this week issued a plea to all exhibitors to adopt in future the role of goodwill ambassador among local organizations and individuals in order that a better understanding of the problems of the theatre man and the industry in general may be given to the public.

Mr. Aarons, whose appeal is timed to coincide with a cessation of general hostilities in Philadelphia on the part of the press and the church, advised exhibitors that if they do not feel inclined to speak before organized meetings he himself is ready to talk to civic organizations on their behalf.

Walsh Named to Executive Committee of the MPTOA

Morgan Walsh, president of the Independent Theatre Owners of Northern California, has been elected a member of the national executive committee of the Motion Picture Theatre Owners of America, according to Ed Kuykendall, president of the MPTOA.

Mr. Walsh will attend his first meeting in his new capacity when the executive committee meets in Chicago within the next few weeks. It is planned to map new double feature opposition at the session for future MPTOA action. Production changes also will be discussed, as well as the music tax.

"Jaydee"

the story of the spectacular career of J. D. Williams

By TERRY RAMSAYE

DEATH came swiftly this week to daring James Dixon Williams, most famous entrepreneur and adventurer of the business of the motion picture.

The end was at ebb tide in a career which had carried "Jaydee" through from a novitiate with black-tent picture shows in the picaresque world of the carnival when the century was young, to high executive position as the dominant general manager of First National Exhibitors Circuit, Inc., in the days of its glory, 1917 to '23. The impress of his special genius and creative imagination lays across the screen from Australia to Britain and all the lands between.

From the abundance and effulgence of the life of a prospering showman in the bright lights of Broadway and Shaftesbury, Mr. Williams' fading resources found him, in this summer of 1934, with home a woodland cabin at Schooley's Mountain in New Jersey.

Most undismayed and still merrily following the fairy pipers of fortune, ever expecting a turn on the morrow, "Jaydee" came to Broadway as often as might be, eagerly alert to the flow of pictures and events, building hopes and fancying projects. In a trade press advertisement of one of his projects he insisted on the whimsical line "Night address Edison Hotel." "In the show business you've got to be around nights," he argued. "I want people to know where they can find me."

Ten days ago on one of his journeys between Broadway and Jersey he was stricken with a heart attack, which upon examination proved to be coupled with a nervous disorder. A few days ago on the way to the office of a physician he was seized by another attack and was taken to Manhattan State Hospital, where he died Tuesday morning, at the age of 57. The funeral was held Thursday afternoon at Campbell chapel in New York, followed by cremation.

Mr. Williams is survived by his wife, Ethel Hope Williams, and three sisters, Mrs. Victor Fear of Sebastopol, California; Mrs. Hugh Chatfield of Catlettsburg, Kentucky, and Mrs. Clough Davidson of South Point, Ohio. He was a thirty-second degree Mason, a Shriner and a life member of the Elks.

Mr. Williams was born at Ceredo in the hills of West Virginia, February 27, 1877. When he was sixteen he left school to take



He always had to "go and see"

the box office ticket selling job at the Parkersburg Opera House. He started promoting immediately and became the editor and publisher and advertising salesman of a program house organ.

PIONEERED WITH A BLACK TENT

With the advent of the motion picture in those dim days before it had created a home for itself in the nickelodeon young Williams became one of the array of exhibitors who presented film programs in black tents as one of the attractions of the many itinerant carnival outfits which trouped the country in the period. Carnival men were violently nomadic, predatory and resourceful. He learned about the show business from them. It was the same rough but richly endowed school which contributed to the making of many another motion picture showman, including the late William Swanson and Edwin S. Porter, whose "The Great Train Robbery" founded the photoplay and gave initial impetus to the nickelodeon.

The adventures of the road took "Jaydee" and his picture enterprise presently into the big Northwest, where he was engaged in exhibition variously in such centers as Spokane and Vancouver. He opened and operated a half dozen theatres in the era when equipment consisted of a two-pin Edison projector and a set of folding chairs.

Vancouver was then as now a great port where ships come in from all that vast other side of the world. Already restless with the call of the road, "Jaydee" one day found in one of those folding chairs a remnant of an illustrated paper from Australia, apparently discarded there by some sailor. As he read the paper out in the light of the lobby, under the squawking phonograph ballyhoo, Mr. Williams decided that he must be going somewhere and that that somewhere would be Australia.

"I wasn't sure why I was going there," he recounted not so long ago, "but I was sure I had to see a country where the leaves grew upside down on the trees and kangaroos leaped all over the landscape. I've always had to 'go and see.'"

Half-a-world away in Australia, fortune and romance were waiting this hopeful young adventurer. Luck and opportunity were with him in the land of the kangaroo. Australia, remote from resources of both the homeland and the United States, was amusement hungry and a perfect market for the show that comes in the can. Mr. Williams arrived in 1909 as production was just hitting its stride in its first great era of development. He founded the Greater J. D. Williams Amusement Company with a chain of continuous motion picture theatres that were—and continue—among the most successful in the world. Later he was the successful promoter of a merger of his corporation and its theatres and exchanges with Wests, Ltd., and Spencers, Ltd., under the names of Union Theatres, Ltd., and Australasian Films, Ltd., concerns which continue in active prominence in that field.

In Australia, in the midst of this rising career, Mr. Williams wooed and won the handsome and athletic Miss Ethel Jefferson Hope, a champion swimmer from England, who had gone out to Australia to be secretary to Hugh McIntosh, M. P., publisher of the Sydney *Times* and variously interested in theatres.

As was seemingly inevitable in the cycle of Williams' exploits and enterprises, there came a day when he wanted no more of Australia. He sold and sailed away, arriving in time to have a contact with the for-

(Continued on following page)

HOW FIRST NATIONAL WAS BORN

(Continued from preceding page)

mation of the Paramount Pictures Corporation, organized to distribute Adolph Zukor's Famous Players product and Jesse Lasky productions. In New York he represented Colonel William N. Selig's venturesome nine-reel first feature, "The Spoilers," with which Samuel L. Rothafel, by dint of Williams' salesmanship, opened the Strand theatre on Broadway in 1914.

Thereafter Mr. Williams voyaged about the world a bit and arrived one day in Los Angeles in the significant year of 1916. Significant it was because the rising power of Adolph Zukor in the building of his mighty array of Famous Players-Lasky forces, with control of a preponderance of box office material in both players and directors, was exerting pressure upwards on film rentals. Here and there across the land important exhibitors, dependent on that product, were chaffing and growing heated. In Los Angeles it was Thomas L. Tally, who had come up from his first "theatre" in the back of a phonograph parlor in 1902 to be a first-rank exhibitor of the feature era.

GETS BIG IDEA: FIRST NATIONAL!

In Los Angeles Williams explored busy Hollywood and looked the town over, seeking an inspiraiton. It was the dark early hours of one morning when he bounced out of bed and started to shake Mrs. Williams by the shoulder.

"Get up Hopie, I've got a big idea!"

Mrs. Williams, having been married now for some years, was rather used to hearing about big ideas at odd hours.

As "Jaydee" breathlessly raced through a recital of his inspiration for a big theatre circuit syndicate she began quietly to reassemble the covers. As she turned away to sleep again she remarked:

"Sell that to some exhibitor and when he Ok's it I'll tell you its big, too."

A few hours later "Jaydee," all a-glow, set out looking for Thomas L. Tally, exhibitor.

As Mr. Tally recalled the contact many years after, it seems that Mr. Williams, with his Australian experiences and promotions freshly in his mind, came to see him promoting notions for bigger theatres and a chain of them.

"If they don't quit trying to take my shirt away from me on film rentals for Mary Pickford, I'll have too many theatres right here," Tally observed. And all that led right up to the Williams notion of what a chain or a federation of theatres might do with their buying power. In that conversation the exciting First National Theatres Circuit project was born.

The Williamses and Mr. Tally set out up the coast, calling first on E. Bruce Johnson of the Turner & Dahnken circuit in San Francisco. Up the coast and across the nation the Williams Expedition covered the dominant exhibitors and brought into federation the dominant first-run buying power of the land. Mrs. Williams traveled with "Jaydee" and shared his high-pressure hectic campaigns. She took up stenographic notebook and typewriter again to write his confidential mail and spent many a fevered night drafting and redrafting contracts in hotel rooms between the Coast and New York that spring of 1917.

With First National formed, Mr. Rothafel, who had started to his Broadway fame with "The Spoilers," became the circuit's first president, with J. D. Williams the executive power with the title of general manager.

THE CHECK HE GAVE BACK

First National's syndicated power was a challenge indeed to the producer-distributor concerns. Twenty-seven of the world's best customers had been converted into a buying unit, and potential competitors. Mr. Williams was invited to luncheon at the Cafe Beaux Arts by Adolph Zukor and Lewis J. Selznick, partners in Select Pictures Corporation and distributors of costly product.

Mr. Williams heard at the luncheon that First National had every prospect of failing soon and leaving him without employment. It was suggested that he would make a valuable member of the Select staff, and a check, said to have been for $50,000, was pressed upon him as an advance on the salary that he might expect to earn from Select. "Jaydee" carried the check a while and petted it now and then. Ultimately, according to his reminiscent testimony, it was returned. First National was feeling better.

The first important move of First National was in pursuit of Charles Chaplin, then the world's best box office material. John R. Freuler of Mutual, whose Lone Star Corporation was turning a handsome profit on twelve two-reel Chaplins costing for star salary exactly $670,000, bid a million salary for twelve more. First National bid $1,075,000 for eight pictures and got Chaplin, including production costs, who proceeded to make no more two-reelers and raised the price on First National considerably. They all made money. Thence onward First National went after Mary Pickford, Thomas H. Ince and many another box office star.

It was First National competition which sent the producer-distributors headlong after motion picture theatres as product outlets, culminating, to be sure, in the great circuit development leading up to the problems and decentralizations that still color the screen horizons.

RITZ-CARLTON AND VALENTINO

There came a day when "Jaydee's" word was no longer magic and law in First National—he could be neither right nor lucky all the time, and First National's federation was a set of hard task-masters, many of them with conflicting interests. Presently after a typical voting trust controversy, Mr. Williams resigned. His resignation, never made public, and a copy of which is in the writer's files, will one day be motion picture history's most heated philippic.

Mr. Williams' next venture was named, characteristically enough, Ritz-Carlton Pictures, Inc., in 1925. It was formed while the Ritz-Carlton's Crystal room was still being hired by the motion picture industry to confer aroma and kudos on exploitation parties and previews. Ritz-Carlton's primary purpose was to capture and capitalize the idle box office value of the late Rudolph Valentino, who had left Paramount in a huff, or one of the huffs of his huffy wife. She got huffy almost immediately with Mr. Williams and Ritz-Carlton, too, and that concern came in time to naught. Its debts were paid in the end by Williams' share in the profits of the ensuing picture that Valentino made for Joseph Schenck on a sequel contract.

Then "Jaydee," still merry and hopeful, sailed for England. He organized British International Pictures, Ltd., and brought into being the great stages of Elstree, near London, the British film making capital of today. In 1928, with John Maxwell, head of British International, and E. W. Hammons, Mr. Williams formed World Wide Pictures, Inc., in New York, specializing in imported productions.

With the succeeding years the cycles of the Williams projects grew shorter. The ups and the downs were coming faster as the whole industry became more and more intensively organized and exploited.

The years of the depression came for "Jaydee," and these were all fallow, fruitless years. He who had gone all over the world "to go and see and go and see" came home again to wait and see. He worked while he waited, but it was fate that he was not to live on into a new day in the motion picture industry.

Detroit Exhibitor Honored

Jacob Schreiber, veteran Detroit motion picture exhibitor, was honored recently at the opening of his sixth film theatre, the New Forest. In Detroit exhibition for many years, Mr. Schreiber now operates the Fine Arts, Majestic, Colonial, two Blackstone theatres.

Admission Receipts Up

The receipts of the federal government from admission taxes during July were $70,000 greater than one year ago, the Treasury Department announced last week at Washington. Collections totaled $1,046,-162, comparing with $972,627 in July, 1933.

Clark Over Illness

John D. Clark, Fox Film general sales manager, returned to his desk at the New York home office this week following an illness.

George Shanbaugh Dies

George Shanbaugh, of the Monogram Pictures office in Cincinnati, died in that city last week.

THE CAMERA REPORTS



TEST WINS. Helen Trenholme, who survived a screen test with such vigor that Warner Brothers signed her to a long-term contract upon seeing the results.



REDUCE SPEED RATE. Boeing transport planes, capable of three miles a minute, now on regular United Air Lines' coast-to-coast service, pictured after completing record transcontinental runs.



STAR DUE. Grace Moore, star of Columbia's "One Night of Love," who is due in New York for its Radio City Music Hall premiere on September 6.



MARRIED. And here are Adolphe Menjou and Verree Teasdale as they made necessary arrangements for their wedding on August 25. The bride had just finished her first starring role, in Warner Brothers' "The Firebird."



CARIBBEAN SHOWMANSHIP. At a party arranged for the showing of "Roman Scandals" at the Fox theatre in San Juan, Puerto Rico, arranged by Lester Sussman, United Artists manager. Incidentally, the affair proved to be a successful social event. Shown here are Governor Winship of Puerto Rico (in white suit, center), Mr. Sussman (at his right), and Rafael Ramos Cobian, president of United Theatres.



TO FILM CLASSIC. Merian C. Cooper, RKO Radio associate producer, and Mrs. Cooper as they arrived in New York from Italy, where Mr. Cooper has been doing research work for "The Last Days of Pompeii."



ROYAL VISITORS. Prince Tsuueuori Kaya and the Princess, cousins of the Emperor of Japan, as they attended Radio City Music Hall. Shown are W. G. Van Schmus, managing director; the Princess and Prince, Renzo Sawada, Japanese consul-general and his wife; Leon Leonidoff, producer.



COMEDIENNE. (Left) Despite the profile. She is Winnie Law, appearing in several of Educational's Eastern productions.

CAST ANEW. (Below) Binnie Barnes, who following her first screen role in Universal's "There's Always Tomorrow," has been assigned to "What Ladies Dream," with Neil Hamilton and Paul Cavanagh, by the same producer.





PRODUCER AND AUTHOR CONFER. W. Ray Johnston, president of Monogram, shown in conference with Vera Brown, novelist, in Detroit, where he stopped off for the meeting while on his way to California. Miss Brown is the author of "Redhead," which is scheduled for early production by Monogram.



WITH PRIZE FAMILY. Walt Disney, producer of cartoon shorts released by United Artists, with Three Little Pigs and the Big Bad Wolf, heroes and villain of the Silly Symphony which won him award of New Movie, fan magazine, for best short subject of the year in competition just closed.

Penny-a-Seat Is Pledged to Fight Music Tax Rise

Eight thousand theatres on Wednesday pledged to contribute one cent per seat to a war chest being raised by the National Exhibitors Emergency Committee to prosecute a federal court battle against the American Society of Composers, Authors and Publishers in order to prevent the society from putting in effect its publicly announced increased music tax schedule for theatres on October 1.

Some $60,000 is expected to be collected from the 6,000,000 seats in the 8,000 theatres operated by the exhibitors who made the pledge. Pledging support were the large circuits and theatres operated by Allied States, Motion Picture Theatre Owners of America, Independent Theatre Owners of New York, as well as local and state exhibitor organizations and the Shea, Commerford, Butterfield, Wilmer and Vincent and other large independent circuits.

The pledges were delivered by representatives at a luncheon at the Hotel Roosevelt in New York, presided over by Walter Vincent, chairman of the Emergency Committee, and Leopold Friedman of Loew's, chairman of the legal committee. Mr. Vincent and Milton C. Weisman, ITO counsel, were named custodians of the fund.

George Z. Medalie, former United States District Attorney in New York, was retained this week by the special Exhibitors' Emergency Committee to lead the theatre owners in the fight. The exhibitors' campaign, to be instituted in the courts, involves the pressing of an anti-trust suit, which is generally regarded as the principal weapon against new scale of reproduction taxes which ASCAP intends putting into effect October 1.

The Society said this week it does not propose a blanket increase in music taxes October 1, but will permit existing contracts to run out their terms.

Ideal Pictures, England, Will Distribute in U. S.

Ideal Pictures, of England, will expand its distribution activities in this country, having closed a five-year deal on Tuesday whereby Olympic Pictures, an affiliate, will handle Ideal product in America. Release will be either through national companies on individual pictures, or through the state rights system, according to M. J. Kandel, who just arrived from London.

Sixteen pictures comprise the first group, the first three of which include "The Wandering Jew," which has been sold to MGM; "Bella Donna," starring Conrad Veidt, and "Broken Melody," with Merle Oberon.

Kuykendall in New Orleans

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, this week will attend a special meeting of the Gulf States Theatre Owners Association in New Orleans.

GOVERNOR AWARDS PLAQUE



COSMO-SILEO PHOTO

THE first of the Quigley Awards to be won by one of Broadway's own showmen was presented Monday afternoon to Charles W. Curran of the New York Strand, with Governor Herbert H. Lehman making the presentation at his New York residence in Park Avenue. Curran won the July award for his exploitation campaign on Warner Brothers' "Here Comes the Navy". In making the presentation the Governor said:

"Mr. Curran, I am pleased to present to you on behalf of MOTION PICTURE HERALD and the Committee of Judges representing the showmanship of the motion picture industry, this plaque, the Martin Quigley Award for July, for your advertising campaign on Warner Brothers' picture, 'Here Comes the Navy,' selected as the most meritorious by the judges of all those submitted to the Managers' Round Table Club during July. You are honored, too, as the first New York theatre manager to receive the Award in this world-wide competition."

Others present at the presentation were Colvin Brown, vice-president of Quigley Publications; Gradwell Sears and Andrew Smith, Warner Brothers sales executives; Arthur Jeffery, Irving Windisch, Phil Laufer and Sig Nagler, Warner publicists. Shown in the picture are Governor Lehman, Mr. Curran, Mr. Smith, Mr. Sears and Mr. Brown.

RCA Wins Royalty Action in Kentucky

Judgment was entered in the United States court in Owensboro, Ky., last week, awarding $51,922.86 to the Radio Corporation of America in its suit against the Ken-Rad Corporation. The order says the judgment is to be credited with $887.03. The suit had to do with royalties, the Ken-Rad contending it was being discriminated against in the matter of paying royalties. The judgment will be appealed to the United States circuit court appeals.

Music in Films Held Aid to Their Appeal

Music and dances in motion pictures have been responsible for an increase in the world circulation of films from approximately 50 per cent to 90 per cent, according to Dave Gould, RKO Radio dance director who is in New York on a vacation.

More than half of Radio's product for the 1934-35 season will include music in some form or other with appropriate dances wherever that may be possible, Mr. Gould indicated.

"BANK NIGHTS" VIOLATE CODE, RULES AUTHORITY

Hundreds of Exhibitors Will Be Affected by Surprise Ruling; Flood of Appeals on Zoning

The Motion Picture Code Authority "cracked down" on hundreds of exhibitors this week when it made a surprise ruling that so-called "bank nights," a form of merchandising stunt involving prizes, are violations of the motion picture code's lottery and reduced admissions provision.

This ruling, which established a Code Authority precedent in cases of the kind, was based on an appeal by the Englewood theatre in Chicago from the local grievance board in that city which had held that a "screeno" game involving the distribution of a cash prize by the theatre was a violation of the reduced admissions clause. The Authority upheld the local board's finding. Complaint was brought against the Englewood by the Balaban & Katz Southtown theatre.

The ruling follows a previous decision by the Code Authority allowing each local board to rule on "bank nights."

Authority Flooded with Appeals

The Code Authority this week literally was flooded with clearance and zoning appeals from practically every key city in the country. For this reason, in order not to retard new season selling, the Authority has designated a committee to investigate the advisability of abandoning attempts to draft new clearance and zoning schedules on appeals, instead of which, the local boards would be reconvened to resume the hearing of protests against existing schedules. The committee consists of George J. Schaefer, Paramount; Charles L. O'Reilly, T. O. C. C.; R. H. Cochrane, Universal; Nathan Yamins, Allied States, and Harold S. Bareford, Warners.

In the meantime, all scheduled hearings by the Code Authority on clearance and zoning appeals have been postponed.

U. A. To Contest Ruling

Preliminary plans for drafting a new assessment schedule for producers and distributors, and arrangements for more equitable exhibitor assessments were discussed at a Code Authority committee meeting in New York this week. A report was scheduled to be made to the Authority later this week. Division Administrator Rosenblatt must approve any new levy and all companies affected also must endorse it before it is put into effect.

United Artists will go through with its original plan to contest the Code Authority's ruling that United Artists' pictures are subject to the code's 10 per cent cancellation clause, by filing a test case in United States District Court, New York. The suit was scheduled to be filed this week.

The Code Authority's decision, rendered several weeks ago, points out that the cancellation provisions of the code are intended to be remedial in nature, providing exhibitors with some leeway in making program arrangements to conform to the requirements of local audiences and conditions.

The Authority finding held that United Artists' individual contracts are the same as those of other companies except for their designation of film cost and the manner of playing. It cited a clause in the company's contract giving the distributor the right to cancel all contracts in the event of a breach of any one as creating a situation in respect to United Artists "which does not differ from the usual practice in the industry of executing a single contract for all pictures with varying rentals and playing arrangements for each individual picture."

"Surely," the Code Authority decided, "in so far as the rights of the distributor and the obligations of the exhibitor are concerned, the difference is only in form."

The NRA in Washington this week, as part of the general program of improvement, announced a virtually complete realignment of its code groupings to conform to a new fundamental classification of all industries and trades. Henceforth, all amusement codes, including the motion picture, will be listed in the Service Industries groups.

In Atlanta last week the GFTA Independent Theatres' Association issued a plea for the small exhibitor, and in a document entitled "The Declaration of Independents," scored the motion picture code as favoring the large interests.

Copies of the "declaration" were sent to President Roosevelt, General Hugh S. Johnson, Will H. Hays, Sol A. Rosenblatt, John C. Flinn, heads of producing companies, local code boards, the Atlanta exchange managers, the trade press and all individual "of any prominence in the industry."

Local code boards during the past 10 days were reversed by the Code Authority on all but four out of 19 cases brought before it on appeal.

MPTO To Hold Annual Session in Pittsburgh

The annual convention of the MPTO of Western Pennsylvania, Allied affiliate, will be held at the Shanley Hotel, in Pittsburgh, October 1-2. The present roster of officers is expected to be reelected, in addition to three directors whose terms expire this year.

The present officers are: Dr. C. E. Herman, Carnegie, Pa., president; William Lipsie, Blairsville, Pa., vice-president; Joseph Gellman, Duquesne, Pa., treasurer; Fred Herrington, Pittsburgh, secretary.

Ohio ITO Joins Allied

At a meeting of the board of directors of the Independent Theatre Owners of Ohio in Columbus last week, it was voted to affiliate with Allied. P. J. Wood, secretary, was instructed to wire Abram Myers to that effect. Mr. Wood is now alternating between Cleveland and Cincinnati from week to week.

Charles Haarmann Dies

Charles H. Haarmann, 73, father of William Haarman, booker at the Omaha Paramount exchange, died in that city last week.

Warns Against High Percentages

Motion Picture Theatre Owners of eastern Pennsylvania, southern New Jersey and Delaware this week issued a warning to exhibitors against major distributors who are allegedly charging 40 and 50 per cent of the gross for their pictures. With new-season contracts still being negotiated in most sections, the organization urges exhibitors not to sign contracts having such high percentages with any distributor.

"We all know that exhibitors cannot make money playing these kind of percentages," the MPTO said.

Meanwhile, during the past week, further production plans for the 1934-35 season were announced.

Blue Ribbon Pictures was formed and has leased space at General Service Studio in Hollywood to make from four to six features.

C. C. Burr, former Educational producer, will produce an undetermined number of features for the independent market.

UB Iwerks is about to launch a new series of "ComiColor" cartoons for release through P. A. Powers' Celebrity company.

Fifteen one and two-reelers on the company's new season program have been completed in New York by Educational. Tom Howard has been re-signed for a new group of two-reelers.

Wanger May Return to Paramount

Exploitation Pictures announced 24 action features and two serials. The former include "Courage of the North," "Timber Terrors," "Fury of the Mounted," "Rogues of the Rockies," "Roaring River," "Million Dollar Haul," "Missing Messenger, "On the Spot," "Inside Information," "On Patrol," "Captured," "Way of the West," "Pals of the Range," "Saddle Courage," "The Ropin' Fool," "Two Fisted Gallagher," "Going to Town," "Sure Shot Sam," "The Dawn Rider," "The Texas Terror," "The Ridin' Preacher," "Cyclone of the Saddle" and the "Ghost Rider." The two serials, in 12 chapters each, are "Pioneer of the Plains" and "Custer's Last Stand."

Fairhaven Productions, Ltd., closed with Arthur Greenblatt for distribution of "Ra-Mu" in New York.

Fox will make 10 quota pictures in England during the new season. Domestically, aside from previously announced plans, Fox will release a new picture produced by Earl Carroll and Harold B. Franklin, former theatre executive, will make two for Fox, entitled "Gambling" and "Three Sisters."

Negotiations are understood to be nearing completion whereby Walter Wanger will return to Paramount, where he formerly was production manager. Mr. Wanger is scheduled to make six features for the 1934-35 program, the first to be "The President Vanishes."

United Artists' revised program totals 21 features. Ten will come from 20th Century, three from Goldwyn, two from Reliance, three from London Films, two from British & Dominions and one from Charlie Chaplin. Mr. Goldwyn's third production for the season will be "Broken Soil," with Anna Sten and Gary Cooper. Ronald Colman signed a long-term contract with 20th Century, the company announced this week.

A report from Hollywood on Tuesday indicated that a new company, Adventure Pictures, is being organized there to produce 26 features and six serials, with financing by Agfa Ansco, which was reported to be investing $2,000,000 in the venture. However, this report was later denied by Charles Cannon, New York manager for Agfa, who said he had no knowledge of any financial connection between his company and the new producing enterprise.

Mexico Assists Home Producers, Shifting Tariffs

The Mexican government has answered still another quest for aid in their uphill struggle made by native motion picture producers by slashing to the minimum import duties on materials that benefit the home folk and elevating the tariffs on articles that made the going of the national industry more difficult.

Under a decree signed by President Abelardo L. Rodriguez, the ministry of finance, which has charge of customs tariffs, has put into effect the following film and accessories import duties:

Blank films for cinematographic cameras, 50 centavos (about 14 cents) the kilogram (2.2046 lbs.). Positive films intended for cinematographic purposes, the width of which does not exceed 20 centimeters, eight pesos (about $2.25) per kilogram, and those wider than that from 10 to 18 pesos (about $2.80 to $5) the kilogram, according to their classification.

Spanish dialogue and music films are given the edge over those in other languages. The levy is fixed at eight pesos the kilogram for all positive films that have Spanish talk or music impressed by the Movietone or sound on film systems. But if these impressions are in any other language, the impost ranges from 35 to 45 pesos (about $9.75 to $12.50) the kilogram, according to the film's classification. If importers fail to comply with the film quotas they register with the ministry, the duty on these latter films can be placed as high as 75 pesos (about $21) per kilogram.

Discs in Spanish dialogue or music intended to be used with films pay a duty of one peso (some 28 cents) each.

Podeyn Heads Radio at Donahue & Coe Agency

George J. Podeyn has joined Donahue & Coe, Inc., New York advertising agency, in complete charge of all radio activities. He entered radio in 1923 and his experience includes that of sales manager of WEAF, development of a network in five Pacific coast cities, western sales manager of NBC, and director of radio at Batten, Barton, Durstine and Osborn, agency.

Mr. Podeyn has produced many radio shows, among them the Gold Dust Twins, Goodrich Silvertown Cord Orchestra, Cliquot Club Eskimos, Happy Wonder Bakers, and the Atwater-Kent hour.

Lichtman Theatres Chartered

Lichtman Theatres, Inc., has been chartered in Dover, Del., to manage and operate theatres. Incorporators are A. E. Lichtman, who operates 10 theatres in Washington, D. C.; E. J. Haley and W. E. Cumberland, also of Washington.

Webb Fully Recovered

Stuart Webb, president of Pathe Exchange, Inc., has returned to his New York office, after having been confined to his home through illness for several days.



UP where Vine street heads into the Hollywood highlands back of Yucca street there's a new glow on the skyline at the offices of Quigley Publications, where the names of MOTION PICTURE HERALD, MOTION PICTURE DAILY *and* MOTION PICTURE ALMANAC *are writ in words spelled by tubes glowing with the red fire of neon, the green of mercury and the blue of argon—the first showmanly electric bulletin to proclaim a publication in the show city of Hollywood.*

Industry in India Will Demand Importation Duties

A demand for duties on film imports will be made in the forthcoming session of the legislative assembly of India, at Bombay, which will convene shortly. B. V. Jadhav, member of the assembly, has declared the industry needs the assistance of the government if it is to compete with importations that are shown to a large extent in India.

Griser Heading Sign Group

Orville Griser of Denver was elected last week as president of the Associated Sign Contractors of North America at the annual convention held in St. Louis. Other officers are: Fred A. Zimmerman, Dallas, vice-president; M. J. Seibert, Cincinnati, secretary; W. N. Mackay, Cincinnati, executive secretary.

Eastman Kodak Profit Reported Up 55 Per Cent

Eastman Kodak has reported net earnings of $6,745,676 for the 24 weeks ended June 16, representing a gain of 55 per cent over profits of $4,348,624 for the same period in 1933. This year's figure is equal to $2.91 per share as compared with $1.84 last year.

Otterson Returns

John E. Otterson, president of the Erpi, returned from a European trip last week, and declared business, in his opinion, had undergone an upturn.

Glucksman Leaves Mentone

E. M. Glucksman has resigned as an executive of Mentone Productions. His future plans are to be announced later.

CONGRESS MAY BE ASKED TO HALT LABOR VIOLENCE

Employers in Various Industries Preparing "Showdown" to Stop "Strongarm" Methods

Organized employers of all industries this week were reported to be planning to ask the next session of Congress to place drastic legal restrictions on violent and unfair strike and picketing activities of all labor unions, and, at the same time, create machinery which will enforce these restrictions and provide severe penalties for offenders.

In the motion picture field the activities of labor unions, especially in recent months, have frequently involved such misdemeanors as the planting of stench-bombs in theatres, an act in itself adjudged in most sections of the country to be criminal. It is believed, however, that the forthcoming drive for more rigid control of labor organizations will chiefly center around the subject of picketing.

In New York, within the past two weeks, as a result of Mayor La Guardia's order that picketers are not to be molested—provided they conducted themselves without interfering with business and provided their signs stipulated the truth of the grievance—picketing of theatres has been rampant. During the past week five Broadway theatres were stench "bombed."

Rank and File Ask Direct Action

According to the *United Press,* there is, on the other hand, agitation from the rank and file of labor for direct action to bring a clearer cut definition of the collective bargaining provisions of the National Recovery Act, and for definite steps by the Government to make this guaranty effective and binding.

The American Federation of Labor is "under fire" from both directions, it was said. It is being attacked by employers as "too grasping" and criticized by some of its membership as "not sufficiently aggressive."

United Press, in a copyrighted story from Washington, said:

"The National Association of Manufacturers has distributed copies of the British trade disputes act of 1927 and apparently will sponsor some such law in the United States.

"The British act made strikes illegal under certain conditions, prohibited sympathetic or general strikes, limited picketing and in general controlled local employment relations.

" 'We will fight strenuously against any such plan,' said William Green, president of the American Federation of Labor.

Three-Point Program Offered

"Another type of labor union control, advocated by some employers, is illustrated in the last midmonthly review of the National Association of Credit Men, which proposes a three-point labor program to provide more able labor leaders, control through a national body and fair practice codes for labor unionism comparable to the NRA codes for industry.

"The recovery act, while specifying what industry may or may not do, leaves labor without restrictions.

"This second plan, which in similar form has been discussed in Washington, is intended to meet the argument of many employers that, while not opposed to the principle of collective bargaining, they do not want to deal with the type of men now being put forward by organized labor," continued United Press.

"Another approach to this problem is the announced intention of the American Federation of Labor to war on communist groups in the labor movement. Some labor liberals see in this a threat that more progressive ideas, or anything not sponsored by the conservative leadership, will receive a communist tag and forthwith be opposed on that score," it was said.

The Independent Theatre Owners' Association in New York on Thursday issued a "warning" to Mayor La Guardia that unless he took some action to alleviate the picketing situation in the city's theatres, the exhibitor organization would appeal to Governor Lehman for troops. The ITOA claimed that although their own pickets are limited in number, or barred altogether, pickets of Local 306 of the IATSE operators' union were allowed to stage "snake dances" in front of theatres impeding the entrance of patrons to the box-office, and, in some instances, forcibly preventing patrons from entering theatres. As a result of the ITOA "demand," the Mayor ordered that only two pickets be allowed at each theatre.

Allied Operators' Union Tuesday obtained a show cause order against Local 306 and other unions to restrain them from picketing ITOA theatres where Allied operators are employed.

The support of the American Federation of Labor was pledged on Wednesday to the IATSE operators in New York in their drive against so-called company unions, especially Allied Motion Picture Operators' Union, by Matthew Woll, vice-president of the AFL.

Breen To Publicize Clean Films by Air

Joseph I. Breen, head of the Production Code Administration, this week started a series of radio broadcasts sponsored by the motion picture industry, which are designed to give the general public a more comprehensive and accurate picture of forthcoming film fare on the 1934-35 production schedules.

The first of the four broadcasts in the series got under way on Wednesday night and featured Lionel Barrymore and Irene Dunne in a film "preview," as well as an interview with Mr. Breen. There will be two evening performances of these broadcasts and two in the afternoon, dates to be set later.

Edwards, Once Director, Dies After Yonkers Brawl

John Edwards, 44, once a director for Warner and Fox, and in 1925 named publicity director for Warner, died late last week in St. Joseph's Hospital, Yonkers, following a brawl in which he was knocked down, sustaining a fractured skull.

Four men, his associates along the water front in Yonkers, were held in his death. Jack Edwards, who had been a hanger-on of the water front for several years, is survived by his wife, once a screen actress, and two children, whom she supports. They live in Larchmont.

Academy Groups Name Candidates

Candidates have been selected to represent the technicians' branch and the assistant directors' branch in the forthcoming elections of the Academy of Motion Picture Arts and Sciences on the Coast.

Named by the nominating committee to represent the technicians, for the Academy board of governors, of whom three are to be elected are: George Barnes, Carl Dreher, Farciot Edouart, Nathan Levinson, Wesley C. Miller, J. M. Nickolaus, Max Parker, Van Nest Polglase, and Karl Struss.

For the technicians branch executive committee, of whom seven are to be elected: John Arnold, George Barnes, Gerald Best, John Boyle, Harry Cohan, Harris Ensign, Charles D. Hall, Fredric Hope, John Hughes, Nathan Levinson, Wesley C. Miller, William B. Moll, Emil Oster, Van Nest Polglase, Loren Ryder and S. J. Twining.

Selected as candidates for the seven executive committee positions among assistant directors are: Al Alborn, Edgar Anderson, Scott Beal, Sid Bowen, Sid Brod, Doran Cox, Robert Fellows, Horace Hough, Percy Ikerd, Charles Kerr, Joseph McDonough, Jay C. Marchant, William J. Reiter, Arthur Rose, Lester Selander, Frank Shaw, Charles Stallings, Eric Stacy and Cullen Tate.

General Register Executive Honored

Thomas P. Drew, newly appointed vice-president and general manager of General Register Corporation, who arrived in New York from London this week to commence his new duties, was guest of honor at a dinner Tuesday night at the Waldorf-Astoria.

Percy Phillipson, president of the company, was host. Among those present were: Mrs. Phillipson, C. Foster, vice-president and treasurer, and Mrs. Foster; I. S. Lamm, New York representative, and Mrs. Lamm; D. H. Finke, Chicago representative, and Mrs. Finke; C. Roth, New York representative, and Mrs. Roth; F. Hall, factory manager, and Mrs. Hall; R. Dupont, Philadelphia manager; O. Hodecker, Boston manager, and Mrs. Hodecker; E. Mann, purchasing agent, and Mrs. Mann; S. Fiore, auditor, and Mrs. Fiore; A. Siegel, Chicago salesman, and Mrs. Siegel; William Massce, the company's shipping agent, and Mrs. Massce; C. Gingell, American representative of Barclay's Bank, and Mrs. Gingell; E. A. Powers, advertising manager, and Mrs. Powers, and Red Kann.

Rowland Story Head

Richard A. Rowland, RKO Radio associate producer, has temporarily taken charge of the story department in New York during the absence of Katherine Brown, who has been granted a leave. Mr. Rowland will go back to his production duties when Mrs. Brown returns.

Discuss Cooperative Buys

Cooperative buying of film to cover all member theatres of the Independent Theatre Owners' Association of New York was discussed at a regular meeting of the group this week.


RKO
RADIO
PICTURES
"We are predicting a tremendous year for them..."

CHICK LEWIS in

SHOWMEN'S Round Table

CHARLES E. ("CHICK") LEWIS, EDITOR & PUBLISHER

A WEEKLY MOTION PICTURE TRADE PUBLICATION DEALING REALISTICALLY AND EXCLUSIVELY WITH THE BUSINESS OF SHOWMEN AND SHOWMANSHIP

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Address All Communications to 1560 Broadway, New York City

AUG. 18, 1934

WATCH RKO-RADIO NEXT SEASON!

RKO-Radio made remarkable strides during the last three years and we believe that 1933-34 was the greatest year they ever had. Those who still have their SRT issue of Aug. 26th, 1933, will find that we said, "Keep an eye on Radio Pictures next season . . . we will be very surprised if they fail to live up to the promise . . . their new product holds out."

Our judgment, apparently, was pretty accurate for this company when we analyzed their product for the season now drawing to a close. They were headed, to all appearances, for a big year and those who played their pictures will testify that they achieved what they were going after.

So much for the announcement book of the new 1934-35 product. But again we say, "What about past performances? RKO-Radio's was O. K. For two straight years they have delivered strong product. They seem destined to continue their upward stride.

At this stage of the game we are predicting a tremendous year for them.

Excerpts from Chick Lewis' analysis of the new RKO-Radio Product in Showmens Round Table Issue of Aug. 18th

—and RKO-RADIO starts with

THE BIGGEST SCOOP IN THE EXISTENCE OF

PATHE NEWS

FIRST TIME ON ANY SCREEN!

THE FAMOUS CANADIAN DIONNE QUINTUPLETS

EXCLUSIVE IN PATHE NEWS NO. 9

•

Exclusive and comprehensive pictures of the FIVE BABIES that all the world wants to see! How they live, how they eat, how they bathe, intimate glimpses of their home, their mother, their father, their nurses, guardians and themselves.

•

A BOX-OFFICE FEATURE UNPARALLELED IN THE HISTORY OF NEWS REELS!

LABOR DAY WEEK ATTRACTION AND 200 LEADING THEATRES



The one story chosen from thousands to open a year of finer screen entertainment! Charles Morgan's notable novel of three lives caught in a whirlpool of passions . . . a glorious woman and two men who loved her!

A HUMAN DRAMA THAT LEAPS FROM THE DEEPEST WELLSPRINGS OF YEARNING HEARTS!

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CHARLES MORGAN'S GREAT NOVEL BROUGHT TO THE SCREEN AT THE HEIGHT OF ITS WORLD ACCLAIM!...

DIRECTED BY JOHN CROMWELL

A PANDRO S. BERMAN PRODUCTION

AT RADIO CITY MUSIC HALL OVER THE COUNTRY!

Twenty minutes of enchantment! . . . The Little Feature in radiant Color that is the year's big screen sensation! Romance, melody, drama, dance and ravishing beauty!

La Cucaracha

Produced in the Perfected NEW TECHNICOLOR

Scenes created in color by
ROBERT EDMOND JONES
World's Foremost Designer of Stage Settings

with STEFFI DUNA
DON ALVARADO • PAUL PORCASI
EDUARDO DURAND and His Orchestra

"YOU WILL PLAY IT AGAIN AND AGAIN!"



Produced by Kenneth McGowan
Directed by Lloyd Corrigan

A PIONEER PICTURES PRODUCTION

•

RKO-RADIO PICTURE

Reasons why—

PRESS AND EXHIBITORS ALIKE ARE PREDICTING A TREMENDOUS YEAR FOR RKO-RADIO . . . . .



IRENE DUNNE and JOHN BOLES in
"THE AGE OF INNOCENCE"

•

MIRIAM HOPKINS
"THE RICHEST GIRL in the WORLD"

•



FRED ASTAIRE . . . GINGER ROGERS
"THE GAY DIVORCEE"

•

J. B. PRIESTLEY'S WORLD FAMOUS PLAY
"DANGEROUS CORNER"

•

THE "LITTLE WOMEN" OF THE NEW SEASON
"ANNE OF GREEN GABLES"

•

THE ARISTOCRAT OF ALL MUSICAL SHOWS
"ROBERTA"

•

HEPBURN . . . "THE LITTLE MINISTER"



ASIDES & INTERLUDES

By JAMES CUNNINGHAM

THERE IS A DRAMATIC STORY behind the recent vote of the Code Authority which resulted in the elimination from zoning and clearance schedules of all penalties against exhibitors engaging in the practice of double bills. It is a story that is a highly flattering indication of the integrity of some people in this business and the sacredness of a gentleman's promise. The vote was a victory for both independent distributors and independent exhibitors.

The story goes back to last summer, when, during the code drafting proceedings at Washington, Robert H. Cochrane, sterling vice-president of Universal, fought the larger companies against the inclusion of any dual bill ban in the code. There were other vexatious questions which arose in the secret chambers of conference, and in many of these Universal's position was opposed to several others of its large colleagues. Universal's agreement was necessary, and so Sidney R. Kent, president of Fox, and Nicholas M. Schenck, president of Metro-Goldwyn, pledged their word to Mr. Cochrane that if he would vote their way on the other questions, they would vote his way on double featuring.

When the question of doubles eventually came up again at the recent Code Authority hearing in New York, the promise made by Mr. Kent and by Mr. Schenck to Mr. Cochrane was wholeheartedly recalled by them, and they both redeemed their promises one hundred per cent, voting against the inclusion of any penalties for exhibitors showing two features.

The vote was a close one. Had Mr. Kent and Mr. Schenck voted to penalize duals, the future of some independent distributors and the operations of some double bill theatres would have been in jeopardy.

▽

More than a dozen years ago, the lanky and aging Charles Ray—he's now 43—brought to Hollywood the first English butler, to preside over the domesticities of the Ray household when his home was one of the show places of the movie capital, and Charlie's money bags were well lined with gold. The film folk about town used to sneak up, ring the front doorbell and then hide in the bushes just to see the swankily attired butler open the door. Ray has had some tough sledding since then and now he opens front doors the while trying to make a comeback in Paramount's "Ladies Should Listen," in which he has a small part as a hotel doorman.

▽

'Member "Baby Marie" Osborne?—that sweet and chubby little "Shirley Temple" of some few years ago? Well, she's now the "stand-in" for the sophisticated, fiery Ginger Rogers; that is, Marie has grown tall enough to stand in the place during preparation for production where Ginger eventually stands after the cameras are set for position and focus.

▽

George Raft, the Franco-Italian screen star, has petitioned the Los Angeles Supreme Court to change his name to George Raft. He doesn't like the family name of Ranft.

▽

Hollywood producers, says Joe Cook, the funnyman, are going as far as possible to obtain stories that will be nice and sweet. "They have arranged to take the entire Cuban sugar crop," he advises. "The sugar will be made into syrup and used to fill the scenario writers' fountain pens."

Nathan Burkan, general counsel for the American Society of Composers, answered exhibitors' complaints against the Society's publicly announced intention of raising the scale of music royalties, with the statement: "Exhibitors are under no compulsion to use music. If the price is too high, let them leave it alone."

If any exhibitor taking Mr. Burkan's advice literally has any trouble separating the music from the words on the sound tracks of the prints, write to him at 1501 Broadway, New York. He will no doubt be glad to explain how it can be done.

▽

Fox studio property men, needing a Japanese bazaar for authentic scenic material in "Marie Galante," rented the entire store of a Japanese merchant in Los Angeles and transported it to Movietone City intact, which caused the Jap owner to post the following notice in the store window:

MY STORE HE HAVE GONE IN MOVIES. I HAVE GO FISHING. OPEN IN ONE MONTH. THANK YOU, PLEASE.

▽

Tall, bronzed, athletically-constructed Charles W. Bunn, Erpi's general sales manager, has turned his keen business eye to the commercialization of frogs for marketing, having set aside a sizable plot on his rural place in the quiet of Milton, New York, where he will raise these tailless leaping amphibians of the genus Rana *to satisfy the tony taste of the tony who hold the frail legs of the frog so highly in esteem as a delicacy of their flowered dining tables.*

Frog-farmer Bunn is in the market for a wide-range frog that has good possibilities for amplification.

▽

The tabloid gossip column of Jacob Winchell's son, Walter, will be 10 years old on Tuesday. It first appeared in the unsuccessful Bernarr MacFadden tabloid *Graphic* on the afternoon of September 4, 1924.

▽

There still prevails a deep sense of superstition in Hollywood. No producer would accept the Production Code Administration's certificate No. 13 *from Joe Breen.*

▽

This is Director King Wallis Vidor's 18th year in Hollywood. Comments *Time:* He arrived on the coast in a rattletrap Ford, borrowing gas and tires on the way.

▽

William Fox, who complained so bitterly that the bankers forced him out of Fox Film, is currently accredited with possessing some $200,000,000. *Hardly enough to make both ends meet.*

▽

A dozen dead stars are acting again. Warner Brothers have brought them back in a short, showing glimpses of Marie Dressler, Rudolph Valentino, Fatty Arbuckle, Lilyan Tashman, Lew Cody, Milton Sills, Mabel Normand, Dustin Farnum, Jack Pickford, Larry Semon, Gladys Brockwell and William Russell.

▽

Cecil Blount DeMille still remembers when he walked around Hollywood some 20 *years ago with a pocketful of money which local banks refused to accept for deposit, because they would not do business with "those wicked movie people."*

"TABLECLOTH MILLIONAIRES" — that gay coterie of motion picture magnates who, in the lusty days of the industry's infancy, ate each day in the Hunting Room of the Hotel Astor at New York's Times Square, and kept a young army of waiters busy changing the tablecloths as they figured out the earning possibilities of future mergers in zeros counting into millions, now have a chapter of that organization in Hollywood.

Daily at lunch a group of producers and studio generals foregathers at the eating place on La Brea near Wilshire, known as Ray's Delicatessen (advt.). In the corners, over salami, herring, or cheese cake, the tablecloth linen fills with fancy figures—production costs, star salaries, royalties, dividends, bonuses and whatnot.

In the evening the scene changes, however. Being one of the better eating places in Hollywood, dinner at eight and after-preview supper at midnight usually finds some of the town's epicureans partaking of their favorite dishes, which are authentically reported as follows:

MANNY COHEN, Knadel Soup and Gedempfte Brust.
JOE SCHENCK, Borst and Blintzes,
ARCHIE MAYO, Kiske and Gefilte Fish.
JOE REILLY, Roast Duck and Apple Strudel.
LOUIS B. MAYER, Kishke.
AL KAUFMAN, Gedempfte Brust.
EDDIE CANTOR, Smoked Whitefish, Borsht and Blintzes.
EDDIE SMALL, Gefilte Fish.
JEAN HARLOW, Chicken Soup and Strudel.
NILS ASTHER, Wieners and Sauerkraut.
IRVING CUMMINGS, Calf's Liver, Lots of Onions.
MERVYN LE ROY, Chicken and Noodles.
FANNY BRICE, Herring, Blintzes and Strudel.

▽

Thirty Mexican radio crooners, announcers and air performers of station XEAL, at Mexico City, are on a hunger strike and are determined to croon themselves to death by continuously broadcasting, day and night, until they receive four months' back pay. The crooning, music and dialogue goes on and on without a pause for even a pretzel. What a splendid opportunity they offer Bromo Seltzer for a headache-powder tieup.

We sympathize with the Mexican public. They are becoming a passive people. A few years ago an endless broadcast would have started a revolution. But, then, maybe they're getting some encouragement from the knowledge that the end may not be far.

▽

Old, but clean, and apropos of the effect of the Legion of Decency drive, is the story going the Broadway rounds about an elderly lady who purchased a ticket to see "Cleopatra," celluloid vamp, on the Paramount theatre screen, and was passing the doorman when he noticed that she had a dog tucked in her arm under her coat. "Sorry, madam," he said, "but it's against the rules to bring the dog into the theatre." The old lady sniffed contemptuously. "How absurd," she retaliated. "What possible harm can 'Cleopatra' have on my dog?"

Hollywood Alert To Air Influence On the Box Office

(Continued from page 11)

KFWB, and over this its stars regularly advertise Warner pictures. The studio has tied up on commercial programs, always with the proviso that the Warner players "plug" Warner pictures. In the case of Dick Powell and his regular broadcasts Warners insist that he feature music from either his own or other Warner musical pictures. Al Jolson, on the air for the greater part of the season, always manages to get in a word for a Warner film.

RKO Radio's own Hollywood-on-the-Air program every Sunday night uses this time to advertise not only its own pictures and personalities, but the entire industry. The programs are open to any studio wishing to participate.

MGM does not permit its contract players to broadcast, believing, it is said, that this is an imposition on exhibitors' time and is another and alluring form of competition that keeps people away from theatres. Despite this, Jimmie Durante substitutes regularly for Eddie Cantor on his broadcasts, due to prior contractual obligations.

Universal does not object to its players broadcasting and is, in fact, in favor of it "inasmuch as radio takes film personalities into people's homes," which, it believes, is one way to build up talent, especially newer talent such as Margaret Sullavan and June Knight.

Columbia allows its players to broadcast only when the broadcast will offer advantages to a Columbia picture or personality. In this case, Grace Moore has been the focal point, having appeared on the Fleischmann's Yeast hour, when she featured some songs and part of the story of "One Night of Love."

20th Century pictures will not permit its players to broadcast. The only experience it had in this line was when Constance Bennett appeared on Louella Parsons' corset program. In that case, the songs from "Moulin Rouge" and a definite plug for the picture was the price of the studio's consent. It was reported that Miss Bennett thought the interview "rather silly."

Samuel Goldwyn has never made a definite statement on the question of player broadcasts. Of course, he has only Anna Sten and Eddie Cantor under contract and to date there has been no occasion for a Sten appearance. In the case of Cantor, the star "plugs" Goldwyn and Cantor pictures with the consent of his sponsor, Chase & Sanborn coffee. Cantor being an established radio personality who makes 26 broadcasts a year and only one picture, Mr. Goldwyn is said to believe that "his radioing keeps him in the limelight." Cantor starts a new contract with Pebecco on January 1.

Fox-Wilson Theatres Taken Over on the Coast

The Fox-Wilson theatre properties at Fresno, Calif., have been taken over by the newly organized Fulton-Stanislaus Company, following foreclosure proceedings.

The Fulton-Stanislaus Company, whose directors are Charles H. Turner and William H. Noble, of San Francisco, and William A. McKee, of Oakland, was formed for the express purpose of taking over the property. Foreclosure of the trust deed was ordered when the L. W. Wilson Company, which erected the theatre building, defaulted on its bonds. The Wilson company also filed an assignment of all leases to the new corporation.

Corporate Identity of First National Ended

Certificates terminating the corporate existence of First National Productions Corporation, First National Pictures Distributing Corporation and Vitaphone Distributing Corporation were filed in Albany, N. Y., on Tuesday in the office of the secretary of state by Warner Brothers Pictures, Inc.

This action has no bearing on the operation of the company in production and distribution. The subsidiaries named above are wholly-owned by Warner and their elimination is in line with the current Warner policy of consolidation of such corporations for simplification of the tax structure. Last week the various Stanley theatre companies were merged into the Stanley Company of America.

Independents Are Back of Clean Pictures Drive

Independent producers have "fallen solidly into line" behind the drive for morally clean pictures, W. Ray Johnston, president of Monogram Pictures, and a member of the Code Authority, said Monday in Seattle.

The independents, at a late hour last Wednesday, finally agreed to accept the code certificate and machinery of the Production Code Administration, headed by Joseph I. Breen.

Members of the Independent Motion Picture Producers Association have agreed to combine their strength to maintain right moral standards with the MPPDA members and to this end they last week appointed I. E. Chadwick as official representative of the independents to sit with the Production Code Administration at all times.

Mr. Breen's department has approved 73 feature pictures of all companies since the reinforced formula became operative under his administration July 13. Eighty short subjects and six serials likewise have received the approval seal. In New York, Vincent Hart, eastern assistant to Mr. Breen, has approved 11 features, 92 shorts.

Johnston Given Luncheon During Tour of Exchanges

W. Ray Johnston, president of Monogram Pictures, touring Monogram exchanges, was tendered a luncheon this week at the William Taylor Hotel in San Francisco, attended by leading circuit operators and independent exhibitors. Floyd St. John, western district manager, arranged the luncheon. From San Francisco Mr. Johnston is touring the Sheffield exchange system in the west.

A. G. Edwards has joined Monogram as manager of the Denver office in the Sheffield exchange system. James R. Keitz and J. H. Sheffield have been named salesmen working out of the Denver office and F. W. Sheffield will act as booker.

Columbia Dividend

Columbia Pictures, Inc., has declared a regular quarterly dividend of 25 cents on its common stock, payable October 1.

Status of Fox Theatre Circuit Still in Doubt

This week's principal development in the Fox Theatres bankruptcy situation was the filing of a petition requesting the removal of the corporation from receivership in order to reorganize under Section 77-B of the new Federal bankruptcy laws by three of the corporation's creditors.

In U. S. District Court, New York, Louis L. Seidman presented claims for $35,000, the Theatre Builders' Corp., Inc., claimed $400,000 for alleged breach of contract, while the third creditor instituting the petition, Merriam Rogers, claimed $430,941. The petition was filed by Charles L. Kelby, New York attorney.

The creditors asked that the company be removed from receivership on the ground that it could be more economically operated under a plan of reorganization and that it would be faced with fewer difficulties than under a receivership.

The petition of the trio listed current assets as $1,050,751 and set the book valuation of the stock of $17,045,152, with $10,465,631 as the receiver's valuation. Total liabilities were listed at $5,774,398 as of December 31, 1933. The current deficit was given in the petition as $25,842,846.

Three other creditors this week filed an answer to a petition questioning its good faith, opposing the petition with the allegation that debts of Fox Theatres aggregate $40,000,000 and that current assets are virtually without value. The answer alleges that any reorganization is impossible.

Alleging that its ownership of all of the capital stock of Fox Metropolitan Playhouses constitutes a valuable claim against that corporation, Fox Theatres on Tuesday filed an answer to the involuntary petition for reorganization.

The creditors who filed response to the petition are Newsprint Publishers, Inc., Baldwin Piano Company and R. C. Cherry.

Meanwhile, new short-term operating contracts for Fox Metropolitan Playhouses, on a revised basis, are being negotiated in New York with Skouras Brothers and Randforce by the circuit's bondholders' committee. The new contracts are understood to provide for a six-months' operating arrangement to cover the period of the Fox Metropolitan reorganization under the new bankruptcy laws.

The future status of the Fox Metropolitan circuit is still undecided. So far there have been no further bids for the 87 theatres in the chain, although it is expected Warners may make another offer for the Fox New Jersey houses, in which territory Warners have considerable interest.

Other theatre deals in the New York territory included the acquisition of two more theatres by Harry Brandt, thus increasing his total local holdings to 26 houses.

Si Fabian's remaining interest in the Stanley, Jersey City, was sold last week to the Stanley Co., a Warner subsidiary.

Under the terms of negotiations completed this week arrangements have been made for the merging of the Brill circuit of nine Staten Island houses with the Paramount, St. George.

Paramount and Warners last week concluded a pooling arrangement binding together the Paramount and the Strand, Brooklyn, and making available to both houses the product of each company.

Denver Police Stop Lotteries

Denver theatres indulging in the practice of lotteries and other give-away devices last week received a setback when the local police department ordered an immediate cessation of such activities. A letter addressed to Harry Huffman, exhibitor, by the department, similar to letters sent to all local owners, follows in part:

"Our attention has been called to the fact that you are conducting an automobile lottery in your group of theatres. This is in violation of the laws of the state of Colorado and the ordinances of the city and county of Denver. Therefore, we wish to advise that if any such lottery is conducted in the future, you will be prosecuted according to law."

Within the past nine months, the Huffman group of eight theatres has given away 31 Ford cars, with a value in excess of $22,000.

Wisconsin Amusement Plans Acquisitions

Acquisitions planned by the Wisconsin Amusement Enterprises, Inc., Milwaukee, on operating agreements, include the Paradise and Allis theatres in West Allis; the Fox and Strand theatres in Marinette; the Lloyd in Menominee; the Rex in Oshkosh and the theatre in Menasha.

Gene Phalen will serve as resident manager of the West Allis houses, while Martin Thomas is slated to preside over the Marinette and Menominee theatres. The Rex in Oshkosh has been operated by Etta Weisner. Charles Loewenberg, advertising and publicity manager for the circuit, will supervise the circuit's state houses, and Robert Frenzel, who recently joined the organization, will serve as supervisor of suburban theatres.

Receiver Is Named for Two Cincinnati Houses

Ben L. Heidingsfeld, Cincinnati attorney, has been named by the U. S. district court at Columbus as receiver for the Shubert-Cox Theatres Company, Cincinnati, upon petition of Trebuha Realty Company, New York. The petition indicates that, while the company's assets exceed liabilities by nearly $500,000, it is not in a position to meet maturing obligations.

Creditors will be enjoined from bringing suit to satisfy their claims in order to prevent dissipation of the assets. Assets are listed at $1,500,000 and current liabilities at $1,149,107.88. The Shubert and Cox, legitimate houses, also play pictures during the regular season.

More Theatres Joining Detroit Booking Group

Tom Lancaster, operating the Grande theatre, Delray, Mich., and the Lancaster, River Rouge, has joined Ray Moon's Co-operative Theatres of Michigan, formerly Midstates Theatres, in Detroit.

The booking combine is moving to larger quarters in the Fox Theatre Building, new accounts and additional business making the move necessary. The eight Sam Brown theatres are now being booked by the combine.

NEW WAR BREWING OVER DUAL FEATURES

California Owners Threaten to Take Their Fight Against the Practice to the President

Ben Berinstein's powerful southern California exhibitor group will take its fight against the double bill practice to the President, if necessary, in order to retain penalties against dual shows in code clearance schedules. The Code Authority recently ordered that all penalties for double feature theatres be removed from the new schedules.

Mr. Bernstein was en route to New York from the headquarters of his Associated Exhibitors organization in Los Angeles, with orders from his independent theatre members to carry the fight to a "last ditch stand."

The Code Authority's recent ruling that theatres playing double bills must not be penalized in clearance schedules, was based on the point that the motion picture code does not make any mention of duals as a trade practice and, therefore, clearance boards stipulating penalties for theatres indulging in the practice are exceeding their authority.

Golden Attacks Dual Ban

In Atlantic City, at a convention of Allied States Association, Edward Golden, sales manager for Monogram Pictures, launched an attack at the exhibitor organization for cooperating with the Motion Picture Theatre Owners of America in its fight to eliminate duals.

"The time is coming shortly when there will be a showdown. If you conspire with the MPTOA on elimination of duals you are destroying the independent," Mr. Golden said.

Mr. Golden told the convention that the MPTOA's agitation against double bills is the most destructive force in the fight of the independents for their salvation.

Meanwhile, Mr. Berinstein, passing through Kansas City, declared that if the Code Authority rejected the California exhibitors' demanded provision for penalizing duals in clearance schedules "we will take the fight directly to the President, because relief is imperative in view of the dual bill situation involving both circuits and independents."

Believes Code Authority Will Shift

In commenting on the Code Authority's resolution invalidating double bill penalties in the recent Milwaukee board case, Mr. Berinstein said he anticipated the Authority would reverse itself.

"If the Code Authority is playing politics, we want to find out about it," he said. "Elimination of duals was agreed to by all but 22 theatres in the Los Angeles territory, independents preponderantly favoring the ban, while the circuits are holding out. California exhibitors have been threatened by women's clubs with single feature legislation unless duals are eliminated, because of their effect on children."

At the Code Authority hearing, scheduled for Thursday, the Berinstein group will set forth a demand for clearance penalties for film theatres showing vaudeville in conjunction with pictures.

The double feature situation in other sections of the country during the week involved the threat of a campaign against the practice in Buffalo by the local Legion of Decency. The Buffalo group cited three reasons why duals should be done away with: (1) Double features usually mean at least one bad picture and people who want to patronize a theatre to see the good one hesitate to do so because they wish to avoid the other; (2) Double feature programs are too long and tire the audiences, and (3) They make a double demand in the industry for product, which must fill in the gap with "cheap trash."

In Kansas City dual bills were abolished at all first runs on Friday, according to prearranged schedule.

In Milwaukee, the scene of the Code Authority's clearance ruling, Warners' Strand first run was slated to reopen September 1 with a dual feature policy. Indications are that before the end of the year 75 per cent of the houses in Milwaukee county will be playing double features.

In St. Louis, another duals fight was brewing, with the decision of three first runs—the Missouri, Ambassador and Fox—to cut prices and feature two pictures on one bill. These houses are operated by Fanchon and Marco, and their decision to return to twin bills is considered to definitely end all attempts to ban duals in that city. Warners is the only holdout on the agreement signed by all other theatres and Fanchon and Marco, charges that Warner is responsible for cutting the prices and the return to duals.

DeMille Hits Censor Boards at Luncheon

The general public does not want censorship, Cecil B. DeMille said at a luncheon in his honor at the National Press Club in Washington last week. Mr. DeMille intimated that censor boards were too much concerned with the formality attached to their jobs to function with much real efficiency.

"The public wants clean pictures, not censorship," the director said. "The churches have done the industry a great service in forcing the deletion of inexcusable vulgarity from the screen."

Mr. DeMille deplored the mass of misinformation now purveyed to the public through the screen. If produced in good taste, he said, any subject can be filmed and producers lacking such taste will be automatically eliminated through the "inherent decency" of audiences.

Form Merger Company

Tri-Consolidated Corporation of New York City has been chartered at Albany with capital of 20 shares no par value stock. Broadcast Pictures has also incorporated, to exhibit. The Tri-Consolidated Company covers the joint operation of the Consolidated Circuit, operated by Lawrence Bolognino, and the Springer and Cocalis houses.

Famous Canadian Takes House

Famous Players Canadian, with headquarters in Toronto, has purchased the Capitol Theatre, Welland, Ont., from the S. L. Lambert Estate, for $60,000. It is indicated the circuit is in the market for acquisitions.

Lewis Jones, An Eastman Official, Dies in Rochester

Lewis B. Jones, vice-president of the Eastman Kodak Company, and a Rochester, N. Y., civic leader for many years, died suddenly last week at his country home near the city of a heart attack. He was 68 years old. Though apparently in good health when he left his office to go to his country place, Mr. Jones had been suffering from a heart ailment for some time. His body was found in one of the barns at his farm, indicating the swiftness with which death had struck.

Born in Dansville, N. Y., in 1866, Mr. Jones attended Dansville School, the Fairfield Academy and the University of Rochester. He came to the Eastman Kodak Company in May, 1892, as advertising manager, and in 1918 was named vice-president in charge of sales and advertising, a position he held at the time of his death. He was regarded as the one individual in the organization, with the exception of George Eastman himself, who was responsible for the international popularity of the Eastman Kodak name.

It was Mr. Jones, who, finding little advertising being done when he came with the organization, developed that phase of Eastman Kodak promotion. He was active in developing foreign distribution and the establishment of stores in all parts of the world. He was director of the audit bureau of circulations and consequently his name was widely known.

Personally, he had a great interest in cattle breeding, and operated a large dairy farm, giving personal attention to his most modern equipment. He was also one of the most prominent members of the Rochester Yacht Club, and was the owner of the schooner Naomi III.

Surviving are a daughter, Mrs. Horace S. Thomas, and a son, Robert F. Jones, a broker, and three grandchildren. His wife, Alice French Jones, died a year ago.

Mr. Jones was a member of the Genesee Valley Club, Country Club, Rochester Chamber of Commerce, Phi Upsilon fraternity, Rochester Historical Society and Association of National Advertising.

Mrs. Felix Feist Dies; Was Author

Mrs. Bertha E. Feist, wife of Felix F. Feist, general sales manager and director of Metro-Goldwyn-Mayer, died late last week at their New York home, after an illness of several months. She was 48 years old. The funeral, held early this week, was attended by numerous film executives, headed by Nicholas M. Schenck, president of MGM and Loew's.

Mrs. Feist was the author of numerous children's books, including "Grunty Grunts Indoors," "Grunty Grunts Outdoors," "Smiley Smiles Indoors" and "Smiley Smiles Outdoors," which met with considerable favor. She was also an authority on sports, and wrote several articles on golf, including some for "The Metropolitan Golfer." Her poetry appeared in many leading magazines, and she was also a talented painter, several of her portraits having been exhibited in local galleries.

She was a member of the Mount Vernon Club and the Metropolitan Country Club. Surviving, besides Mr. Feist, are a daughter, Mrs. Myron Nast, and a son, Felix, well known in Hollywood production.

Warners' Mother Passes; Aged 76

Mrs. Benjamin Warner, mother of the Warner Brothers, died on Monday of this week at her home in Hollywood of a cerebral hemorrhage. Seventy-six years old, she had just celebrated her fifty-eighth wedding anniversary with her husband. At the bedside when death came were one of the four remaining brothers, Jack L., and his sister, Mrs. Louis Halper. David, Harry and Albert, en route by chartered plane from New York, which they boarded when informed of the serious condition of their mother, arrived after Mrs. Warner had died. With them were two other sisters, Mrs. Harry Charnas and Mrs. David Robbins.

Mrs. Pearl Warner was born in Poland, and came to America with her husband, Benjamin, after her son Harry, now president of Warner Brothers, was born. In Youngstown, Ohio, at the home of the mother, the brothers' entrance into the motion picture business was decided upon 27 years ago. A fifth brother, Sam Warner, who had been in the bicycle business in Youngstown prior to the motion picture venture, died several years ago.

From her home in Beverley Hills, where they had lived for the past 10 years, Mrs. Warner had in recent years interested herself in various charities, of which her favorite was said to have been the clinic of the Los Angeles Sanitorium.

Funeral services were to be held Thursday at B'nai Breth Temple, Los Angeles. Simultaneous services were to be held at the New York Warner office, which was to be closed for the afternoon. Interment was to be in the Warner mausoleum at Home of Peace Cemetery, Los Angeles.

Griffith, Falls Plan Circuit Gain to 103

Within a short time R. E. Griffith and Horace R. Falls of the Griffith Amusement Company, R. E. Griffith Theatres, Inc., and Consolidated Theatres, Inc., operating in Oklahoma, Texas and New Mexico, plan to increase the circuit from 97 to 103 theatres.

Recently they have opened the New Lindsay, Lubbock, Texas; New Rex, Hobbs, N. M.; New Cactus, Carlsbad, N. M. A consolidation was recently effected between Griffith and Hodge in Midland, Texas. The six houses to be acquired will be in Texas and Oklahoma.

Takes Fourth Theatre

Louis S. Bach has leased the Ponce de Leon theatre in Atlanta, which will be remodeled and refurnished immediately. Mr. Bach operates the Hilan, Alpha and Bankhead theatres in Atlanta.

Universal Plans More Production In Hungary City

During a recent visit to Budapest, Carl Laemmle, president, surveyed Universal's Central European production and appeared so greatly satisfied with the results of Joe Pasternak's producing activities, in Budapest particularly, that he intends to concentrate European production in that city increasingly in the future. Expenses, Mr. Laemmle declared, were about 50 per cent lower than in most other available places and more advantageous even than in Vienna.

Of the 22 German films and one Hungarian picture produced by Universal during the last four years, there has been a profit of 30 to 40 per cent. This average has been reached mainly since Francesca Gaal, Universal's Hungarian star, started work in German pictures, of which "Miss Paprika" and "Farewell Veronica" as well as "Scandal in Budapest" have been lucrative hits.

Mr. Pasternak's latest production with Miss Gaal, "Spring Parade," was previewed by Mr. Laemmle in Budapest and judged so satisfactory that he intends to have an American version made in Budapest with American actors next spring. The next picture scheduled for production is an adaptation of a Hungarian one-act play in which Miss Gaal had a huge success on the stage. It is called "Little Boy in Big Shoes" and is to be done in German and Hungarian versions.

Joseph M. Schenck, United Artists executive, was also in Budapest recently and arranged for establishment of an East European distributing center locally, where all prints for Roumania, Yugoslavia and Poland will be made and titled, for reasons of economy.

Four Theatres Pooled In New Cleveland Deal

The Allen theatre, until recently Cleveland's only independently operated first run, will be operated by a local committee under a pooling arrangement between RKO and Warner. Affected are the RKO Palace, the Allen, Warner's Hippodrome and Warner's Lake. All are downtown first run houses.

It is understood they will share losses and profits. Warner, Fox and Radio pictures are to be played. The booking committee for the four houses will include Nat Holt, RKO; Nat Wolf, Warner, and Herbert Greenblatt, local RKO branch manager. The Allen will reopen early in September.

RKO Leases More Space

RKO Radio Pictures has leased additional space in the RKO Building, Rockefeller Center, New York, in order to afford adequate mailing facilities for various departments.

Warner Java Firm Chartered

Warner Brothers-First National Pictures (Java), Inc., has been incorporated at Dover, Del., with a capitalization of $10,000.

Warners Launch "America" Series

Some 100 government officials, film executives and others gathered in Washington on Tuesday to attend a preview of the first four motion pictures in the Warner series entitled "See America First," followed by a luncheon held at the Mayflower Hotel. The subjects were photographed by E. M. Newman.

The reception and showing was attended by cabinet members, army and navy officers, officials of patriotic societies, educators and others. Among those who attended were: Secretary of Commerce Daniel C. Roper, Lewis T. Brauninger, president of the Kiwanis Club of Washington; Dr. Stephen C. Kramer, superintendent of schools of the District of Columbia; Honorable Faye Bentley, Judge of the Juvenile Court; Brigadier Frank T. Hines, Administrator of the Veterans' Bureau; Brigadier Alfred P. Smith of the Military Intelligence Division of the War Department; Clarence McDonough of the Public Works Administration; Col. James A. Moss, President-General of the United States Flag Association; Major General Amos A. Fries of the National Society of Sons of the American Revolution; Fleming Newbold, publisher of the Washington Evenue Star; Joseph Melia, business manager of the Washington Post; Mrs. William Smith, former president of the Parent-Teachers' Association, and others.

The "See America First" series comprises 13 one-reel Vitaphone shorts each one based on an historical period in American history, the entire series covering the founding of the country and important events leading up to present-day America. The four films shown at the national capital were "Pilgrim Days," "The Boston Tea Party," "Hail Columbia" and "Dixie Land."

Germans Censored 221 Films; 68 Were American

Germany censored 221 feature films during the 1933-34 season, according to a report to the United States Department of Commerce from trade commissioner George R. Canty, at Berlin. Of the total, 117 were German, 68 American and 36 other foreign pictures.

In the 1932-33 season, 205 were censored, including 133 German, 43 American and 29 other foreign films. The 1931-32 season found 237 censored, of which 139 were German, 62 American and 36 other foreign films. During the past season foreign films accounted for 37 per cent of the total as against 35 per cent in the previous season and 42 per cent in the 1931-32 season.

Seattle Circuit Changes

Frank L. Newman, Jr., former manager of the Fox in Seattle and more recently manager of Evergreen State Amusement Company houses in Spokane, has assumed direction of the Mt. Baker and American theatres in Bellingham, Wash. He succeeds Arthur Hile, resigned. Morrie Nimmer, assistant to Harry Woodin, of the Paramount, replaces Marc Bowman as manager of the Liberty in Wenatchee.

MGM Renews Brown Contract

Clarence Brown, director, has signed a new three-year contract with MGM. He leaves shortly for a European trip, in search of stories and screen personalities.

INVESTIGATION OF CODE IS DEMANDED BY ALLIED

Independents Sitting on Local Code Boards Urged to Resign, as Eastern Convention Ends

Allied States Association brought its three-day eastern regional convention to a close at Atlantic City over the weekend with a demand for a thorough Congressional investigation of the motion picture NRA code. At the same time it was urged upon the independent exhibitor members and upon all unaffiliated units to withdraw from any participation in the code and that all such members sitting on Local Grievance or Clearance boards resign.

The Allied's resolution demanded that Congress "look into all phases of negotiation, drafting and administration" of the code and that, in its enactment of legislation extending the NRA, "it provide for negotiation for a new and fair code for the film industry with the aid and assistance of fair and unbiased representatives of the government." Allied's tirade against the code was not a new one.

Myers Calls for Action

The convention pledged itself to work "unceasingly" to this end and called upon independent exhibitors throughout the country, whether affiliated with Allied or not, to join that organization in its fight for Congressional investigation of the code.

Last Thursday, at the meeting, Abram F. Myers, chairman of the board and general counsel, called upon the nation's exhibitors "to rise up in arms against their enemies."

"Action must be taken," said Mr. Myers, "if the independent exhibitors are to survive. They must roar like lions."

Mr. Myers asserted that the motion picture code had been imposed upon the independent exhibitors and that they "must never again allow themselves to be ravished in this fashion."

A second resolution pledged the independents to seek revision of the copyright law, "which will neutralize the arbitrary and destructive power possessed and exercised by such combinations as the American Society of Composers, Authors and Publishers, and restrict copyright owners to privileges and protection reasonably contemplated by constitutional grant."

Asks All Independent Support

A third resolution asked for the unified support of all independent units, while a fourth urged that further erection or licensing of dog racing tracks be stopped, that no giveaways be distributed and that the racing season be limited to four weeks, with betting restricted and racing be confined exclusively to afternoons.

Sidney E. Samuelson, president of the national Allied, was re-elected president of Allied of New Jersey, at a salary of $5,000 annually. This is the first time that that post was made to carry a salary.

During the session considerable discussion was given to the sales practices of three companies which were said to be insisting that exhibitors buy all short subjects and pay for them on a weekly basis regardless of the number played. Heretofore, payments for shorts were made only when the subjects were played. The three companies accused are Fox, Paramount and MGM. The convention registered its protest unanimously, charging violation of the code, and insisting that some action be taken to halt the practice of tying in shorts with features.

Little hope was seen by many Allied members of effecting a single feature policy in New Jersey. The original starting date of a dual ban in Jersey—agreed upon by the state unit for September 3—already has been set back to September 20. The Skouras Circuit, which signed the agreement, has double bill bookings already dated until October 16.

Discuss Double Features

The double feature question was discussed at the banquet on Thursday night by Edward Golden, Monogram sales manager, who accused Allied of cooperating with the Motion Picture Theatre Owners of America policy of "driving independent producers and distributors out of business" by favoring elimination of doubles.

Mr. Golden hit the MPTOA's agitation against duals as the most destructive force in the fight of independents for their own salvation.

Aaron Saperstein, head of the Chicago Allied unit, proposed a plan which would set up six district appeal boards under the code to hear and dispose of appeals in territories covered by these special boards, the idea being to eliminate much of the current delay involved when appeals are sent by the field boards to the Code Authority in New York. Only in the event an exceptional case comes up for final decision should the Authority be concerned, said Mr. Saperstein.

Would Provide Special Boards

The Chicago leader's plan would provide for appointment of special boards to be represented by exhibitors and distributors from surrounding territories. One man from each of the following localities—Chicago, Iowa, Milwaukee, Minneapolis, St. Louis and Indianapolis—would, for example, make up the Chicago district board. Districts should be set up in the west, north, south, east, middle west and probably New England. Each board would sit once weekly. Decisions should be final, but where there is a difference of opinion and the vote is divided, the Code Authority would be the final arbiter.

In addition to being re-elected president of Allied of New Jersey, Mr. Samuelson was named business manager. Jerome Kridel, East Orange, was named a fourth vice-president, and Louis Levin, Newark, assistant treasurer. W. C. Hunt, Wildwood, and R. Wilkins, Pittman, were re-elected directors for a three-year term, while Frank P. Gravatt, Atlantic City, replaced P. Mortimer Lewis on the directorate. Other officers were returned to office.

The next eastern convention of the Allied units will be held, possibly next month, in Boston.

BRITISH CENSOR SEEKS ANIMAL FILM CONTROL

Annual Report Stresses Need For Action; More Scripts Are Submitted; Newsreels Defined

By BRUCE ALLAN
London Correspondent

Two points of special interest to American producers are obvious in the report of the British Board of Film Censors for the year ending December 31, 1933, which has just made its somewhat belated appearance. The delay, it is probable, has been due partly to the difficulty of arriving at a satisfactory policy on one of the matters which concerns Hollywood, the permissibility of "animal films" which reveal or suggest cruelty. No less than 6½ of the 23 pages of the report are devoted to this problem.

The final conclusion of the Board is that international action is the only method by which a complete control of animal films can be established, and it is therefore convening a conference of interested organizations. In the meantime, the policy of the B.B.F.C. is to allow no incident to be screened which either depicts cruelty, or which can reasonably be assumed to have involved cruelty in production. On the other hand, it is expressly declared that the board has no power to prohibit a film on the grounds that cruelty has been employed unless the fact is revealed on the screen.

Board Congratulates Itself

Another feature of this section of the report on which some rather pungent criticism may be expected is the self-congratulation in which the authors (Edward Shortt, president, and J. Brooke Wilkinson, secretary) indulge in regard to the number of objectionable scenes which have been eliminated.

"The Board is judged by what is seen in the cinemas throughout the country, but it is a little unfortunate that it cannot also be judged by what it saves the public from seeing," they remarked proudly—and somewhat naively. The objection to the animal film is not that it shocks the public, but that it hurts the animal. Censorship which conceals the abuses of this type of production while allowing the producer to retain his profits and his reputation is not likely to meet the desires of the animal welfare organizations of England.

The board's references to this question are, in general, far behind public opinion in this country, as well as being slightly disingenuous, but the fact that they go so far as they do should carry its own warning to Hollywood.

American Firms Submit Scripts

The other outstanding feature of the report is the indication of the extent to which producers are submitting scripts to the board for approval before production. "Three years ago," it is stated, "it averaged about one in every four or five weeks, whereas today it averages three a week and the number is steadily rising. American producers have also become alive to the advantages of this system, with the result that more and more scenarios are being submitted from overseas." Out of 139 scripts submitted during the year, 32 were regarded as being definitely unsuitable for exhibition, it is stated.

A more rigid definition of newsreels is another feature of the report. As a result of legal advice, the board is to regard as outside the newsreel category (and therefore subject to censorship) any combination of old newsreel scenes which have been strung together with a commentary in order to provide a "story." It is incidentally revealed that the inclusion of a commentary in any newsreel legally removes it from that category and renders it liable to censorship. The point is of considerable future interest, owing to the tendency to use "news" films for propaganda purposes, but the board does not at the moment intend to ask for a general censorship of newsreels which include commentaries.

An interesting part of the general statistics regarding censorship is the revelation that in 1933 only one silent feature film was certificated. Of 673 features passed, 253 obtained "universal" certificates and 420 "A" or adult certificates. Totally rejected subjects numbered 23, out of 504 to which objection was taken in their original form.

Reasons for Rejections

"Things the censor does not like" are indicated in the following list of reasons for rejection:

Offensive burlesque of the marriage service.
Procuration.
"First Night" scenes.
Maternity homes and intimate details thereof.
Matrimonial complications coming within the prohibited degree.
Comic suicides.
Extreme vulgarity and suggestiveness.
Cruelty to animals.
Crime methods capable of imitation.
Industrial unrest and violence.
Physiological arguments treated too frankly.
Promiscuous immorality.
Bestiality.
Misrepresentation of the British Empire.
British officers in reprehensible situations.

New W. E. Studio Installation

A significant indication of the extent to which American producing concerns are expected to use British studio space in 1935 is to be found in the announcement that the Worton Hall Studio, Isleworth, is to be re-equipped by Western Electric. It will be the fourth British studio to install W. E. recording equipment, and, according to the managing director of the owning company, Mr. E. R. Gourdeau, the expenditure is being incurred with a direct view to placing the studio on a "service" basis.

There is a possibility that MGM may use the Worton Hall plant in connection with its expected policy of making films here for full world release.

In the English Studios

Marcel Varnel is to direct Somerset Maugham's "The Tenth Man" for B. I. P. Frederick Kohner is writing the adaptation.

* * *

Merle Oberon and Leslie Howard have done first scenes for "The Scarlet Pimpernel," Roland Brown directing, at London's stage at B. & D. studio, Elstree. The opening set, showing the Paris conciergerie in which condemned aristocrats waited the call to the guillotine, is one of the biggest ever built at Elstree.

* * *

Stanley Lupino is starring in "All's Fair in Love" at B. & D. for Allied Film Productions, Ltd., who have secured distribution through United Artists.

* * *

Sixteen juvenile roles, mostly filled by promising newcomers, are a feature of "The Girl in the Crowd," current production at Warner First National, Teddington.

TRAVELERS

MERIAN C. COOPER and his wife, DOROTHY JORDAN, arrived in Hollywood after an extended European vacation.

FREDRIC MARCH, accompanied by FLORENCE ELDREDGE, who is MRS. MARCH, sailed this week for Tahiti, where they will spend a month before returning to Hollywood.

PHIL REGAN, who has been in New York on a brief holiday, returned to Hollywood.

DAVE GOULD, dance director for RKO Radio Pictures, is in New York.

EVA LE GALLIENNE arrived in New York from Europe. On the same ship were BURNS AND ALLEN.

MORT BLUMENSTOCK returned to his Warner office in New York after spending two weeks in Philadelphia.

JOE SKIRBOLL, Majestic franchise holder in Pittsburgh, is in New York.

JAMES A. FITZPATRICK will return to New York September 5 from his vacation.

MILTON WEISS, of MGM's home office staff, returned from Bermuda.

BETTY COMPSON is en route to China, where she will direct pictures with native casts for a newly-formed company.

THOMAS P. DREW, sales manager of General Register, arrived in New York from London to take up his duties.

I. E. CHADWICK arrived in New York for a special meeting with the Code Authority on Los Angeles clearance.

STUART ERWIN, comedian, is in New York.

C. R. TIGHE, editor and publisher of *Radio Art*, returned to his New York headquarters from a Chicago business trip.

W. P. LIPSCOMBE and R. J. MINNEY, authors of "Clive of India," left for Hollywood to do the screen adaptation of their book for 20th Century Pictures.

AL ADAMS, United Artists exploitation department aid, is enjoying a two-weeks holiday at Lake Placid.

R. C. SHERRIFF, having completed the adaptation of MARGARET AYER BARNES' novel, "Within This Present," for Universal, has returned to London.

MARC CONNELLY, well known playwright who wrote "Green Pastures," arrived in New York from a Mediterranean cruise via the Grace Line.

LOU HALPER, southern California division manager for Warner Theatres, is in New York.

JOHN E. OTTERSON, president of *Erpi*, returned to New York from Europe.

CLARENCE BROWN is in New York.

VAL LEWTON, novelist and short story writer, left New York for the MGM studios to start a contract as a scenarist.

FRANK CAPRA, Columbia director, is vacationing in New York.

EDWARD GOLDEN, Monogram sales manager, flew back and forth between Atlantic City and New York last week.

ROLAND YOUNG left for the Paramount studios in Hollywood to start work on "Here Is My Heart."

JOSEF MOSKOWITZ, of United Artists, left for the Coast.

LEONARD M. SPIGELGASS, Universal story editor, is in New York for the next six weeks.

J. P. McEVOY arrived in New York from the Coast.

GRACE MOORE, operatic star under contract to Columbia, returned to New York from the Coast.

PETE SMITH, MGM commentator for short subjects, will return to New York next month for the first time in seven years.

JACKIE COOPER sailed for a Panama vacation.

ANITA LOOS and her husband, JOHN EMERSON, are vacationing in New York.

FRANK LAWTON left New York for the Metro studios to start on "David Copperfield."

MIRIAM HOPKINS left Hollywood for New York.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Girl of the Limberlost

(Monogram)

Drama

The talking version of the famed classic novel by the late Gene Stratton Porter comes to the screen with all the down-to-earth, homely dramatic elements of the story intact, thereby making of the picture something which the exhibitor, especially in the smaller situations, definitely can sell. It is certain that the hosts of readers of the original novel form a large potential audience for the film, and these should not be ignored. Drama, some comedy and many tears characterize the narrative.

Adults will remember the story well, and likewise the silent picture version of some years back. To these the showman has to offer a version, which in its use of the talking medium should add new interest to an old and tried story. Also, in the fact that the film, under the current circumstances, most certainly would meet with the complete approval of the most strait-laced community, there is a selling point. It is a picture for the entire family, an important item to stress in the campaign.

As far as the younger generation is concerned, many of them will have read the story; most of them at least will know of it. Selling the story strongly should have the effect of attracting that classification of the patronage to the theatre. This requires, and should get, no circus ballyhoo, but rather a dignified and quiet, but emphatic campaign, designed to harmonize with the type of production offered. Mother-love, or the lack of it, is of course a dominant theme, that and the struggle of a young girl, disliked by her mother for no reason of her own, who, with the aid of kind neighbors, makes her way to happiness and security, and eventually, into the love of her mother, whose bitterness evaporates when she learns the truth of a situation of the past.

The cast, though not particularly strong in marquee drawing names, is none the less highly competent, the leads being taken by Louise Dresser as the mother, Ralph Morgan as the neighbor, who is like a father to the girl, Marian Marsh in the title role. Helen Jerome Eddy, Edward Nugent, Betty Blythe and H. B. Walthall take minor roles satisfactorily.

The story must be too well known to require detailed recounting. Briefly, in opening prologue sequences is told the story of the perfidy of Miss Dresser's husband, and his drowning just before the birth of their child. Unaware of his duplicity, she somehow holds the child accountable for his death, feeling that but for her condition she might have saved her husband.

The girl, years later, is the badly treated child whose efforts to go to school, to better herself are harshly frowned upon by the embittered mother. She finds her comfort with Morgan and Miss Eddy, childless neighboring couple, and later, when they help her with her school costs, with Miss Blythe, wealthy woman who takes an affectionate interest in the young girl. She meets, and loses her heart to Nugent, nephew of Walthall, the community physician, but learns that Nugent is engaged.

Then follow heartaches and home difficulties, until eventually, when the money which Miss Nixon had saved for her college course is stolen, and Miss Dresser goes to retrieve it from a suspect, she suddenly learns of the duplicity of her husband. She begs forgiveness of her child, and the romance of Nugent and Miss Nixon is finally completed.—AARONSON, New York.

Produced and distributed by Monogram. Produced by W. T. Lackey. Novel by Gene Stratton Porter. Directed by Christy Cabanne. Edited by Carl Pierson. Adaptation by Adele Comandina. Photographer, Ira Morgan. Recording by John Stransky, Jr. Running time, 76 minutes. Release date, October 15, 1934.

CAST

Katharine Comstock ..... Louise Dresser
Wesley Sinton ..... Ralph Morgan
Elnora Comstock ..... Marian Marsh
Dr. Ammon ..... H. B. Walthall
Phillip Ammon ..... Edward Nugent
Edith Carr ..... GiGi Parrish
Margaret Sinton ..... Helen Jerome Eddy
Mrs. Parker ..... Betty Blythe
Elvira Carney ..... Barbara Bedford
Frank Comstock ..... Robert Ellis
Billy ..... Tommy Bupp

Charlie Chan's Courage

(Fox)

Mystery

The wholly engaging and delightful Mr. Charlie Chan, Chinese detective from Honolulu, and otherwise known as Warner Oland, once again comes to the screen, this time uncovering the nefarious activities of criminal practitioners in and about San Francisco. In that he offers the well developed solution of a crime and protects a valuable necklace, provides pleasant humorous relief by his indulgence in his now famous aphorisms, and on the side, watches and lends his aid to a subordinated romance, the exhibitor has pleasant and attractive entertainment to sell to his patronage.

In addition the fact that the film is the screen adaptation of the late Earl Derr Biggers' novel, "The Chinese Parrot," is worth exhibitor attention, since many thousands undoubtedly have read that particular adventure in the series of Charlie Chan investigations. The selling, obviously, will take the line of the mystery picture, with the emphasis, of course, on the fact that here is another in the Charlie Chan series, again with the suave and capable Oland in the leading role. In support of Oland are Drue Leyton and Donald Woods, attractively maintaining the romance, with Woods as unofficial assistant to the investigation of Chan.

Warner Oland, as Charlie Chan, needs no introduction to the patronage. In all probability mere mention of his name in the story connection, should serve as sufficient drawing power. The development of the yarn itself should hold the attention of the audience without difficulty, and though the mystery is not particularly involved, at least in the later stages of the investigation, the film as a whole is entertaining, and for the most part will defy ready solution.

A very valuable necklace is sold to Paul Harvey, wealthy San Francisco business man, by Woods' father, jeweler, acting as agent. Charlie Chan is the messenger who brings the necklace from Honolulu to its owner in San Francisco. Harvey orders it delivered in New York on a specified date, but a later phone call, in Harvey's voice, orders the necklace brought to the Harvey ranch, located in a deserted part of the western desert. Chan is commissioned to deliver the necklace safely, and to no one but Harvey. Woods goes on ahead to make certain there is no complication, since suspicion dawns early that all will not be smooth in the closing of the necklace deal.

Woods arrives at the ranch in the company of Miss Leyton, who is location agent for a motion picture company, seeking Harvey's permission to shoot scenes at the ranch. They are mutually attracted to one another. Chan arrives, disguised as a cook out of work and is employed by Murray Kinnell, claiming to be Harvey's secretary. Chan and Woods discover evidence pointing to the murder of a visitor to the ranch, and when Harvey's Chinese-speaking parrot, capable of divulging important information to the willing ears of Chan, is found poisoned, and the former cook at the ranch is also rapidly disposed of on his return, the mystery takes a more active turn.

From that point things move rapidly until the revelation, worked out by Chan, that the man posing as Harvey is in reality his double, working in cahoots with Kinnell, to obtain the necklace. The real Harvey is discovered kidnaped and a prisoner in a nearby deserted mine, where also is released the kidnaped Miss Leyton. Chan solves the mystery and Woods and Miss Leyton complete the romance.—AARONSON, New York.

Produced and distributed by Fox Films. Produced by John Stone. Directed by George Hadden. Screen play, Seton I. Miller. Based on novel, "The Chinese Parrot," by Earl Derr Biggers. Photographed by Hal Mohr. Sound, Alfred Bruzlin. Settings, Duncan Cramer. Musical director, Samuel Kaylin. Running time, 71 minutes. Release date, July 6, 1934.

CAST

Charlie Chan ..... Warner Oland
Paula Graham ..... Drue Leyton
Bob Crawford ..... Donald Woods
J. P. Madden ..... Paul Harvey
Martin Thorne ..... Murray Kinnell
Professor Gamble ..... Harvey Clark

Chained

(MGM)

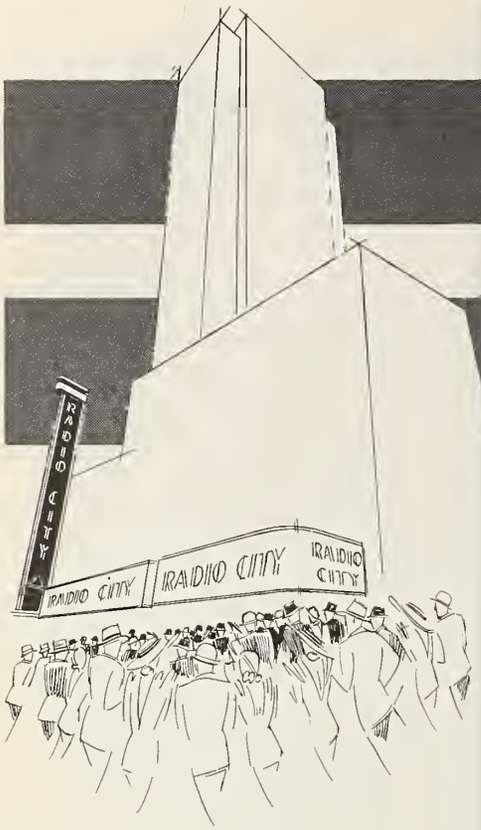
Drama

The showmanship value of the entertainment elements with which this picture deals is long and solidly established. The leading players, Joan Crawford and Clark Gable, are among the foremost exponents of the type of romantic theme which is its motivation.

"Chained" is the love story of one woman—and two men. Elaborately and colorfully presented, it includes many salable assets in addition to name and story quality. Modernly timed, the locales being New York, shipboard, a ranch in Argentina, New York again and an Adirondack hunting lodge, it concerns itself with a condition that is peculiarly modern.

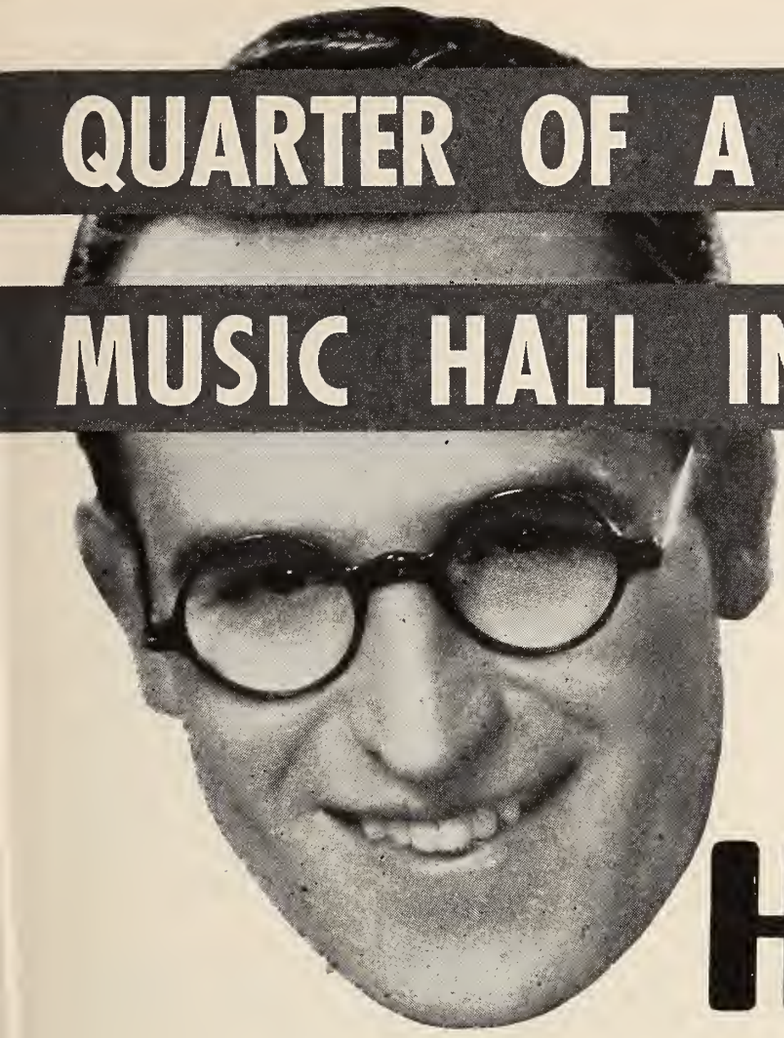
Treating the now delicate subject of divorce, no effort is made at justification or condemnation. In its triangle, which has a fourth angle, a man prevails upon his wife that he might marry another woman. As complications arise, the woman is sent on an ocean voyage to South America. Aboard ship she meets another man. At his ranch she falls in love with him. To play square with the first man, she returns to New York to tell him of her new love. This man, now divorced, sweeps her off her feet and only a curt note tells the second of their marriage.

A year passes. The now married woman again meets the second man. Although both combat it momentarily, the old affection flames. The woman, realizing her folly, insists that her husband take her to his mountain lodge immediately. The man, no longer willing to deny himself of what he thinks is rightfully his, follows. In a dramatic sequence the two men meet; the girl corroborates the story that the second man tells her husband. Although unwilling to surrender that which is his, the hus-



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- IN EVERY LOCALITY . . . with every type of audience . . . "The Cat's Paw" is proving Harold Lloyd's mightiest hit.



QUARTER OF A MILLION PEOPLE*

MUSIC HALL IN TWO WEEKS!

** According to authorized estimate*

HAROLD LLOYD

in

The Cat's Paw

From the Saturday Evening Post story
by **CLARENCE BUDINGTON KELLAND**

PRODUCED BY THE
HAROLD LLOYD CORPORATION

A FOX release



band decides that lest three lives be wrecked it is best that he consent to divorce.

Of the value of the lead names and the story, it is only necessary to remember that they, personally, and similar yarns, have been the occasion of sensational box offices.

Under the current circumstances, the film's moral significance is one that only a thorough understanding and appreciation of local temper can evaluate. Selling it for what it is, a modernly premised romance drama, without succumbing to any temptation to make it a challenge of any viewpoint, appears to be the most logical means of presenting it to the public.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Hunt Stromberg. Directed by Clarence Brown. Screen play by John Lee Mahin. From an original story by Edgar Selwyn. Film editor, Robert J. Kern. Musical score, Herbert Stothart. Recording, Douglas Shearer. Art director, Cedric Gibbons. Cameraman, George Foley. Release date, August 31, 1934. Running time, 74 minutes.

CAST

Diane Lovering.....Joan Crawford
Mike Bradley.....Clark Gable
Richard Field.....Otto Kruger
Johnnie Smith.....Stuart Erwin
Amy.....Una O'Connor
Mrs. Field.....Marjorie Gateson
Pablo.....Akim Tamiroff

She Was A Lady

(Fox)

Drama

A down-to-earth story of a girl who had to fight a background not of her own making, in order to prove to herself, as well as to an exacting prospective father-in-law, that she was a lady, despite a lowly beginning, this picture has the elements of attractive entertainment. Romance, drama, comedy have their places in the story, with the locale shifting from the western desert country in the earlier sequences to a circus background, then New York, a touch of England and New York again.

It is a story which likely will have its greatest appeal to the feminine element of the patronage, but the western portions, as well as the active circus sequences, should offer something to all patrons, of whatever sex. A tying-in of the story's theme as indicated with the title should immediately remove any possibility of wrong construction placed on the title line, and at the same time convey sufficient of the theme to make the picture attractive, especially to the women.

Heading the cast is Helen Twelvetrees, with Donald Woods and Ralph Morgan leading the support. Other familiar names are Monroe Owsley, Irving Pichel, Halliwell Hobbes and young Jackie Searl. Since the names are not of the strongest for marquee purposes, the selling should concentrate more on the story itself, with the emphasis on the element indicated by the title interpretation. The fight of the girl to maintain the heritage which her dead father left her offers the way for attractive copy lines in the selling of the picture.

The film opens in a small ranch town in the west, with Morgan, disavowed son of a wealthy English family, living in a state of more than occasional inebriation, with his henpecking wife, who was his mother's lady's maid, and their three children. The oldest child, played by Karol Kay, is the thoughtful, retiring youngster who is the favorite of the father. She develops a background through her father's stories of his home in England, and the study of English classics of literature. As a young woman, some years later, she, an expert horsewoman, obtains a position on a neighboring dude ranch, and there meets the happy-go-lucky, too wealthy Woods. They fall in love, despite the objections of the mother, who warns the girl against marrying out of her class, as Morgan had done. Morgan is killed trying to save a horse in a stable fire, and the girl leaves.

She joins a circus, while Woods, in South America, is making good for her and his father. Enough money accumulated, she goes to England to visit Morgan's mother, as he had wished. There, finding the mother dead, she meets a cold reception, returns to New York, is again approached by the unscrupulous Owsley, whom she had met in the circus. She goes with Woods to meet his father, who registers stern objection to the marriage, claiming the girl's background will not fit the station in life which would be her's if she were to marry Woods. Woods insists on marrying her anyway, but she refuses, without his father's consent. They quarrel, and she becomes a hostess in Owsley's night club. Woods meets her there one night, falls into an inebriated brawl and is taken home by Miss Twelvetrees. As she is about to leave, his father asks her to reconsider her refusal to marry Woods, and a three-cornered reconciliation concludes the film in the expected fashion.

Though the picture is in the main rather more an adult attraction, there is nothing in it objectionable for youngsters.—Aaronson, New York.

Produced and distributed by Fox Films. Produced by Al Rockett. Directed by Hamilton MacFadden. Screen play by Gertrude Purcell. Based on the novel by Elisabeth Cobb. Photographed by Bert Glennon. Sound, W. D. Flick. Settings, Max Parker. Gowns, William Lambert. Musical direction, Louis De Francesco. Running time, 77 minutes. Release date, July 20, 1934.

CAST

Sheila Bane.....Helen Twelvetrees
Tommy Traill.....Donald Woods
Stanley Vane.....Ralph Morgan
Jerry Couzens.....Monroe Owsley
Marco.....Irving Pichel
Alice Vane.....Doris Lloyd
Daisy.....Kitty Kelly
George Vane.....Halliwell Hobbes
Lady Diana Vane.....Mary Forbes
Herbie Vane.....Jackie Searl
Moira.....Barbara Weeks
Sheila, the child.....Karol Kay
Jeff Dyer.....Paul Harvey
Yank.....Harold Goodwin
Iris Vane.....Anne Howard

The Case of the Howling Dog

(Warner)

Mystery

This is a detective-crime show with several times the amount of mystery ordinarily incorporated in this type entertainment. Romantic love-interest is negligible. The drama, principally because of the manner in which it is handled in dialogue, action and situations by the leading player, a lawyer-detective, provides its own comedy.

Without being a terror picture, it is chockful of wierd and sometimes eerie mystery. As such, it is a novel and unusual attraction for the baffling-crime addicts and satisfactory entertainment for that class of fans who appreciate something a little different in cleverly constructed melodrama.

A dog's howling is the idea on which the yarn is premised. Cartwright, driven mad by the ominous yowling, prevails upon lawyer Perry Mason to do something to stop it. He then writes a will, leaving his property to the woman living next door, the spot where the dog is kept. Suspense, generated at the start, is intensified as Mason takes a strange interest in the case, which leads him into conflict with Clinton Foley, owner of the dog, and Drumm, the district attorney.

As Mason has a date with Foley, his agents having the place "covered," a woman precedes him into the house. She has a short quarrel with Foley. Two shots are fired and the dog and Foley are dead. The woman has vanished when Mason enters. From then on, it is super-detective work. Mason has no difficulty in establishing contact with the mysterious woman. First making himself her lawyer, the situation creating unusual comedy, he tips the police off to her whereabouts. As she awaits trial, he indulges in some hard-to-understand detective work and at the trial succeeds in confounding prosecutor Drumm until that worthy has practically no case.

Demanding that the case be recessed to the Foley residence, he first demonstrates that housekeeper Lucy was in cahoots with the dead Foley and then has the floors of a garage dug up at the spot on which the dog did his howling, to uncover the bodies of Cartwright and his wife, whom Foley had stolen from the frantic victim of the dog's howling sometime previously. The case being dismissed, it appears that the audience will never know who Mary Astor is and who killed Foley and the dog. But it's done in a way that puts a smart kick in the story.

Supplementing the usual exploitation features adapted to mystery pictures, the fact that the original was both a published novel and a Liberty Magazine serial, the readers of which constitute a potential audience, should not be overlooked in introducing the attraction.—McCarthy, Hollywood.

Produced and distributed by Warner Brothers. Directed by Alan Crosland. From the story by Erle Stanley Gardner. Screen play by Ben Markson. Dialogue director, Arthur Greville Collins. Supervisor, Sam Bischoff. Photography, Wm. Rees. Film editor, James Gibbon. Art director, John Hughes. Production Code Administration Certificate No. 137. Running time, 74 minutes. Release date, September 22.

CAST

Perry Mason.....Warren William
Bessie Foley.....Mary Astor
Della Street.....Helen Trenholme
Sgt. Holcomb.....Allen Jenkins
Claude Drumm.....Grant Mitchell
Elizabeth Walker.....Helen Lowell
Lucy Benton.....Dorothy Tree
Arthur Cartwright.....Gordon Westcott
Sam Martin.....Harry Tyler
Bill Pemberton.....Arthur Aylesworth
Clinton Foley.....Russell Hicks
Dr. Cooper.....Frank Reicher
Judge Markham.....Addison Richards
George Dobbs.....James Burtis
Ed Wheeler.....Eddie Shubert
David Clark.....Harry Seymour

Good Luck—Best Wishes

(Educational)

Entertaining

Featuring the Pickens Sisters, popular on the radio, this musical subject has considerable entertainment, with Ferde Grofe and his orchestra also of importance in the lineup. One of the sisters is engaged to a young man whose father is the partner in business of the girl's father. The latter, to save the expense of a large wedding, stages a fight over the marriage with the partner, hoping the couple will elope. It works, but the plan is almost spoiled by the inadvertent actions of the butler. An entertaining subject, with the sisters singing several numbers.—Running time, 21 minutes.

The Orphans' Benefit

(United Artists)

Good

As Mickey Mouse entertains a crowd of orphans at a benefit show in this animated, Papa Disney takes the opportunity to introduce a new cartoon character to his public, Donald Duck, who recites in quacking fashion, becomes angry very easily, and is wholly enjoyable. An adagio by Miss Cow, Mr. Horse and a third party, and an operatic rendition by Miss Cluck, the large hen, are amusing parts of Mickey's show. The subject is certain to meet with approval, especially of the younger set.—Running time, 9 minutes.

Picnic Perils

(Universal)

Fair

Featuring the gangling Sterling Hollaway, this comedy is productive of a few laughs, but in general it rates little better than fair. For those who have a fondness for the comic antics of Hollaway, however, it may be found more enjoyable. Sterling and Sylvia Picker are secretly married, attempt to keep it from her folks, and plan a picnic just for the two the next day. But mama and papa go along with the beau mother has cut out for Sylvia. They run into bandits, there is considerable excitement in an empty house, and the folks change their minds about Sterling when he wins a reward.—Running time, 21 minutes.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ending August 25, 1934, from 96 houses in 19 major cities of the country, reached $1,089,921, an increase of $150,306 over the total for the preceding calendar week, ended August 18, when 94 houses in 19 cities reported an aggregate gross of $939,615.

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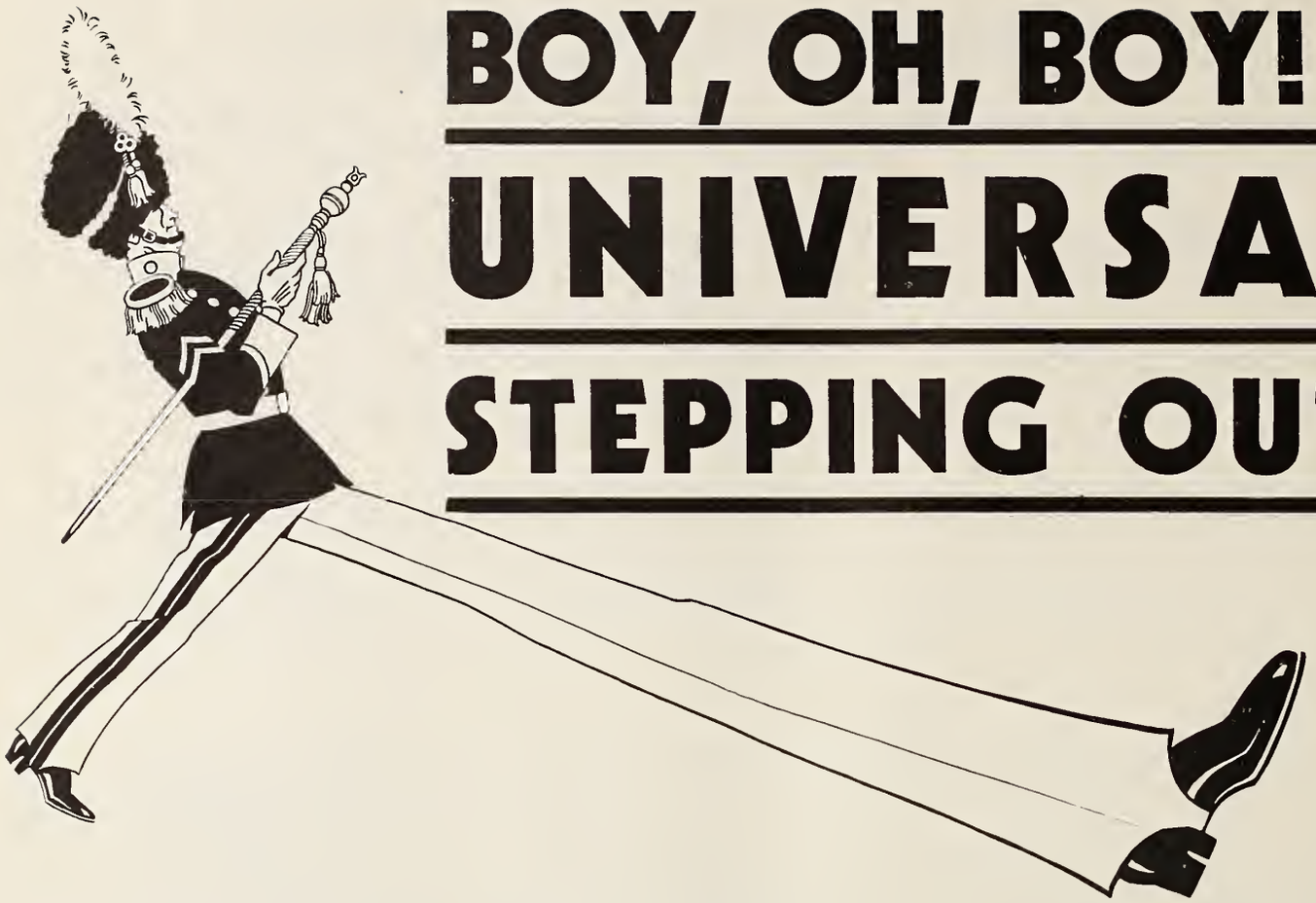
Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"Adventure Girl" (Radio) and "Their Big Moment" (Radio)	16,000	"Hat, Coat and Gloves" (Radio) and "Manhattan Love Song" (Mono.)	14,500	High 1-13-34 "Fog"	23,500
Fenway	1,800	30c-50c	"She Was A Lady" (Fox) and "Crime Without Passion" (Para.)	9.000	"Housewife" (W. B.) and "She Learned About Sailors" (Fox)	6.500	Low 3-11 "Topaze"	11,000
							High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"Romance in the Rain" (Univ.) (30c-65c)	15,000	"One More River" (Univ.)	15,000	High 12-2 "Little Women"	28,000
Loew's State	3,700	35c-50c	"Treasure Island" (MGM) (2nd week)	15,000	"Treasure Island" (MGM) (1st week)	16.000	Low 3-11 "When Strangers Marry"	12,000
Metropolitan	4,350	30c-65c	"Dames" (W. B.)	28,000	"She Loves Me Not" (Para.)	28,000	High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight"	11,000
							High 11-4 "I'm No Angel"	44,500
							Low 8-4-34 "Notorious Sophie Lang"	26,000
Paramount	1,800	30c-50c	"She Was A Lady" (Fox) and "Crime Without Passion" (Para.)	8,000	"Housewife" (W. B.) and "She Learned About Sailors" (Fox)	7.000	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-18-34 "Housewife" and "She Learned About Sailors"	7,000
Buffalo								
Buffalo	3,500	30c-55c	"The Old Fashioned Way" (Para.)	21,000	"Girl from Missouri" (MGM)	17,100	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"A Very Honorable Guy" (F.N.) and "Laughing Boy" (MGM)	7,200	"Melody in Spring" (Para.) and "Finishing School" (Radio)	6,100	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	8,100
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Court Street	1,200	25c	"Murder on the Blackboard" (Radio) and "Keep 'Em Rolling" (Radio)	1,100	"The World in Revolt" (Mentone) and "Their Big Moment" (Radio)	800	.....	.....
Hippodrome	2,100	25c-40c	"The World Moves On" (Fox)	6,800	"She Loves Me Not" (Para.)	8,800		
							High 5-19-34 "The House of Rothschild"	18,000
							Low 7-28-34 "Here Comes the Navy"	4,800
Lafayette	3,300	25c	"Whom the Gods Destroy" (Col.) and "Embarrassing Moments" (Univ.)	6,900	"I Give My Love" (Univ.) and "The Party's Over" (Col.)	5,100	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 8-4-34 "Uncertain Lady" and "Midnight"	4,200
Chicago								
Chicago	4,000	35c-68c	"Man With Two Faces" (F.N.)	42,000	"She Loves Me Not" (Para.) (2nd week)	43,000	High 9-2 "Goodbye Again"	75,000
Oriental	3,940	25c-40c	"Operator 13" (MGM)	18,500	"The Great Flirtation" (Para.)	23,000	Low 4-29 "Central Airport"	22,000
							High 10-14 "I'm No Angel"	50,000
Palace	2,509	25c-50c	"The Lady Is Willing" (Col.)	15,000	"Hat, Coat and Glove" (RKO)	17,000	Low 12-16 "A Man's Castle"	10,000
							High 9-9 "Morning Glory"	37,000
Roosevelt	1,591	25c-50c	"Treasure Island" (MGM)	21,000	"Paris Interlude" (MGM)	6,000	Low 4-28-34 "Glamour"	11,500
							High 8-25-34 "Treasure Island"	21,000
State-Lake	2,776	20c-35c	"Let's Try Again" (Radio)	16,500	"Hell Cat" (Col.)	14,000	Low 8-18-34 "Paris Interlude"	6,000
							High 1-13-34 "Goodbye Love"	18,000
United Artists	1,700	25c-60c	"Affairs of Cellini" (U. A.) (30c-60c)	20,000	"The World Moves On" (Fox)	14,000	Low 2-18 "Lucky Devils"	4,500
							High 5-5-34 "The House of Rothschild"	30,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Hippodrome	3,800	30c-44c	"Man With Two Faces" (F.N.)	8,000	"Handy Andy" (Fox)	12,000	High 10-21 "East of Fifth Avenue"	30,000
							Low 6-10 "Circus Queen Murder"	2,900
RKO Palace	3,100	30c-44c	"The Lady Is Willing" (Col.)	9,500	"Jane Eyre" (Mono.)	11,000	High 3-3-34 "It Happened One Night"	28,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"Treasure Island" (MGM) (30c-40c)	20,000	"She Loves Me Not" (Para.)	13,000	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	20c-40c	"Notorious Sophie Lang" (Para.)	4,000	"Paris Interlude" (MGM)	3,800	High 10-28 "I'm No Angel"	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Denver								
Aladdin	1,500	25c-50c	"The Last Gentleman" (U.A.)	5,500	"She Learned About Sailors" (Fox)	1,700	High 2-25 "Cavalcade"	10,000
							Low 8-11-34 "I Give My Love"	1,200
Denham	1,500	25c-50c	"Ladies Should Listen" (Para.) (6 days)	3,500	"The Scarlet Empress" (Para.)	3,750	High 10-28 "I'm No Angel"	16,000
							Low 8-4-34 "Elmer and Elsie"	1,800
Denver	2,500	25c-50c	"Dames" (W. B.)	10,500	"Girl from Missouri" (MGM)	6,000	High 1-13-34 "Roman Scandals"	17,500
							Low 12-16 "The World Changes"	3,000
Orpheum	2,600	25c-50c	"Grand Canary" (Fox)	8,000	"Man With Two Faces" (F. N.)	7,000	High 2-17-34 "Hi, Nellie!"	19,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"Paris Interlude" (MGM) (4 days)	800	"Wild Gold" (Fox) (3 days)	600	High 4-1 "The Kid From Spain"	7,000
			"Sing and Like It" (Radio) and "Let's Try Again" (Radio) (3 days)	700	"Housewife" (W. B.) (4 days)	1,100	Low 7-28-34 "No Greater Glory" and "He Was Her Man"	1,200
Detroit								
Fisher	2,975	15c-50c	"Friends of Mr. Sweeney" (W. B.)	6,300	"Ladies Should Listen" (Para.)	5,900	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"Cockeyed Cavaliers" (Radio)	18,200	"Charlie Chan's Courage" (Fox)	17,500	High 9-16 "Sing, Sinner Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,100	15c-50c	"She Loves Me Not" (Para.)	21,600	"Notorious Sophie Lang" (Para.)	27,000	High 4-7-34 "Mystery of Mr. X"	31,400
							Low 7-1 "College Humor"	7,300
United Artists	2,070	25c-50c	"Treasure Island" (MGM)	11,500	"Midnight Alibi" (F. N.)	7,800	High 5-12-34 "The House of Rothschild"	17,600
							Low 3-25 "The Sign of the Cross"	4,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Hollywood								
Pantages	3,000	25c-40c	"Grand Canary" (Fox) and "Romance in the Rain" (Univ.)	4,800	"One More River" (Univ.) and "Who Was Who in the Movies" (S.R.)	4,800	High 1-7 "Handle With Care" Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	13,000 1,500
W. B. Hollywood	3,000	25c-55c	"The Man With Two Faces" (F. N.)	12,000	"Here Comes the Navy" (W. B.) (2nd week)	11,000	High 3-25 "42nd Street" Low 1-27-34 "The Big Shakedown"	26,000 7,000
Indianapolis								
Apollo	1,100	20c-40c	"Handy Andy" (Fox) (4th week)	2,500	"Handy Andy" (Fox) (3rd week)	3,500	High 8-4-34 "Handy Andy" Low 7-28-34 "Grand Canary"	7,000 2,000
Circle	2,800	20c-40c	"Housewife" (W. B.)	4,000	"Man With Two Faces" (F. N.)	4,000	High 8-19 "She Had to Say Yes" Low 3-4 "The Sign of the Cross" (2nd run)	12,000 2,500
Lyric	2,000	20c-40c	"Romance in the Rain" (Univ.)	3,500	"One More River" (Univ.)	3,500	High 7-22 "College Humor" Low 11-11 "Saturday's Millions"	9,500 3,000
Palace	3,000	25c-40c	"Treasure Island" (MGM)	5,500	"Straight Is The Way" (MGM)	3,500	High 2-3-34 "Son [illegible]sert" Low 8-18-34 "Straight Is The Way"	12,500 3,500
Kansas City								
Mainstreet	3,049	25c	"Return of the Terror" (F. N.) and "Their Big Moment" (Radio) (7 days and Sat. late show)	4,900	"Man with Two Faces" (F. N.) and "Bachelor Bait" (Radio) (7 days and Sat. late show)	6,500	High 6-23-34 "Glamour" Low 5-20 "Sweepings"	23,000 4,000
Midland	4,000	25c	"Hideout" (MGM) (7 days and Sat. midnite show)	12,900	"Straight Is The Way" (MGM) (7 days and Sat. midnite show)	7,500	High 1-7 "Strange Interlude" Low 4-15 "Perfect Understanding"	30,000 4,900
Newman	1,800	25c	"Ladies Should Listen" (Para.) and "Call It Luck" (Fox) (7 day sand Saturday late show)	3,600	"Notorious Sophie Lang" (Para.) and "Let's Try Again" (Radio) (7 days and Sat. late show)	4,700	High 10-21 "I'm No Angel" Low 5-27 "Picture Snatcher"	20,000 2,800
Tower	2,200	25c	"The Defense Rests" (Col.) (7 days and Sat. midnite show)	8,100	"Side Streets" (F. N.) (7 days and Sat. midnite show)	7,800	High 8-25-34 "The Defense Rests" Low 5-5-34 "Let's Fall in Love"	8,100 4,000
Uptown	2,000	25c	"Romance in the Rain" (Univ.)	2,500	"She Learned About Sailors" (Fox)	3,400	High 1-6-34 "Mr. Skitch" Low 7-1 "Lilly Turner"	8,500 1,600
Los Angeles								
Loew's State	2,416	30c-55c	"Treasure Island" (MGM)	20,000	"Stamboul Quest" (MGM)	10,780	High 4-7-34 "Riptide" Low 2-24-34 "Coming Out Party"	28,500 4,870
Paramount	3,596	30c-55c	"The Scarlet Empress" (Para.)	17,890	"She Loves Me Not" (Para.) (2nd week)	21,108	High 1-7 "No Man of Her Own" Low 3-18 "King of the Jungle"	30,000 10,000
RKO	2,700	25c-40c	"The Lady Is Willing" (Col.)	4,000	"His Greatest Gamble" (Radio)	4,000	High 3-31-34 "Little Women" Low 9-30 "Brief Moment"	15,500 1,700
W. B. Downtown	3,400	25c-55c	"Here Comes the Navy" (W.B.) (3rd week)	10,000	"Here Comes the Navy" (W. B.) (2nd week)	12,000	High 3-25 "42nd Street" Low 6-2-34 "Merry Wives of Reno" and "Harold Teen"	19,000 5,000
Minneapolis								
Century	1,650	25c-40c	"Stamboul Quest" (MGM)	4,000	"Girl from Missouri" (MGM)	4,500	High 4-22 "Secrets" Low 3-11 "Secret of Madame Blanche"	5,500 2,500
Lyric	1,238	20c-25c	"She Learned About Sailors" (Fox)	1,500	"Charlie Chan's Courage" (Fox)	1,700	High 4-1 "20,000 Years in Sing Sing" Low 7-28-34 "Kiss and Make Up"	3,000 1,000
RKO Orpheum	2,900	25c-50c	"The Lady Is Willing" Col. (4 days) "Blind Date" (Col.) (3 days)	2,700 2,800	"Hat, Coat and Glove" (Radio)	6,000	High 1-7 "Animal Kingdom" Low 3-11 "Cynara"	14,000 3,000
State	2,300	25c-40c	"Dames" (W. B.)	6,500	"She Loves Me Not" (Para.)	7,000	High 4-29 "Cavalcade" Low 3-11 "King of the Jungle"	8,000 3,500
World	400	25c-75c	"Halsingar" (Swedish)	2,500	"Thunder Over Mexico" (Principal)	3,000	High 5-5-34 "Private Life of Henry VIII" (5th week) Low 11-25 "Vi Som Gar Koksvagen"	4,300 1,000
Montreal								
Capitol	2,547	25c-60c	"Blue Danube Nights" (British) and "I Give My Love" (Univ.)	8,000	"Stamboul Quest" (MGM) and "Let's Talk It Over" (Univ.)	7,500	High 2-24-34 "Queen Christina" Low 7-28-34 "Here Comes the Groom" and "Jane Eyre"	13,500 6,500
Imperial	1,914	25c-50c	"Emma" (MGM)	5,000	"The Man They Couldn't Arrest" (British)	3,500	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion" Low 7-8 "Les Bleus d'Amour"	6,500 1,500
Loew's	3,115	25c-65c	"Murder in the Private Car" (MGM) and "All Men Are Enemies" (Fox)	7,000	"Man With Two Faces" (F. N.) and "Friends of Mr. Sweeney" (W. B.)	5,500	High 1-21 "The Mask of Fu Manchu" Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman"	14,500 4,500
Palace	2,600	25c-75c	"Wonder Bar" (F. N.) and "We're Rich Again" (Radio) (2nd week)	6,000	"Wonder Bar" (F. N.) and "We're Rich Again" (Radio) (1st week)	8,500	High 2-18 "The Sign of the Cross" Low 7-21-34 "Shoot the Works" and "Friday the 13th"	15,500 6,000
Princess	2,272	25c-65c	"Bulldog Drummond Strikes Back" (U.A.) and "His Greatest Gamble" (Radio)	8,000	"Whom the Gods Destroy" (Col.) and "College Coach" (W. B.)	5,500	High 1-7 "The Kid from Spain" and "Speed Demon" Low 8-11-34 "The Constant Nymph" and "Happy Ever After"	12,000 5,000
New York								
Capitol	4,700	35c-$1.65	"Treasure Island" (MGM)	32,000	"Girl from Missouri" (MGM) (2nd week)	30,000	High 4-7-34 "Riptide" Low 2-10-34 "You Can't Buy Everything"	63,373 15,500
Mayfair	2,300	35c-65c	"She Was A Lady" (Fox)	6,600	"Side Streets" (F. N.)	7,500	High 1-7 "The Half Naked Truth" Low 7-14-34 "Call It Luck"	24,750 3,150
Palace	2,500	25c-75c	"One More River" (Univ.)	10,500	"The Lady Is Willing" (Col.)	11,000	High 7-21-34 "Of Human Bondage" Low 4-15 "Parole Girl"	16,200 4,500
Paramount	3,700	35c-99c	"Cleopatra" (Para.)	72,000	.....	.....	High 10-21 "I'm No Angel" Low 8-11-34 "Elmer and Elsie"	83,450 10,500
Rialto	2,200	25c-65c	"The Defense Rests" (Col.)	12,000	"Adventure Girl" (Radio)	8,000	High 4-7-34 "The Lost Patrol" Low 4-15 "Destination Unknown" and "The Fighting President"	32,800 5,800
Rivoli	2,200	40c-99c	"Bulldog Drummond Strikes Back" (U. A.)	29,000	"House of Rothschild" (U. A.) (4th week-6 days)	18,656	High 12-30 "Roman Scandals" Low 8-5 "The Rebel"	48,000 7,200
RKO Music Hall	5,945	35c-$1.65	"The Cat's Paw" (Fox)	83,000	"One More River" (Univ.)	86,000	High 11-25 "Little Women" Low 6-17 "Ann Carver's Profession"	109,000 44,938
Roxy	6,200	25c-55c	"Handy Andy" (Fox) (3rd week)	19,800	"Handy Andy" (Fox) (2nd week)	29,500	High 11-25 "The Invisible Man" Low 1-28 "Air Hostess"	42,000 9,100
Strand	3,000	25c-$1.10	"Dames" (W. B.)	41,231	"Housewife" (W. B.) and "Dames" (W. B.) (6 days) (1 day)	17,321	High 10-14 "Footlight Parade" Low 12-23 "Sin of Nora Moran"	55,190 6,850

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"Born to Be Bad" (U.A.)	2,100	"The Old Fashioned Way" (Para.)	2,000	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"Treasure Island" (MGM)	5,500	"Girl from Missouri" (MGM)	5,000	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"The Defense Rests" (Col.) (4 days)	2,000	"Friends of Mr. Sweeney" (W.B.) (4 days)	2,200	High 6-16-34 "Half a Sinner" and "Uncertain Lady"	5,000
			"Return of the Terror" (W.B.) (3 days)	1,000	"Billy the Kid" (MGM) (3 days)	800	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"Dames" (W. B.)	6,300	"She Loves Me Not" (Para.)	5,300	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis		35c	"Man With Two Faces" (F.N.) and "Blind Date" (Col.)	5,200	"Return of the Terror" (F. N.) and "The Lady Is Willing" (Col.)	3,900	High 11-18 "One Man's Journey"	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-40c	"She Loves Me Not" (Para.) and "Embarrassing Moments" (Univ)	11,200	"Girl from Missouri" (MGM) and "Friends of Mr. Sweeney" (W. B.)	8,000	High 3-10-34 "Easy to Love"	17,250
							Low 4-29 "Sweepings"	5,000
World	2,500	25c-35c	"One More River" (Univ.) and... "Paris Interlude" (MGM) (25c-40c)	4,000	"No More Women" (Para.) and.. "The Thin Man" (MGM)	5,000	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 5-19-34 "As the Earth Turns" and "Smoky"	3,250
Philadelphia								
Arcadia	600	25c-50c	"The Old Fashioned Way" (Para.) (6 days)	2,100	"Kiss and Make Up" (Para.) (6 days)	1,900	High 1-6-34 "Duck Soup" (7 days)	6,500
							Low 6-2-34 "The Trumpet Blows"	1,500
Boyd	2,400	40c-65c	"Cleopatra" (Para.) (6 days)	14,000			High 1-6-34 "Little Women"	30,000
							Low 6-30-34 "Where Sinners Meet"	8,000
Earle	2,000	40c-65c	"Housewife" (F.N.) (6 days)	12,000	"Friends of Mr. Sweeney" (W. B.) (6 days)	12,000	High 4-7-34 "Harold Teen"	40,000
							Low 10-21 "Saturday's Millions."	10,000
Fox	3,000	30c-60c	"The World Moves On" (Fox).. (6 days-2nd week)	14,500	"The World Moves On" (Fox).... (6 days-1st week)	21,000	High 4-22 "Cavalcade"	29,000
							Low 7-14-34 "Charlie Chan's Courage"	13,000
Karlton	1,000	30c-50c	"Let's Talk It Over" (Univ.).... (6 days)	2,200	"Elmer and Elsie" (Para.) (6 days)	2,700	High 4-8 "42nd Street"	7,700
							Low 8-25-34 "Let's Talk It Over"	2,200
Stanley	3,700	40c-65c	"Treasure Island" (MGM) ..... (6 days)	10,500	"Of Human Bondage" (Radio).... (6 days)	12,000	High 11-25 "I'm No Angel"	32,500
							Low 7-7-34 "The Hollywood Party"	8,000
Stanton	1,700	30c-55c	"The Defense Rests" (Col.) (6 days)	5,200	"Whom the Gods Destroy" (Col.) (6 days)	6,500	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"Bulldog Drummond Strikes Back" (U. A.)	7,000	"Straight is the Way" (MGM) and "Romance in the Rain" (Univ.)	4,800	High 4-7-34 "Wonder Bar"	13,000
							Low 3-11 "What! No Beer?"	3,500
Music Box	3,000	25c-40c	"Bachelor Bait" (Radio)	3,000	"Of Human Bondage" (Radio)....	3,900	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c	"Stingaree" (Radio)	2,500	"Little Man, What Now?" (Univ.)	3,500	High 10-14 "Rafter Romance"	14,000
							Low 11-18 "College Coach"	1,600
Pantages	1,700	15c-25c	"Dick Turpin" (Gaumont)	1,600	"Orders Is Orders" (Gaumont)....	1,700	High 11-4 "Lady for a Day"	10,200
							Low 4-21-34 "Laughing at Life"	1,500
Paramount	3,008	25c-40c	"Handy Andy" (Fox) and..... "Ladies Should Listen" (Para.)	6,500	"She Learned About Sailors" (Fox) and "Notorious Sophie Lang" (Para.)	5,000	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"Treasure Island" (MGM) ..... (2nd week)	7,500	"Treasure Island" (MGM)..... (1st week)	7,500	High 4-28-34 "The House of Rothschild"	9,800
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"Moonstone" (Monogram) and.... "City Park" (Chesterfield) (10c-25c)	5,000	"Sin of Nora Moran" (Majestic).. and "Along Came Sally" (Gaumont)	4,500	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally"	4,500
Golden Gate	2,800	25c-40c	"Romance in the Rain" (Univ.)..	12,000	"His Greatest Gamble" (Radio)..	13,000	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman"	8,000
Paramount	2,670	15c-65c	"Murder in the Private Car" (MGM) and "Ladies Should Listen" (Para.)	10,000	"Paris Interlude" (MGM) and.... "Notorious Sophie Lang" (Para.)	10,500	High 10-28 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
St. Francis	1,400	15c-65c	"Housewife" (W. B.) and..... "Pursued" (Fox)	5,000	"Here Comes the Navy" (W. B.)	6,000	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	3,500
Warfield	2,700	25c-65c	"She Loves Me Not" (Para.).....	23,500	"Girl from Missouri" (MGM).....	23,000	High 1-6-34 "Dancing Lady"	26,000
							Low 5-27 "Story of Temple Drake"	10,000
United Artists	1,200	15c-55c	"House of Rothschild" (U.A.).... (3rd week)	8,000	"House of Rothschild" (U. A.).... (2nd week)	11,000	High 12-30 "Roman Scandals"	17,000
							Low 8-26 "The Wrecker"	4,000
Seattle								
Blue Mouse	950	15c-35c	"Their Big Moment" (Radio) and "Return of the Terror" (W. B.)	3,200	"Friends of Mr. Sweeney" (W. B.) and "The Love Captive" (Univ.)	3,100	High 12-9 "Little Women"	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"The Cat's Paw" (Fox)	7,300	"Girl from Missouri" (MGM)	7,600	High 8-5 "Tugboat Annie"	19,250
							Low 5-5-34 "Tarzan and His Mate"	5,000
Liberty	2,000	10c-25c	"Countess of Monte Cristo" (U.) and "Man from Utah" (Mono.)	3,500	"Sisters Under the Skin" (Col.).. and "The Big Race" (Showmen's)	3,800	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-55c	"One More River" (Univ.)	3,900	"Here Comes the Navy" (W. B.)..	4,200	High 11-11 "Footlight Parade"	8,000
							Low 6-16-35 "The Black Cat"	2,900
Music Hall	2,275	25c-55c	"Bulldog Drummond Strikes Back" (U. A.)	6,000	"Bachelor Bait" (Radio)	4,100	High 5-26-34 "Wild Cargo"	11,500
							Low 8-18-34 "Bachelor Bait"	4,100
Paramount	3,050	25c-35c	"Grand Canary" (Fox)	5,200	"The Old-Fashioned Way" (Para.)	5,300	High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000



BOY, OH, BOY! IS UNIVERSAL STEPPING OUT!

Gift of Gab

A 30-Star musical screenshow, with EDMUND LOWE, RUTH ETTING, Gloria Stuart, Phil Baker, Chester Morris and dozens of other famous names of screen, stage and radio.

The Human Side

Starring ADOLPHE MENJOU, with Doris Kenyon, Dickie Moore, Joseph Cawthorn, Reginald Owen, Betty Lawford, Charlotte Henry. Directed by Edward Buzzell.

Romance in the Rain

With ROGER PRYOR, HEATHER ANGEL, Esther Ralston, Victor Moore, Ruth Donnelly, Paul Kaye. Directed by Stuart Walker. A Stanley Bergerman Production.

There's Always Tomorrow

With FRANK MORGAN and the radiant new star, BINNIE BARNES; Lois Wilson, Elizabeth Young, Louise Latimer, Alan Hale. Story by URSULA PARROTT. Directed by Edward Sloman.

Imitation of Life

FANNIE HURST'S novel. Starring CLAUDETTE COLBERT, with WARREN WILLIAM, ROCHELLE HUDSON, Ned Sparks, Henry Armetta. A JOHN M. STAHL PRODUCTION.

One More River

JOHN GALSWORTHY'S NOVEL. Starring DIANA WYNWARD, with Colin Clive, Frank Lawton, Jane Wyatt, Mrs. Patrick Campbell, Lionel Atwill, Reginald Denny, C. Aubrey Smith, Henry Stephenson, Alan Mowbray. A JAMES WHALE PRODUCTION.

Night Life of the Gods

THORNE SMITHE'S novel. A Great Novelty Comedy. A LOWELL SHERMAN PRODUCTION, with Alan Mowbray, Florine McKinney, Peggy Shannon, Henry Armetta and many others.

Million Dollar Ransom

DAMON RUNYON'S Cosmopolitan Magazine story. With PHILLIPS HOLMES, EDWARD ARNOLD, MARY CARLISLE, Andy Devine, Wini Shaw. Directed by Murray Roth.

Wake Up and Dream

With RUSS COLUMBO, ROGER PRYOR, JUNE KNIGHT, Catherine Doucet, Henry Armetta, Andy Devine, Wini Shaw. Story by John Meehan, Jr. Directed by Kurt Neumann. A B. F. Zeidman Production.

THE HOLLYWOOD SCENE

ZANUCK IN PRAISE OF ENGLAND
SIDNEY KENT SCOTCHES REPORTS
NINE FILMS START, SIX FINISH

By VICTOR M. SHAPIRO
Hollywood Correspondent

Names carry the news out of Hollywood this week.

Darryl Zanuck, just back from hunting lions, elephants, and rhinos in Africa and traveling over twelve thousand miles by aeroplane, birdseye-viewing all of Europe, visiting the film capitals and getting first-hand the film facts on the continent, said:

"England is the 'white hope' of the film business. The English, today, are as movie-minded as the Americans used to be. Admission prices are high and British producers show profits from distribution in the British Isles alone.

"Twentieth Century, with eight pictures of last season suitable for release in England, will take out over five million dollars from the British Isles, exclusive of Canada, New Zealand and Australia. Ronald Colman and George Arliss, big favorites there, are largely responsible for that figure.

"Some English films are grossing close to a million dollars in native gross. English producers do not need to depend on their foreign business for profits.

"If it weren't for our foreign business, every American company would show losses. Something must be done about raising American admission prices to make American films self-sustaining in America.

"We'll get $200,000 out of Italy on 'Rothschild' alone—that's like found money.

"My first three pictures for Twentieth Century for this season will reflect life in England, France and America. 'Clive in India,' with Ronald Colman, is a sort of 'Cavalcade' of India. It's being adapted from the stage play now running in London. 'Folies Bergere' is our French contribution. Wallace Beery in 'The Great Barnum' will cover America.

"We plan to make 10 this season, and have entered into an exchange agreement with Korda films for plays and players.

"My hunting trophies are being stuffed and shipped here for final taxidermy. No, I don't intend to display them in the lobby of the Chinese."

▽

United Artists To Release 21

Joe Schenck, another international traveler, scouted the recurrent idea that Mary and Charlie may not make further films for United Artists, by his flat statement that their contractual obligations are such that all films they appear in are for that company's release.

Inasmuch as all the United Artists owner-members are now in Hollywood, with Doug and Mary holding secret conferences, Schenck will call the annual meeting as soon as Chaplin gets back from his vacation.

For next season, United Artists expect to release 21 and maybe 22 films. Twentieth Century will provide 10, Samuel Goldwyn three, Reliance two, Korda three, British Gaumont two, Chaplin one, and if Doug Fairbanks finishes his Chinese production in time his will be the twenty-second.

"Chaplin's film is promised for January, 1935," said Mr. Schenck, "or it may be 1936."

▽

Kent Denies Rumors

Sidney Kent, here for about three weeks, is working out current studio problems, getting pictures started, and giving production units value of sales and theatre contacts. He said he was not going fishing, which story was spread locally.

Commenting on his reported resignation from Fox and his taking over another unnamed organization, he said: "The entire fabrication is a series of vicious lies without the least foundation in fact. These stories were palpably circulated for the purpose of creating trouble, but have been unsuccessful in shaking the morale of this organization. I emphatically deny all the scatter-brained effusions being broadcast here by agitators.

"The statement that Fox intends distributing through Paramount or vice versa has never been discussed in either the Paramount or Fox councils. We are pleased with our distribution, and I feel certain that Paramount is with theirs.

"Fox today is distributing at a cost lower than at any time in its history. There are more accounts on our books today and more being added each week than at any time since Fox started in the business. Facts such as these give the lie to any intended distribution mergers."

With rumors rife, Adolph Zukor scotched the one about Manny Cohen's resignation in blunt fashion by stating:

"Rumors such as this crop up every day and I am sure I would like to put an end to them by stating definitely and finally that Paramount does not want to lose Mr. Cohen, and I am sure Mr. Cohen does not want to leave Paramount."

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News Flashes

Both "Chained" and "The Green Hat" were previewed by MGM for the press without the Code Committee passing them first.

In both cases the response from the preview audiences suggested "added scenes." Both films were later cleared and Code seals granted.

* * *

After Zeppo Marx departed from the four Marx Brothers act to become an agent, Groucho, the report goes, went into Manny Cohen's office and demanded double the salary for the three remaining Marx Freres—now that Zeppo was out of the troupe.

* * *

Hal Roach and the Los Angeles County Park Commissioner are in a huddle about the city making use of the huge set now being used at the Roach Studio for "Babes in Toyland."

The entire set was created by the members of the Roach art department.

* * *

Following several sessions during which the Independent producers argued the pro and con of code seals, they finally agreed to get their picture okays from Joseph I. Breen. For a while it looked like there would be a split in the independent ranks on this matter. However, I. E. Chadwick is now firmly ensconced at a Breen desk on a salary, to aid in the quick issuing of seals. In view of Mr. Chadwick's long activity as an independent, the appointment constitutes formal recognition of that sector of the industry in the Breen office.

▽

Nine Pictures in Work

Nine pictures were started and six completed during the past week. Currently there are 39 pictures in work as compared with 43 during the same period last year. Paramount and Warner have two of the newly started pictures; singles being credited to Universal, MGM, Columbia, Liberty and the newly formed Beacon Productions. Of the finished product, Warner has two, with one each at MGM, Radio, Universal and Paramount.

Of interest in the new product at Paramount is the actual starting of the long deferred "Lives of a Bengal Lancer." The cast includes Gary Cooper, Henry Wilcoxon, Guy Standing, Colin Tapley, Monte Blue, Katherine DeMille and C. Aubrey Smith. Second feature is "Limehouse Nights," teaming George Raft and Jean Parker in the leads, with Anna May Wong, Montagu Love and Billy Bevan heading the support.

At Warner, "Babbitt," adapted from the Sinclair Lewis novel and featuring Guy Kibbee, Aline MacMahon, Glen Boles and Maxine Doyle, was put before the cameras. Another one started for James Cagney, "Perfect Week End," with Patricia Ellis, Allen Jenkins, Robert Barrat and Dorothy Dare.

Universal's new one, "Tailspin Tommy," is a serial, featuring Maurice Murphy, Patricia Farr, Noah Beery, Jr., and Grant Withers.

Beacon Productions makes its bow with a western, "Thunder Over Texas," in which Big Boy Williams and Marian Shilling are featured.

With "Evelyn Prentice" starting, MGM continues the "Thin Man" team as William Powell and Myrna Loy are starred. Columbia's new activity is "Police Ambulance," with John Mack Brown, Sally Blane, Bradley Page and George Meeker heading the cast. Liberty Pictures started "Without Children," with Bruce Cabot, Marguerite Churchill, Evelyn Brent, Dickie Moore and Cora Sue Collins as the important players.

Finished at Warner are "The Firebird," featuring Veree Teasdale, Ricardo Cortes, Lionel Atwill, Anita Louise, Spencer Charters and Dorothy Tree. Also "Gentlemen Are Born," in which Jean Muir and Franchot Tone are starred, and Ann Dvorak, Margaret Lindsay, Charles Starrett and Marjorie Gateson are featured.

MGM finally completed "Sequoia," a story of California wild animal life, featuring Jean Parker and Russell Hardie, but with a deer and mountain lion being the actual stars. Radio completed and previewed "The Richest Girl in the World" this week. Leading players are Miriam Hopkins, Joel McCrea, Henry Stephenson and Fay Wray. The completed Universal feature, "What Ladies Dream," has Binnie Barnes starred with Neil Hamilton, Paul Cavanagh and Grant Mitchell in support. Paramount's "Lemon Drop Kid," teaming Lee Tracy and Helen Mack in the leads, with Baby LeRoy featured, winds up the list of completed pictures.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

SEQUOIA

MGM

Adapted from a book by Vance Holt, noted author of animal and nature stories, this is an unusual kind of outdoor picture. Fundamentally it is the drama, comedy, thrill, danger and the peculiar human interest attached to the struggle of wild creatures in native habitat. Adaptation was by Ann Cunningham and Sam Armstrong, with dialogue contributed by Carey Wilson. Direction was divided between Chester Franklin and Edwin Marin.

Two animals, native of California's High Sierra Mountains, the locale, are the principal figures. The humans who are a part of their story interpretation are Jean Parker, currently in "Caravan" and "Have a Heart"; Russell Hardie, seen in several MGM pictures of which "Men in White" is most recent; Paul Hurst, Samuel Hinds, Ben Hall, Harry Lowe, Jr., Willie Fung and Edward Brophy.

First demonstrating that natural enemies can become friends as Jean Parker, finding a cougar cub and a fawn, raises them to maturity in companionship, the animals are released again to the redwood forests. When danger comes to the doe, the cougar saves her. As her mate is killed, the doe leads her fawn to Jean Parker's cabin with the protecting cougar tagging along. When hunters, rounding up a herd of deer, would kill the deer and fawn, it is the vicious lion that rushes to their rescue.

Accompanying these features is a human interest love story between Jean Parker and Russell Hardie. For spectacle, there is the beautiful photography of the wild Sierra Mountain country, the excitement of animal conflict and the spectacles of nature as it is unleashed in blizzards, thunder and lightning storms, forest fires and floods. One publicity feature that should not be overlooked in connection with this is the recent radio address made by President Roosevelt calling attention to the national park.

THE FIREBIRD

Warner

An advance consideration of this indicates it to be one of the most dramatic and unusual subjects to be utilized for screen purposes in some time. It is adapted from a play that was sensational in Europe and as produced by Gilbert Miller in New York a popular metropolitan success. The screen play is by Charles Kenyon, recently credited similarly on another continental vehicle, "Dr. Monica," and previously "Journal of a Crime," "Mandalay" and "I Loved a Woman." William Dierterle, originally trained in Europe, but maker of "Adorable," "Grand Slam," "Fashions of 1934" and "Fog Over Frisco," is the director.

The cast is composed almost entirely of well known screen names. Verree Teasdale, Lionel Atwill, Ricardo Cortez and Anita Louise are the featured principals. In support are C. Aubrey Smith; Hal Dawson, a stage actor seen in MGM's "Another Language"; Spencer Charters, Hobart Cavanaugh, Etienne Giradot, Helen Trenholme, Robert Barrat, Russell Hicks, Florence Fair and Nan Gray.

Modernly timed, locale is Vienna. In theme, the ultra modern story reveals the secret love of a young girl, who, shielded by her conventional aristocratic family, creates a situation charged with dramatic tenseness by falling in love with a man who has been spurned by her mother. As the man is murdered, the mother not knowing of her daughter's relations with the man, confesses the crime, only to have the daughter, who has been long repressed, acknowledge her responsibility. Court trial proving that the killing was accidental, and actually justified, the daughter casts off the family shackles and announces that she will live her own life.

The value of the story, its situations and moral, indicate the type of applicable showmanship.

WEDNESDAY'S CHILD

Radio-Macgowan

This picture is adapted from a stage play of the same title which had a successful New York run. It is a modern dramatic study of a poignant social condition. Its principal character is a boy, the son of divorced parents whose life is bereft of all home influences, and the effect this circumstance has on his character and nature. The screen play is by Willis Goldbeck, recently credited with the screen play on "Murder on the Blackboard." The director, John S. Robertson, made "One Man's Journey" and "Family Man."

Frankie Thomas, who created the legitimate stage role, but who is unknown to picture fans, has been brought here to play the lead character. The chief supports are Karen Morley, featured in "Gabriel Over the White House," "Dinner at Eight" and "The Crime Doctor," which Robertson directed; Edward Arnold, whose work in "Sadie McKee" made him definitely known to many who passed him without notice previously, and Robert Shayne, a newcomer, who was seen in a bit part in "Keep 'Em Rolling."

In character, the story indicates a strong appeal to mothers and fathers, yet being rather deep, possessing a quality, because of the boy, that should interest juveniles. The boy, shown every kindness by his mother and step-father, thinks only of the happiness he could have with his real father who forgetfully disappointed him on some little association he had planned. Sent to military school, his life is not the vibrant exciting thing of his playmates. The father, visiting him, sees and understands, takes him home, deciding never to marry again and keep his love undivided for the boy.

The father love theme has long been a standby entertainment element. Thus, while there is certain value to cast names, the story and its moral is the outstanding showmanship feature.

KENTUCKY KERNELS

Radio

In this, the familiar comedy Wheeler-Woolsey antics which continually get them in and out of fun provoking troubles are enacted against a different background. Authors of the original and screen play are Bert Kalmar and Harry Ruby, whose adeptness in comedy is attested to by "Duck Soup," "Hips, Hips, Hooray" and "The Circus Clown." George Stevens, long experienced in handling comedy subjects such as "The Boy Friends" series of shorts, "Cohens and Kellys in Trouble," and the current "Bachelor Bait," is directing.

Principal supports to Wheeler and Woolsey are "Spanky" MacFarland, seen in the "Our Gangs" and also the child who taught Baby LeRoy those funny tricks in "Miss Fane's Baby Is Stolen"; Mary Carlisle, now in "Handy Andy"; Noah Beery, last with W. and W. in "Cockeyed Cavaliers," and Lucille LaVerne, seen recently in "Pilgrimage" and "Beloved." Additionally there are scores of character players and extras.

Music and girl glamour being eliminated in this yarn, the story is straight comedy drama. While the title suggests something with a political twist, the picture is rather the exciting adventures of the pair getting mixed up in one of those gory Kentucky mountain feuds. Their adoption of a child, Spanky, whom they eventually learn is the scion of the wealthy, but quick-on-the-trigger Milfords, puts them right in the line of fire of the battles which they generate between the Milford and Wakefield clans. The possibilities for novel comedy being evident, there is of course an accompanying light romance that becomes complicated, but its outcome establishes peace between the wild-warring factions. One of the adaptable showmanship running gags in the story, supplementing the natural Wheeler-Woolsey draw, is the delight with which Spanky smashes any kind of glass he comes in contact with. At this time, the story looks to be one of the best vehicles which the fun pair have had.

WHAT LADIES DREAM

(Tentative)

Universal

This story, second American picture for Binnie Barnes, is a modern comedy romance. The yarn of an exotic female jewel thief, it is tinged with light but exciting drama. It is modernly timed and located in a continental city. Production is commensurate with the color of the story. Screen play is by William Hurlburt, who did "Secrets of the Blue Room" and "Ladies Must Live," with added dialogue by Samuel Ornitz. Ernst L. Frank is the director.

Miss Barnes, one of the principals in "Henry VIII," who made her American screen debut in "There's Always Tomorrow," is the star. In support are Neil Hamilton, Paul Cavanagh, currently in "The Notorious Sophie Lang"; Grant Mitchell, now in "The Cat's Paw" and Eugene Palette in "Dragon Murder Case";

The story pursues the trail of a fascinating woman, who steals valuable jewelry just for the pleasure of stealing it. In her wake she carries both clever and dumb detectives, a super-crook and, of course, romance. The film flashes with humor, is gay with love interest that is both intriguing and deceptive in the love interest of a woman who will take anything she can lay her hands on but keeps her heart for herself. To the tune of these, it builds to exciting drama. These elements, combined with the production the story is being given in sets and backgrounds, plus the unusual number of ultra-stylish gowns worn by Miss Barnes, suggest a type of showmanship that should capitalize upon both entertainment quality in the story and the value of the personalities interpreting it.

READY FOR LOVE

Paramount

In this story, the motivating element—an innocent girl crucified by small town gossip and later subjected to the torture of narrow minded Puritanism—is not only illustrative of its quality, but vividly indicative of the manner of

PICTURES IN THE CUTTING ROOM

showmanship that can be adapted to its selling. Based on a published novel, titled "The Whipping" by Roy Flannagan and Eulalie Spence, it was adapted to the screen by J. P. McEvoy, noted humorist; Virginia Van Upp and William Slavens McNutt, a trio which individually and in association have worked on many Paramount pictures. With drama, which does not ignore dialogue and situation comedy or romantic love interest, predominating direction is by Marion Gering, who made most of the Sylvia Sidney pictures.

The story gives Ida Lupino, young British actress seen in two Paramount's "Come on, Marines," in which she was teamed with Richard Arlen for the first time, and "Search for Beauty," a chance to definitely establish herself inasmuch as everything revolves about her. Arlen is making his first appearance since "She Made Her Bed." In support are Marjorie Rambeau, Trent (Junior) Durkin, Beulah Bondi, Esther Howard, Ralph Remley, Charles Sellon and Fred Santley.

The modern story has a definite entertainment and showmanship merit in its premise. As a punishment for running away from boarding school Miss Lupino is sent to her small town aunt by vaudeville star mother Marjorie Rambeau. Because of the circumstance and relationship, malicious tongues start to waggle. As Editor Arlen falls in love with her, the town wants to banish her and he is none too enthusiastic in her defense as the fanatic women give the girl an old-fashioned ducking-stool treatment. The incident and Arlen's reporting of it make both famous, and as she leaves him temporarily for a stage career, both get together again for the expected happy ending.

ORCHIDS AND ONIONS

Columbia

Something new in the line of exciting modern comedy looks to be on the fire in this production. In story content, the character personalities and the atmosphere of its motivation, it appears to be of the quality of "Lady for a Day," the picture which zoomed May Robson to stardom.

Original story is by Dwight Taylor, author of "Today We Live" and "Long Lost Father." Screen play is by Jo Swerling, who did "Man's Castle," "No Greater Glory" and "Sisters Under the Skin." David Burton, maker of "Let's Fall in Love" and "Sisters Under the Skin," is directing.

Carole Lombard, currently in "20th Century" and "We're Not Dressing," has the lead, sharing the spotlight with May Robson. Included in the support are Roger Pryor, now in "Belle of the Nineties"; Walter Connolly, currently in "Whom the Gods Destroy" and "20th Century"; Arthur Hohl, in many Warner pictures and now in "Bulldog Drummond Strikes Back"; Raymond Walburn, in "Monte Cristo" and "Great Flirtation," and Kathleen Howard, seen in "Death Takes a Holiday" and "You're Telling Me."

Farce comedy motivating, Miss Robson is cast as a frowsy hag whose continued appearances in police court finally land her in the old ladies' home. Miss Lombard is a fan dancer whose press agent-inspired brazenness has also made her a public nuisance. On Mother's Day as a publicity gag, the p. a., Walburn, sells Carole the idea of adopting a mother and reforming. Miss Robson, for whom Carole has formed a bond of attachment, is selected. As they get along fine, Robson starts a romance between Miss Lombard and Pryor. The former would do a little golddigging with wealthy Pryor and when the affair goes on the rocks, Miss Lombard would go back to fan-dancing only to have her adopted mother fake an arrest, the sentence for which is marry Pryor or go to jail.

The showmanship and exploitation of this show can be keynoted to the two principals and Miss Robson's cast name.

365 NIGHTS IN HOLLYWOOD

Fox

This is a different kind of story about Hollywood. While it has much behind the scenes material, it is more a topical romantic drama than a satire or burlesque of the town and its folk. Yarn is based on a book of short stories by James Starr, well known syndicate columnist. Screen play is by William Counselman and Henry Johnson, recently teamed on the "Handy Andy" and "She Learned About Sailors" scripts. Direction is by George Marshall, who made "She Learned About Sailors" and "Wild Gold." Music and lyrics, featuring two numbers for Alice Faye, "Yes to You" and "You're My Future Star," are by Richard Whiting and Sidney Clare. Girl dance sequences are directed by Sammy Lee.

The principal players are well known screen personalities. Alice Faye, previously seen in "Scandals," "Now I'll Tell" and "She Learned About Sailors," is starred. James Dunn, last in "Baby Take a Bow,' is the hero. Fox's new comedy team, Mitchell and Durant, seen in "She Learned About Sailors," are featured, as are John Qualen, seen in "Servants' Entrance," Grant Mitchell in "The Cat's Paw," John Bradford and Frank Melton.

Given a comedy motivation, the while not ignoring romantic love interest, being colorful in action and situations, yarn deals with a passe star. Becoming the professor of a screen training school, story dips into the manner in which the film-struck potential stars are given the works as long as their money lasts. He has for his pupils Miss Faye, Mitchell and Durant, ice men, but nevertheless embryo headliners, and Bradford. A would-be producer roped and taken for a sucker, ostensibly, but with Dunn keeping a watchful eye open, a picture is made and shown to a big exhibitor. All is okay but the climax. Dunn showing the star how it should be done is photographed in the part and upon its preview, he is again acclaimed a great star.

Story is one making possible all that familiar and colorful ballyhoo associated with Hollywood-based pictures.

WHAT EVERY WOMAN KNOWS

MGM-Thalberg

Consideration of this production, what it is, who's in it and those who are behind it, should establish its potential entertainment quality. The original story is by Sir James M. Barrie, author of "Peter Pan," "Kiss for Cinderella," "The Admirable Crichton" and "Sentimental Tommy," and as popular here as in his homeland. The screen play is by Monckton Hoffe, who did "The Mystery of Mr. X," and John Meehan, responsible for the scenarios on "When Ladies Meet," "Sadie McKee" and "Let's Talk It Over." The director is Gregory LaCava, who made "Gallant Lady" and the current "Affairs of Cellini."

Helen Hayes, the star of "Sin of Madelon Claudet," "Arrowsmith," "White Sister," "Another Language" and "Farewell to Arms," is the central figure. Opposite her is Brian Aherne, who was with Dietrich in "Song of Songs" and now is in "The Fountain." Included in the cast are Madge Evans, "Stand Up and Cheer" and "Grand Canary"; Lucille Watson; Dudley Digges, now in "Caravan"; Donald Crisp, recently in "Vergie Winters"; David Torrence, Henry Stephenson and Boyd Irwin.

Fundamentally the story is one of potent appeal to woman. Located in Scotland, it deals with a woman who knew she didn't have "it" and consequently philosophically accepted the manner in which men passed her by. However, as a result of a family business deal she marries. Her mate, a rabid egomaniac the object of her inspiration, encouragement and sympathy, climbs political heights. So effectively does the woman remain in the background that he considers that he has accomplished everything himself. Even when he would dally with the elite, his wife permits, knowing full well what the result of his self-centered rantings will be. When it is revealed to him that his wife has managed everything he did, he rages, but even in that she is able to bend him to her way.

From provocatively valuable title tone, through story merit to the prestige of the star and principal players, the potential merit of this production is evident.

MENACE

Paramount

This is one of those suspense-packed mystery thrillers. Many things in connection with it indicate that that element is going to be developed to the limit. Its author, Phillip MacDonald, wrote "The Lost Patrol" and "Charlie Chan in London." The screen play is by Anthony Veiller, who did the current "Notorious Sophie Lang." It is being produced by Bayard Veiller, who wrote "The Trial of Mary Dugan" and "Within the Law." The director, Ralph Murphy, recently made "Private Scandal" and previously "She Made Her Bed" and "Great Flirtation."

In the cast Gertrude Michael, the menace of "Murder at the Vanities" and recently teamed with Paul Cavanagh in "The Notorious Sophie Lang," is again featured with Cavanagh. In support are Henrietta Crosman, Berton Churchill, Montagu Love, John Lodge and Halliwell Hobbes.

A disarming opening prologuing the story's real character, a young construction engineer, building a dam in the jungles, is invited to a social gathering. A storm comes up, the engineer is notified that the dam is weakening. Taking a plane, he is lost in a storm and killed before reaching his destination. Time elapses. Then the principals at the party get notes from the brother of the man that he holds them responsible for the tragedy, and that he will be revenged. Eventually all are gathered in a house, the avenger gives them but an hour to live unless the one whom he believes is responsible for his brother's death confesses.

Therein is both the entertainment and showmanship of the picture. As it is worked out, it promises something new and different in the line of mystery thrillers inasmuch as the climax and revelation is something that even the shrewdest crime-sleuths will have difficulty in anticipating.

Mexican Company Starts

The Compania Impulsora Cinematografica, new Mexican producing company, with headquarters at Mexico City, has already started in work with its first film, "Cancion de Ayer" ("Yesterday's Song").

Joseph Axt Dead

Joseph Axt, 73, father of William Axt, musical arranger for MGM, died in Hollywood last week.



Have you heard about our new feature "Babes in Toyland"? You will!

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 238.—(A) How would you calculate the amount of keystone distortion, projection distance and projection angle being known? (B) How would you determine the amount of distortion due to side view of screen, angle of view being known? (C) How would you calculate the added height of screen image due to projection angle, projection angle and projection distance being known?

Answer to Question No. 232

Bluebook School Question No. 232 was: (A) What is the speed of light per second? (B) In an electrical formula, what do the letters E, I and R represent? (C) Suppose $\frac{E-20}{I}$ *I wrote* ———, *what would it mean? (D) Suppose I wrote .125÷7, how would you solve it? (E) In a common fraction what does the horizontal line mean? (F) What is the "rule o' thumb" and how is it applied to Ohm's law calculations? (G) What is the length, in fractions of an inch, of one mil?*

These made good: S. Evans and C. Rau; G. E. Doe; D. Danielson; T. Van Vaulkenburg; C. Oldham; R. J. Arntson; A. F. Sprafke; L. J. O'Melia; J. Wentworth; H. Edwards; L. Cimikoski; T. F. Bochert; J. J. J. Dal; C. E. Wainscott; D. L. Sinklow; R. Geddings and L. Grant; F. Simms and O. L. Daris; R. and K. Wells; C. Umphrey; M. L. Spooner; T. Turk; U. L. Danielson; M. and J. Devoy; D. L. Patterson; D. Breaston and D. Habor; L. M. and C. B. Traxler; F. L. Benton and A. L. Dodson; C. Martin and J. Collins; F. Halor and G. Harrison; G. Mason; J. Gensen; L. Klar and F. H. Klar; F. L. Lirral; B. Doe; B. R. Walker; J. Lansing and R. D. Oberleigh; P. and L. Felt; M. F. Fallon; L. N. Haynes and A. Richardson; O. Allbright; P. Itt; L. T. Jones and G. L. Bancroft; L. R. O'Leary; T. T. Golley; L. B. and D. T. Palmer; T. E. Mantol and H. Hughes; B. S. Howard; J. Lansing; S. Spooner and B. H. Tahller; P. O. Brent; G. R. Squires; D. L. Samuels; L. U. Genesen and B. True; M. Henderson and K. L. Knight; G. Thompson; B. L. White and I. H. Lifton; G. Lathrope and N. L. Tomlinson; D. U. Granger; R. G. Crews and T. T. Davidson; N. M. Hall; G. N. Guidotti and F. L. Savlor; F. H., S. and P. Dalbey; D. D. Davis and L. Thomas; G. L. Hutchinson; H. L. Smith; F. Ferguson and D. Lally; T. R. Roache.

(A) D. Danielson says that light travels at a speed of 186,360 miles per second in air. I believe modern scientific research has altered the figures somewhat. C. Oldham says it travels 186,380, very many say approximately 186,000, and J. J. J. Dal puts it at 2.9989×10^{10}, which figures out approximately 190,000 miles per second.

Well, gentlemen, I'm not going out and count 'em, but as Danielson says: "Quite recently new figures, differing somewhat from the formerly generally accepted ones, have been set up." Exactly what they are I have as yet been unable to ascertain, save by newspaper statements, which I would not regard as sufficiently reliable to be quoted.

(B) In stating this question I inadvertently stated it as E, C and R. It should have been E, I, R. I therefore alter the "C" to an "I" in the answer. So many hundreds answered correctly that it would be unfair to single out any one of them for publication. I therefore will reply to Section B myself, as follows:

In electrical formulas the letter *E* represents electromotive force, or voltage; *I* represents current flow, or amperage; and *R* represents resistance, in ohms.

(C) S. Evans and C. Rau say: "The equation $\frac{E-20}{I}$ means that after 20 has been subtracted from the applied voltage the remainder must be divided by *I*, which is the current flow in amperes.'

L. J. O'Melia says $\frac{E-20}{I}$ would mean that after 20 had been subtracted from the voltage represented by *E*, the remainder is to be divided by the current in amperes, the latter being what is represented by *I*.

(D) S. Evans and C. Rau say, "To solve this problem it would be better to make both divisor and dividend whole numbers, which would be accomplished by making the dividend 125 and the dividend 7,000 (multiplying each by 1,000). We then have 125÷7,000, which carried to four decimal places, would result in .0178."

D. Danielson gave .01785714285714285 as the result, which is wrong, for he omitted the plus sign! However, he gave proof by multiplying that mess of figures by 7, which resulted in .12499999999999, and so on *ad infinitum* if the division be carried forward.

G. E. Doe says, "To multiply a fraction, say .125, by a whole number, say 7, we divide the 125 by 7 as in whole numbers. Then in the dividend affix a decimal point as many figures to the left as the decimals in the dividend exceed those in the divisor; in this case, regardless of how far the division be carried, the point would come before one cipher placed to the left of the left-hand figure. It really is exactly the same as with whole numbers, except for affixing a decimal point. The answer is .01785+."

J. J. J. Dal says, "To divide .125 by 7, I would divide .125 by 7. It might be written $\frac{1}{8} \times \frac{1}{7}$, which would equal $\frac{1}{56}$, or .017857142+."

And that is that. My idea was to have the exact method of making such a division set forth, and Brother Doe came much the closest to doing that.

(E) The answer to this one was unanimous. The horizontal line in a common fraction signifies that the number above it is to be divided by the number below it.

(F) C. Umphrey answers thus: "The rule o' thumb is designed as a convenient guide to memory in applying Ohm's law. It is written $\frac{E}{I\ R}$. If one desires to know one of the factors, one covers the letter representing it up and what remains tells how to obtain it. For example, did I wish to know the resistance I would cover up the *R*, whereupon I would see that *E* (voltage) divided by *I* (current flow in amperes) would be the answer. Were it voltage I wished to calculate, I would cover the *E* and see that $I \times R$ would produce the value of *I*."

L. J. O'Melia answers, "The rule o' thumb as applied to Ohm's law is $\frac{E}{I\ R}$. In the event one desires to calculate one item, it may be done by covering up the letter representing it and proceeding according to the directions of the formula. Covering *E* we see its value would be equal the current in amperes times the resistance in ohms. In using the formula, all that is necessary is to cover the letter representing the desired quantity and proceed. However, in making calculations in which the projection light source is involved, a change must be made, as follows: $\frac{E - \text{arc voltage}}{I\ R}$.

(G) Again the answer is unanimous, as follows: One mil is equal to one one-thousandth (.001) of an inch.

J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

Say Ezra, and you too, Gertie, how would you like to sit in your B.V.D.'s and write this colyum when it was 90 in the room and no breeze and while you were having the intestinal flu and felt like a dishrag? Well, that's our case, and we had resolved not to write this colyum at all, knowing that there would be so little sense in it that you would get along as well without it, but knowing also that if we didn't write it Ernie would be sending us a special air mail letter wanting to know how the fishing is and when we expected to go back to work.

Yes, we are right in the midst of the intestinal flu, on top of everything else we have had, and for 15 days the mercury has ranged from 90 to 100 between the hours of 10 a.m. and 10 p.m. and it has not rained enough to lay the dust for three weeks and it looks like it wouldn't rain until after the ducks started south.

Can't Raise Enough for Chickens

Listen, people, this long protracted dry and hot spell has played — with the crops out here in the breadbasket. In most places they won't raise enough to feed a chicken. The corn has about all dried up and is practically dead, except in a few spots, and the farmers are getting rid of their cattle because of the scarcity of feed and the people are pretty generally broke, or badly bent, and if you can see any very brilliant outlook for the theatre business in this kind of a condition you have better eyesight than we have, and this condition we are told covers the most of Iowa, Missouri and Kansas and just about all of Nebraska outside of the irrigated districts. Then there is South Dakota, but she can tell her own story, if we'd tell it you wouldn't believe it anyhow. We are holding night schools teaching one another the history of Job.

▽

Supporting Clean Pictures

A few weeks ago we called on a lady who is operating a theatre in a town that is composed mostly of Catholics. They have a local priest and a Catholic school of importance and, of course, her picture audiences were made up mostly of Catholics and because the Catholic ladies were instrumental in forming the "Legion of Decency" she became very much excited because she thought they were going to ruin her business.

We asked her if she wanted to play sexy, dirty and suggestive pictures and she said she didn't. Then we asked her what she was kicking about, that that was just what the Legion was going to try to prevent.

We called on this same lady last week and asked her if the Legion of Decency had put her out of business, and she said, that on the contrary, her business had improved because the Catholic father was cooperating with her and that he was urging his congregation to support decent pictures and that she had eliminated the off-color ones as far as she could ascertain what they were and that, on the whole, she thought her receipts had increased and would increase so long as she played clean pictures.

That's the answer to objectionable pictures in this spot. We don't know what it will be in other places, but we do believe that it is not the intention of the Legion to hurt the picture business, but rather to help it, as they see it, and we believe that it is their intention to support clean entertainment just as this Catholic father and his congregation do in the town we just mentioned.

Sometimes we get unduly excited and can't wait for the train, and we are apt to forget that the train seldom comes in ahead of schedule, but it comes in. Sometimes we thought we saw a nigger in the woodpile when it was only Jake splitting kindling for the morning fire. Prevention kills more bedbugs than flea powder.

▽

George Couldn't Remember

According to a report in the press today, Mrs. George Bancroft has brought suit against George Bancroft, the film star, for $1,000 a month as temporary alimony pending her divorce action. It seems to have developed that George had a former wife whom he had neglected to divorce before taking on the second one.

On examination it developed that George's memory must have had some holes in it since he said he could not remember to whom he was married and when and where they were married, but he did remember that he had secured a divorce from her previous to his second marriage. His first wife must have been a dinger if George couldn't remember her.

▽

If Reno doesn't watch her step Juarez, Mexico, is liable to take first place as a popular divorce center. The press today carries a report from Hollywood that Mr. and Mrs. Conrad Nagel have been separated by divorce brought by Mrs. Nagel in Juarez on the grounds of "protracted absence" by her husband. It seems that this couple were the ones generally known in Hollywood as "the ideally married couple" and the report says that they have agreed to always remain "good friends."

We are glad to know that they are going to remain "good friends," it sounds so good and sensible to the public to know this. Usually one or the other has given sufficient cause for the court to grant a separation, and that cause is most generally such as to prevent them from remaining "good friends." As we see it, if they are going to continue to be "good friends" why not continue to be husband and wife. If the stars want to obtain and hold the confidence and respect of the public there is a better way of doing it than through the divorce courts.

▽

Paying a Tax Twice

The current issue of the HERALD reports that the Society of Authors and Composers have determined to increase the tax heretofore imposed upon the exhibitors. It seems to have dawned upon this Society that there are a few exhibitors yet able to bear another increase in taxation.

The most of the distributors impose a score charge on the exhibitors, which score charge is said to be the tax they are required to pay this music society for the use of the music used in their films. This is probably just and fair, but on top of it this Society exacts ten cents a seat from all theatres using their music in addition to the score charge. This makes twice the exhibitor has to pay the tax and now we understand that this Society contemplates raising their tax as high, in some cases, as 1,000 per cent, but raising it as against all theatres using their music in proportion to seating capacity and number of performances weekly.

If the N.R.A. means anything to the public, and if Mr. Johnson means anything to the N.R.A., it would seem that here is an opportunity for another "investigation" in the interest of justice and fairness. Outside of the big houses in the cities there isn't one-half of one per cent of the theatres using any music in their theatres except that on the film, so why penalize those not using their music at all other than what is on the film and for which they have already paid. We are a little curious to know what the N.R.A. will do about it.

▽

Public Must Be Entertained

Just how the theatres can keep open and running out here in this dried up district is more than we can understand, but they do, and in some cases we are informed that business is a little better. It probably is accounted for by the fact that the public must be entertained, especially during depressing times, and for the further fact that the moving picture has been, still is and most likely always will be, the best and cheapest entertainment that can be found for the price, and we know of no place the public could go to get as much enjoyment for two bits as it could from the moving picture theatre. Perhaps that's why the theatres are doing so surprisingly well under such adverse conditions out here among the "Indians and Cowboys."

COLONEL J. C. JENKINS
The HERALD'S Vagabond Colyumnist

"CANNOT OPERATE WITHOUT THE HERALD"

With a special invitation to J. C. Jenkins to visit Georgia, with a fine trout stream only a mile from the theatre, and huckleberry pie at his home, C. H. Simpson of the Princess theatre at Millen, Ga., writes:

"Please notify J. C. Jenkins of Neligh, Neb., that we have not failed to pay our subscription for the past 14 years.

"Also tell him if we stay in the picture game 14 more years we will be a regular subscriber for the HERALD.

"We cannot operate without the HERALD."

MONOGRAM PICTURES
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in





GENE STRATTON-PORTER'S

"A GIRL of the LIMBERLOST"

A WILLIAM T. LACKEY PRODUCTION

Directed by CHRISTY CABANNE
Screen Play by ADELE COMANDINI

WHAT THE PICTURE DID FOR ME

Chesterfield

BY APPOINTMENT ONLY: Lew Cody, Aileen Pringle—Just a bit below the average picture. Played Aug. 7-8.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

Columbia

BLACK MOON: Jack Holt, Fay Wray—I did not expect much and got a little more than I expected.—H. J. Stallings, Moon Theatre, Henderson, N. C. Small town patronage.

HELL BENT FOR LOVE: Tim McCoy, Lilian Bond—Very good action picture that pleased nearly 100 per cent. Clean and entertaining from start to finish. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HELL BENT FOR LOVE: Tim McCoy, Lilian Bond—A very good action picture. Better than the average.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

IT HAPPENED ONE NIGHT: Claudette Colbert, Clark Gable—I can probably add nothing new to a report on this one as it was very well liked here, but we do thank Columbia for their pictures this year. Played Aug. 11-12.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—This one is a peach. Buy it, play it, advertise it, and then see them walk out really entertained.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

MAN'S GAME, A: Tim McCoy, Evalyn Knapp—If you want action this is it. McCoy better in this type than he is in a western. Good business two days.—H. J. Stallings, Moon Theatre, Henderson, N. C. Small town patronage.

MAN TRAILER, THE: Buck Jones, Cecelia Parker—Good action western. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MOST PRECIOUS THING IN LIFE: Jean Arthur, Donald Cook, Richard Cromwell—A very good picture, but how a mother could keep away from her son and not let him know who she really is, besides the hired help, is beyond me. Running time, 70 minutes. Played Aug. 5-7.—Albert McCormick, Rialto Theatre, Hot Springs, New Mexico. Small town patronage.

NINTH GUEST, THE: Donald Cook, Genevieve Tobin—This is a good mystery story. Good plot. Pleased on bargain nights.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

ONE IS GUILTY: Ralph Bellamy, Shirley Grey—Fair program picture. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PARTY'S OVER, THE: Stuart Erwin, Ann Sothern—Very nice little picture. Did a marvelous business on bargain show nights, Wednesday-Thursday, Aug. 15-16.—Earl J. McClurg, Grand Theatre, Preston, Idaho. General patronage.

PARTY'S OVER, THE: Stuart Erwin, Ann Sothern—What a flop. I have had more kicks on this show than I have had in the last six months. Running time, 65 minutes. Played Aug. 12-14.—Albert McCormick, Rialto Theatre, Hot Springs, New Mexico. Small town patronage.

POLICE CAR 17: Tim McCoy, Evalyn Knapp—Lots of favorable comments on this picture. Pleased everyone. Ideal for family night or Friday-Saturday. Play it.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

TWENTIETH CENTURY: John Barrymore, Carole Lombard, Walter Connolly—This picture did not draw or give satisfaction and I came to the conclusion it was not so good. Possibly over our heads. Anyway, it was a loser in this town. Played Aug. 12-13.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

WHOM THE GODS DESTROY: Walter Connolly—A fine sea story, good action and an interesting piece of entertainment. Running time, 70 minutes. Played Friday and Saturday, Aug. 10-11.—Earl J. McClurg, Grand Theatre, Preston, Idaho. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did For Me

MOTION PICTURE HERALD

1790 Broadway, New York

First National

CIRCUS CLOWN, THE: Joe E. Brown—I believe this to be Joe's best picture. If Joe means anything in your locality, then shoot the works to get them in. It cannot fail to please. Joe does some flying trapeze work that is good. Patricia Ellis was sure equal to her part and did some fine flying, too. The picture finishes with a kiss and a laugh when Joe leaves his face paint on Patricia's nose in the last fade out. Running time, 64 minutes. Played Aug. 2-3-4.—V. W. Fisk, Blue Water Theatre, Kincardine, Ont., Can. Small town and country patronage.

CIRCUS CLOWN, THE: Joe E. Brown—The best that Joe has turned out in a long time. Drew above average Friday and Saturday. The kids will go wild when you give them this one. Running time, 64 minutes.—E. W. Kundert, Empress Theatre, Beresford, S. D. General patronage.

FOG OVER FRISCO: Bette Davis, Donald Wood, Lyle Talbot, Margaret Lindsay—Good picture. Action, thrills, love interest. It has all that is necessary to furnish an evening's entertainment. Good picture.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

FOG OVER FRISCO: Donald Wood, Bette Davis, Lyle Talbot, Margaret Lindsay—A mighty good crook story, well acted and gave good satisfaction to them that like action pictures. Played Aug. 14-15.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MANDALAY: Kay Francis, Ricardo Cortez—Good picture with fine music but a little too hot. Ricardo Cortez does some fine acting. He's coming back. Played Aug. 12-14.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich.

MERRY FRINKS, THE: Aline MacMahon—The story of the Frink family, their joys and sorrows. Full of good, clean fun. Should be ideal for Friday and Saturday. We used it Sunday.—E. W. Kundert, Empress Theatre, Beresford, S. D. General patronage.

MIDNIGHT ALIBI: Richard Barthelmess, Ann Dvorak—Fair picture, but not up to Barthelmess' standard. This star not so hot recently.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

REGISTERED NURSE: Bebe Daniels—A good action picture with nothing to recommend it. That's why I fail to understand why we did such a big business with it. The star is no draw but they came anyway. Oh, well, that's why this business is a lot of fun. Played July 28.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

RETURN OF THE TERROR: Lyle Talbot, Mary Astor—Very common. Poorest attempt at a thriller for long time. Running time, 65 minutes. Played Friday-Saturday, Aug. 17-18.—Earl J. McClurg, Grand Theatre, Preston, Idaho. General patronage.

SIDE STREETS: Aline MacMahon—Excellent program which pleased. A real story of a forgotten woman. Running time, 64 minutes.—E. W. Kundert, Empress Theatre, Beresford, S. D. General patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers—Pat O'Brien walks away with the honors, and Mills Brothers, Ted Fio Rito's band score a hit. Did not draw as we expected. Running time, 80 minutes. Played July 22-23-24.—Fred E. Johnson, Cardington Theatre, Cardington, Ohio. Town and county patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers, Pat O'Brien—One of the best musicals I have every played. By far the most complimentary remarks from the patrons of any show for a long time. They said, "Sweet," "Very good," "Best show for a long time," "Let's have more like that." Played Aug. 5-6.—H. M. Johnson, Unique Theatre, Bricelyn, Minn. Farmer and small town patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers, Pat O'Brien—The entire cast seemed to enjoy making this picture and our cash customers enjoyed it, too. One smash song hit. Don't pass this one. Running time, 90 minutes.—E. W. Kundert, Empress Theatre, Beresford, S. D. General patronage.

WONDER BAR: Al Jolson, Dick Powell, Ricardo Cortez, Dolores Del Rio, Kay Francis—Very good, with good box office draw. The picture could have done without Jolson. No one would have missed him. Played July 29-31.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Fox

BOTTOMS UP: "Pat" Patterson, Spencer Tracy, John Boles—Note that other exhibitors are rating this one high. I say it is not so hot and I believe I'm right. Program caliber.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

CALL IT LUCK: "Pat" Patterson, Herbert Mundin—A very fair race track story that pleased but did not bring in the customers. Plenty of hokum in it but they liked it. Running time, 65 minutes. Played Aug. 5-6-7.—Fred E. Johnson, Cardington Theatre, Cardington, Ohio. Town and country patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell—Nice picture. However, don't think as good as previous ones. Gaynor always good for me. Fair attendance with bad weather two nights. Running time, 76 minutes. Played Aug. 12-13-14.—R. W. Corbin, Grand Theatre, Desloge, Mo. Small town patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell—Drew fair at box office. Pleased a very few Many disappointed in such a weak story for this star. Not a special.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

DAVID HARUM: Will Rogers—All reports on "David Harum" are pretty much the same. The picture gave us the best receipts in two years. Everyone paid an advanced admission willingly. Played July 26-27-28.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

DOCTOR BULL: Will Rogers—Will Rogers is a sure hit. Pleased 100 per cent. Played Aug. 9-11.—Albert McCormick, Rialto Theatre, Hot Springs, New Mexico. Small town patronage.

DOCTOR BULL: Will Rogers—In point of numbers this old one outdrew "David Harum" but not so many dollars. A typical small town feature with its country scenes and homely comedy. Folks came in strong from country. You can't go wrong on a Rogers. Running time, 73 minutes. Played Aug. 10-11.—Fred E. Johnson, Cardington Theatre, Cardington, Ohio. Town and country patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, George White, Alice Faye, Jimmy Durante—Being in a Catholic community, and playing this on a Sunday-Monday-Tuesday, it ruined me.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

HEART SONG: Lilian Harvey, Charles Boyet—Pay for it if necessary but do not play it. It is absolutely the worst picture I have ever played in my ten years in the show business, and I had more walkouts on this picture than I have ever had. I had from forty to fifty walkouts which is very unusual for this town, which seldom has even one.—Abe P. Werbner, Princess Theatre, Lewiston, Ill. Small town patronage.

LAST TRAIL, THE: George O'Brien—Very different from the general run of westerns. One of O'Brien's best. It gets them in. Played Aug. 12-14.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

SMOKY: Victor Jory—Proved a good draw though rather old. Local pictures of folks about town helped bring them in. Running time, 65 minutes. Played July 20-21.—Fred E. Johnson, Cardington Theatre, Cardington, Ohio. Town and country patronage.

STAND UP AND CHEER: Warner Baxter, Shirley Temple, Madge Evans, Jimmy Dunn—Fox does not have the knack of keeping a musical running smoothly. They drag in too much stuff that does not really belong in the picture, where they repeated song after song. In "Scandals" they drag in two acrobats that don't have a thing to do with the picture and neither did the sequence of Stepin Fetchit and the penguin as Jimmy Durante. Durante is a pain to 90 per cent of our audiences and this penguin doing Jimmy's stuff did not help any. To cap it off, the story is preposterously silly. Something wrong with their direction. They had a chance to make a real picture with the cast. Boles with his marvelous voice and Shirley Temple. The possibilities were there but it missed fire with the audience and Fox missed through dragging in too much stuff that did not belong in the picture in any way. The thing that bored them most was the penguin and Fetchit. Top price picture and not worth it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Majestic

WORLD GONE MAD, THE: Pat O'Brien, Evelyn Brent—Fair picture, good cast. Something short in these pictures; what is it? Recording not so good either. Running time, 74 minutes. Played Aug. 10-11.—R. W. Corbin, Grand Theatre, Desloge, Mo. Small town patronage.

MGM

HOLLYWOOD PARTY: All Star—Not much of a party; too many stars, and no entertainment. Mickey Mouse was very good. Durante seems to be through or at least my customers feel that way. Just a fair program picture. Running time, 75 minutes. Played Aug. 4-5.—Wm. T. Biggs, Adair Theatre, Adair, Iowa. Neighborhood patronage.

LAUGHING BOY: Ramon Novarro, Lupe Velez—We read somewhere that the church had condemned this show and after seeing it we agreed with them. Recording not so good. Show dragged in places. Do not care to run this type of picture. Many dissatisfied patrons. Played Aug. 17-18.—H. M. Johnson, Unique Theatre, Bricelyn, Minn. Farmer and small town patronage.

LAUGHING BOY: Ramon Novarro, Lupe Velez—This is another picture that should make Leo bow his head in shame. If Metro is trying to kill Novarro, this is one way of doing it. Entirely too sexy even for adults and all of my patrons were displeased. This could have been a great picture with a few changes, but the great Metro does not care to please the public. Played on bargain day to poor business. Running time, 79 minutes. Played Aug. 17.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LAZY RIVER: Jean Parker—Leo didn't holler much about this one. Hardly took in film rental for one day. I coudln't sit through it myself. Pretty bad for Leo's reputation to make them like this one. Played Aug. 7.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

MANHATTAN MELODRAMA: Clark Gable, Myrna Loy, William Powell—Excellent topnotch acting. The kind of a picture that in the old days would have meant standout business, but those days are past. What with the drought and the farmers with no money and not much feed for their cattle to carry them over the winter, it is slowing down business in the small towns. But you can't make the salesmen believe that.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MANHATTAN MELODRAMA: Clark Gable, William Powell, Myrna Loy—This is certainly a great picture. Big story and handled in a big way. Satisfied them all.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MANHATTAN MELODRAMA: Clark Gable, William Powell, Myrna Loy—An excellent picture that should please the masses. It is a drama, localed in New York, and is a human story of two boys. It is modern, romantic and presents many bits of comedy and is good entertainment for the whole family. Powell turns in the best performance and steals the entire show. Both Gable and Miss Loy are wonderful in their roles. Business below expectation. Running time, 95 minutes. Played Aug. 13-14.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MANHATTAN MELODRAMA: Clark Gable, William Powell, Myrna Loy—A rather unusual sort of plot but it is so skillfully unfolded that it does not seem unreasonable. The acting is superb and the play holds their undivided attention to the end. Far above the average in merit and drawing power. Running time, 95 minutes. Played Aug. 10-11.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

MANHATTAN MELODRAMA: Clark Gable, William Powell—We played this two days after Dillinger saw it and accordingly cleaned up. It's a swell show with good drawing power and everything it takes to make one. Business excellent. Played July 25-26-27.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

FIVE ARE ADDED TO CONTRIBUTORS

The reportorial staff of the "What the Picture Did for Me" department continues its rapid growth, as five new contributors send in their initial reports this week. The new and welcome reporters are:

R. W. Corbin, Grand Theatre, Desloge, Mo.

H. J. Stallings, Moon Theatre, Henderson, N. C.

E. W. Kundert, Ryan & Kundert, Empress Theatre, Beresford, S. D.

Albert McCormick, Rialto Theatre, Hot Springs, N. Mex.

Abe P. Werbner, Princess Theatre, Lewistown, Ill.

MYSTERY OF MR. X: Robert Montgomery—Montgomery was fine in this one. Why don't they give him more down to earth stories similar to this. Fine picture. Played Aug. 1-2.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

OPERATOR 13: Marion Davies, Gary Cooper—A fine production and I think that it is the best that Miss Davies has done since "Marianne." It has about everything for entertainment. Romance, a little war as its setting is the Civil War. "Sleepy Head" with the Mills Brothers is the high spot in the music. These boys are good. Popularized over the radio and one of the teams that really mean something to the public, which is the exception.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

OPERATOR 13: Gary Cooper, Marion Davies—Good picture. Good cast. Good story. Good sound. Good business.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

RIPTIDE: Norma Shearer—This picture is one of the reasons the censors are in the air. I don't blame them. It's so immoral it smells. Played Aug. 5-7.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

SADIE McKEE: Joan Crawford, Franchot Tone—This is a splendid picture. Fine story. The star always fine, and a great cast. They all liked it and told us so as they walked out. Played Aug. 5-6.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SADIE McKEE: Joan Crawford—A good picture except for Franchot Tone. MGM thinks he is a second Gable, but the customers don't. Who's right, Leo? The picture did a big business, though, and that's all there is to say. Who cares how good a or how bad it is if it brings them in and pleases when they get there. Played Aug. 1-2.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

TARZAN AND HIS MATE: Johnny Weissmuller, Maureen O'Sullivan—Drew well and patrons seemed pleased. But many said "Overdone," "Impossible." Played Aug. 10-11.—H. M. Johnson, Unique Theatre, Bricelyn, Minn. Farmer and small town patronage.

THIN MAN, THE: William Powell, Myrna Loy—Here is a picture that will please. Good story, acting and everything it takes to make a dandy show. Did not hear a word of complaint and they stopped at the box office to tell how good it was. Hot weather hurt attendance. 42 days of 100 to 113 degrees temperature. Southern Iowa just has to take it this year; no crops of any kind. Running time, 86 minutes. Played Aug. 11-12.—Wm. T. Biggs, Adair Theatre, Adair, Iowa. Neighborhood patronage.

THIN MAN, THE: Myrna Loy, William Powell—One of the cleverest we have seen in some time. Moves right along and the high spot of this is the dog with the lamp posts and fire hydrants. This sequence is very funny. I suppose that will be out when the purity league has its way. Myrna Loy is coming along fast. Every picture that we have had of her has had a great performance. She is right in every role for all she is worth.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

THIS SIDE OF HEAVEN: Lionel Barrymore—Good cast, good story. Very well received. Played Aug. 10-11.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

VIVA VILLA: Wallace Beery—So many adjectives have been used up by reviewers of this one that it seems hardly worth while to add to them. Whether I, personally, care for this type of show or not, it is the kind that causes you to refuse to sell more tickets before it is time to start the show, because there is no room for more people, and that is the sort of show the exhibitor needs. Running time, 112 minutes. Played Aug. 17-18.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

VIVA VILLA: Wallace Beery—A great picture despite its extraordinary length. We did a pretty good business on it for three days in the hot weather and that is saying something in these times. Played Aug. 8-9-10.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

Monogram

BROKEN DREAMS: Randolph Scott, Buster Phelps—A very nice, clean family picture, the kind you can boost and know everyone will agree with you. Only fair business but it sure pleased. Running time, 70 minutes. Played July 29-30.—Fred E. Johnson, Cardington Theatre, Cardington, Ohio. Town and country patronage.

CITY LIMITS: Ray Walker, Sally Blane, Frank Craven—A very good program picture. Lots of action and interesting story.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HE COULDN'T TAKE IT: Ray Walker, Virginia Cherrill—Another very mediocre picture from Monogram. I don't for the life of me see what Monogram sees in this fellow Walker. Sound very bad on the print we received. Business below average. Running time, 68 minutes. Played Aug. 7-8.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

LUCKY TEXAN, THE: John Wayne—A western with more than the usual amount of action in it. Pleased the Saturday crowd. Business average. Monogram westerns would be okay if they were about 5 to 10 minutes longer. Running time, 58 minutes. Played Aug. 11.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

MANHATTAN LOVE SONG: Robert Armstrong, Dixie Lee—Above the average Monogram picture. Recording also better than the ones we have had lately from this company. Not an outstanding picture but it will get by as acceptable entertainment. Business slightly below average. Running time, 62 minutes. Played Aug. 16-17.—H. M. Johnson, Avon Theatre. Avon Park, Fla. General small town patronage.

MONTE CARLO NIGHTS: Mary Brian, John Darrow—This is a fair program picture that will please the average picture fan. It is the story of a young man who, though innocent, is accused of murder, tried and sentenced to the penitentiary, but escapes and proves his innocence by trapping the real murderer. The scenes in this are not concise and do not connect thoroughly, but otherwise okay. Business good for one day. Running time, 62 minutes. Played Aug. 15.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MOONSTONE, THE: David Manners, Phyllis Barry—Not very good. Too much repetition and slow dialogue. Just as well not use this one. Running time, 68 minutes.—Earl J. McClurg, Grand Theatre, Preston, Idaho. General patronage.

MYSTERY LINER: Noah Beery—Fair mystery picture but failed to draw in the customers. Guess they are fed up on mystery pictures. Running time, 70 minutes. Played Aug. 12-13.—Fred E. Johnson, Cardington Theatre, Cardington, Ohio. Town and country patronage.

SAGEBRUSH TRAIL: John Wayne—Dandy action western for your Saturday crowd. Pleased everyone.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

SWEETHEART OF SIGMA CHI: Buster Crabbe, Mary Carlisle—Not an extravagant show, but a clean little show that will have your customers complimenting you and asking for more like it, as they leave. The best showing in the box office for some time. An honest, clean, true to life picture. Played Aug. 19-20.—H. M. Johnson, Unique Theatre, Bricelyn, Minn. Farmer and small town patronage.

Paramount

GREAT FLIRTATION: Elissa Landi, Adolphe Menjou—Not an extra good play. Not much to it. Adolphe Menjou does his best, but even with his good acting the play was a flop. Running time, 62 minutes. Played July 24-25.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

GREAT FLIRTATION, THE: Elissa Landi, Adolphe Menjou—This is very poor entertainment and one of the worst pictures of the year. The few patrons we did have either walked out or just stayed to see how sorry a picture could be. Not one favorable comment on this one. It is just a waste of time, money and talent. Why Paramount ever made this will always remain a mystery. Played one day

to worst business in twelve months. Running time, 71 minutes. Played Aug. 16.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HERE COMES THE GROOM: Jack Haley—Funny play. Jack Haley was comic. He is a good comedian and should be in more plays. The supporting cast was good. This is an all around good play and everyone should see it. Running time, 65 minutes. Played July 31-Aug. 1.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

HERE COMES THE GROOM: Jack Haley, Patricia Ellis—Hit low mark with this and glad of it. Nothing to the plot. Hero posing as a husband, when the real husband walks out, believing bride's father has lost fortune. Some "double meaning" conversation, of which we were ashamed. Haley sings one good song. Played Aug. 5-6.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

HERE COMES THE GROOM: Jack Haley—A nice little program picture that pleased most everyone. Nothing to rave about but you won't lose by running it. Business average. Running time, 64 minutes. Played Aug. 9-10.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

KISS AND MAKE UP: Genevieve Tobin, Cary Grant—Nothing bad, but pretty weak story of the male beauty doctor and his matrimonial troubles, when she marries his prize patient. Cary Grant wasted on this kind of junk. Played August 10-11.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

LITTLE MISS MARKER: Shirley Temple, Dorothy Dell, Adolphe Menjou—They fell for this bewitching little lady in a big way. Business was good and everyone went out smiling. All were capable and the story, one of Damon Runyon's, was good even without Shirley. Played Aug. 8-9.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

LITTLE MISS MARKER: Shirley Temple—This is one of the finest pictures that I ever had the privilege of offering to my patrons. I can't imagine any location where it would not please. Business was above average. Many thought it necessary to thank me personally for their splendid evening. Running time, 78 minutes. Played Aug. 13-14.—V. W. Fisk, Blue Water Theatre, Kincardine, Ont., Canada. Small town and country patronage.

LITTLE MISS MARKER: Adolphe Menjou, Dorotby Dell, Shirley Temple—Here is a real show! Shirley Temple, the greatest kid actress the screen has even seen, in our estimation. Business good. Played Aug. 15-16.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LITTLE MISS MARKER: Shirley Temple—My first picture with this little bundle of heaven. I did not advertise it big, but it did an excellent business and pleased all who saw it. This little Shirley Temple already is established. The picture is very good and my advice to every exhibitor is to advertise it big and it will do the business. Congratulations, Paramount, you gave me a good picture.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

LITTLE MISS MARKER: Shirley Temple—This one brought them in and pleased them too. Monday was good, which is unusual. But Paramount makes so many flops they don't even average up with a good one like this. Played Aug. 5-6.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

MANY HAPPY RETURNS: Guy Lombardo, Burns and Allen—Nice picture, wonderful music, good comedy. Audience reaction good. Running time, 65 minutes. Played Aug. 8-9.—R. W. Corbin, Grand Theatre, Desloge, Mo. Small town patronage.

MANY HAPPY RETURNS: George Burns, Gracie Allen, Guy Lombardo's Band—Clever comedy, but without much rhyme or reason. Clean fun. Gracie turns her Pa's store into a bird sanctuary and he ships her to Hollywood, where she does some more crazy things. Guy Lombardo's band furnishes some wonderful music. Played Aug. 12-13.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

MANY HAPPY RETURNS: Gracie Allen, George Burns—This picture is funny. The audience laughed most of the way through and were still laughing when they came out. Running time, 65 minutes. Played Aug. 6-7.—V. W. Fisk, Blue Water Theatre, Kincardine, Ont., Can. Small town and country patronage.

MANY HAPPY RETURNS: Burns and Allen—A foolish line of chatter all through it and it was just what you can expect of this pair. Our patrons enjoyed it and went out of their way to say so. Running time, seven reels.—E. W. Kundert, Empress Theatre, Beresford, S. D. General patronage.

MELODY IN SPRING: Lanny Ross, Charlie Ruggles, Mary Boland—"Melody In Spring" has enough of that illusive something called "it" to make very pleasing entertainment. Lanny Ross has a nice voice. Charlie Ruggles is extra good in his part. Played Aug. 2-3-4.—Rubel Hutchings, Allen Theare, Allen, Neb. Small town patronage.

MELODY IN SPRING: Charles Ruggles, Mary Boland, Lanny Ross—A very pleasing production. Business a little above normal. Played Aug. 1-2.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MURDER AT THE VANITIES: Carl Brisson, Kitty Carlisle, Victor McLaglen, Jack Oakie—Good play. Good singing. Carl Brisson, Victor McLaglen and Jack Oakie were the ones who really put this play over. We had several comments on their good acting. Good play and good business. Running time, 82 minutes. Played August 4-5.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

MURDER AT THE VANITIES: Carl Brisson, Kitty Carlisle, Victor McLaglen, Jack Oakie—Would call this a good picture, yet after showing the big musicals from Warner will say that there was something left out. Running time, 90 minutes.—E. W. Kundert, Empress Theatre, Beresford, S. D. General patronage.

OLD-FASHIONED WAY, THE: W. C. Fields—This picture to me was not up to the Fields standard of entertainment in spots and failed to please the younger crowd as some of the previous ones did. However, it is very acceptable entertainment and did average business. Nice clean show and no kicks from that source. Running time, 65 minutes. Played August 12-13.—H. M. Johnson, Avon Park, Fla. General small town patronage.

SHOOT THE WORKS: Jack Oakie, Ben Bernie—Pretty good picture. Oakie does well in his part and it's a fair story with music. No kicks.—S. H. Rich, Rich Theatre, Montpelier, Idabo. Town and rural patronage.

THIRTY DAY PRINCESS: Sylvia Sidney, Cary Grant—A rather thin story, but it is a nice little program picture with Miss Sidney doing a dual role. Clever photography helps a lot. They will like it if you can get them in on a story of a mythical kingdom that is after a bond issue and the princess campaigning for the issue. We have had better and we have had worse.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WITCHING HOUR, THE: Judith Allen, Tom Brown—Very good program picture which did not draw rental. It is very interesting, well directed and acted. Running time, 70 minutes.—E. W. Kundert, Empress Theatre, Beresford, S. D. General patronage.

WE'RE NOT DRESSING: Bing Crosby, Carole Lombard—A mighty fine show and one that pleased my audience. Leon Errol and Ethel Merman exceptionally good. Crosby better than in most of his shows. There is one bad mistake I think producers make in most of these semi-musicals. They take a good cast, fine acting and then hurt it by lack of continuity, jumping from one situation to an other with no explanation whatever. The picture does not show an orchestra at any time, but every time Bing sings one comes on. For instance, they are shipwrecked on a tropical isle, the audience is interested and living the scene, partly forgetting that it is just a picture, but the minute Bing starts to sing, a 10-piece orchestra breaks out, and the effect is spoiled. If the guy has to have an orchestra to sing with, then why not shipwreck an orchestra with them? Nevertheless, it's a good show and the above is no fault of the actors, but shows lack of brains in direction and story, which seems to be quite common. Played August 12.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

WE'RE NOT DRESSING: Bing Crosby, Carole Lombard—Good picture, good songs, good acting. Would like to have more of the kind. There is only one fault to find with Bing: he spoils our chances with the girls for weeks after. As for Carole Lombard, hm, hm—such women are dangerous. Guess the girls, too, didn't have many chances with the local boys for some time after this showing. Played July 22-23-24.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

RKO

ACES OF ACES: Richard Dix—Personally I did not like it, but it surely pleased the Friday-Saturday crowds and that's all that counts.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

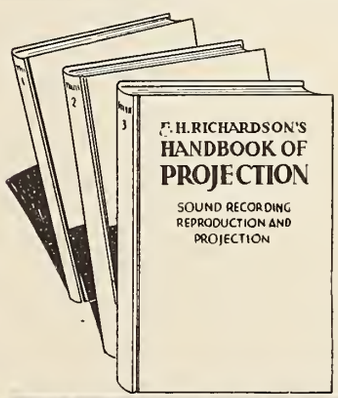
COCKEYED CAVALIERS: Wheeler and Woolsey—Starts out as though it would be light opera with the cast singing their dialogue better than their last two, but audience divided on this pair and they appear to be wearing out with the public. Average business.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HIPS, HIPS, HOORAY: Wheeler and Woolsey—This is a satisfactory Saturday night show. Pleased most of regular patrons. Business slightly above what we have been receiving on Saturday nights. Played August 18.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MAN OF TWO WORLDS: Francis Lederer, Elissa Landi—Some good acting, but did not appeal. The few that saw it were dissatisfied.—H. J. Stallings, Moon Theatre, Henderson, N. C. Small town patronage.

MEANEST GAL IN TOWN: ZaSu Pitts, Port Kelton—Fair comedy. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RIGHT TO ROMANCE: Ann Harding, Nils Asther—A good program picture that gave general satisfaction. The star always fine. Story good, but our busi-



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ness was rotten. No fault of the picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SCARLET RIVER: Tom Keene—A very good horse opera. The western fans liked it.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SCARLET RIVER: Tom Keene—A very nice western that should please any audience who enjoys this type of picture. Has plenty action and comedy and is somewhat different. Played August 16.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

SPITFIRE: Katharine Hepburn—Did not give satisfaction on account of the talk. I would rate this as only fair entertainment. Running time, 88 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

STINGAREE: Richard Dix, Irene Dunn—Very good program picture. Irene Dunne's singing was wonderful. Running time, 76 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

WE'RE RICH AGAIN: Edna May Oliver, Buster Crabbe, Marian Nixon—Mighty good program comedy drama that drew and pleased. Edna May Oliver runs away with the show, as the polo playing grandmother. Played August 3-4.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

WILD CARGO: Frank Buck—"Wild Cargo" is a true picture of the daring feats that Frank Buck went through to capture these wild animals. Pleasing picture that any one would be glad to see. Running time, 96 minutes. Played July 28-29.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

WILD CARGO: Frank Buck—Much the same as the last one, and as it followed closely that synthetic picture that Fox put out, "Devil Tiger," that was so apparent in the faking with its rubber python and the poor story dragging sex into an animal picture. "Wild Cargo" did not do the business it deserved, for it was good. Then there is the old cycle thing coming in. There is a question, on such pictures as "Bring 'Em Back Alive" and Radio's pictures dealing with "Kong," if two of them are not one too many. I think they are. Frankly I think that another of Buck's pictures will not go over at all. The decreased business on "Wild Cargo" to what "Bring 'Em Back Alive" grossed bears out my contention. Anyway, I would not run another. There is too much similarity in the pictures.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

United Artists

ADVICE TO THE LOVELORN: Lee Tracy—Fair newspaper story with gang angle. Not worth the money we paid for it. Good Friday-Saturday booking. Played August 1-2.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

BOWERY, THE: Wallace Beery, Jackie Cooper—Very good picture that did not click at the box office. We came out even on this one. Running time, 92 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BROADWAY THRU A KEYHOLE: Russ Columbo, Constance Cummings—Very fine picture with excellent music and fine singing.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

LOOKING FOR TROUBLE: Spencer Tracy, Jack Oakie—A very funny program picture, good entertainment, but did not draw film rental.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MOULIN ROUGE: Constance Bennett—Another picture from United Artists not suitable for the average small town. This is okay for New York, London, Paris or Berlin, but if you live in the average small town it's just a pain in the neck. Beautiful sets, wonderful gowns, lavish production, poor sound and poor story. Acting okay.—S. H. Rich, Rich Theatre, Monepelier, Idaho. Town and rural patronage.

PALOOKA: Jimmy Durante—Good. Plenty of action and laughs. Children went for it. Played August 3-4.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

CATHERINE, THE GREAT: Douglas Fairbanks, Jr., Elizabeth Bergner—Absolutely worthless in a small town. The sooner the distributors stop pushing these English pictures down the small town exhibitors' throats, the better off both will be. Running time, 93 minutes. Played August 5-6-7.—R. W. Corbin, Grand Theatre, Desloge, Mo. Small town patronage.

CATHERINE, THE GREAT: Douglas Fairbanks, Jr., Elizabeth Bergner—Another Korda production made in England. All the characters except Fairbanks speaks with a broken dialect, which is almost impossible to understand. Miss Bergner may be okay for foreign audiences, but she has no appeal to the average movie fan in America. Pictures of this type have no entertainment value here, and as a result we played to the poorest business in two years. I could well afford to pay for pictures of this type without using them, and be money ahead. My losses were heavy, not because of film rental, but lack of patronage. This film did not draw 50 per cent average business, and pleased less than 10 per cent of those who came. United Artists have some wonderful pictures, such as "Roman Scandals." "House of Rothschild," "Palooka," "Kid from Spain," "The Bowery," "The Gallant Lady." My advice to every exhibitor is to run the above named pictures. On the other side of the ledger the following pictures have been from fair to poor, and very poor: "Blood Money," "Sorrell and Son," "Bitter Sweet" (I paid for this without using it), "Emperor Jones," "Advice to the Lovelorn," "Nana," "Private Life of Henry VIII." Where does this company get the idea that their product is worth twice the price of any other. As a group they have never been above average for me, and I think this holds good for every small town theatre. They are not made for small towns.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

APPRECIATION FROM CANADA

From Douglas Miller, of the Rex theatre, Taber, Alberta, in Canada, comes a brief word of appreciation of "What the Picture Did for Me" Department:

"I surely appreciate the HERALD, *especially the department called 'What the Picture Did for Me'. I never have contributed to this department because I am in a small town and not able to get them so early. However, I want you to know that this department means a lot to me and I hope that it grows."*

We suggest to Mr. Miller that reports from him would be welcome even though he gets his pictures late.

Universal

BLACK CAT, THE: Boris Karloff, Bela Lugosi—This picture was bought special to satisfy requests, and while business was all right, I can't say that there were many that enjoyed themselves. In fact, it aroused the ire of our local editor of the paper so much that he saw fit to write an editorial on "Misleading Movies" with "The Black Cat" as his theme song. Running time, 60 minutes. Played August 10-11.—V. W. Fisk, Blue Water Theatre, Kincardine, Ont., Canada. Small town and country patronage.

BLACK CAT, THE: Boris Karloff, Bela Lugosi—Good entertainment. Liked by about 50 per cent of our audience. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BLACK CAT, THE: Boris Karloff, Bela Lugosi—A foreign story. Poe readers complained it did not follow the book at all. Drew average. Running time, 65 minutes.—E. W. Kundert, Empress Theatre, Beresford, S. D. General patronage.

EMBARRASSING MOMENTS: Chester Morris, Marian Nixon—An extra good program picture. Interesting story well acted. Gave good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HALF A SINNER: Joel McCrea, Sally Blane—Very good. Above average crowd on this one. Played Aug. 9-10.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

HALF A SINNER: Joel McCrea, Sally Blane, Berton Churchill—We thought this a clever comedy drama and business was above average, so patrons must have agreed. Built on plot "Alias the Deacon." Played July 29-30.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

HALF A SINNER: Sally Blane, Joel McCrea—This is an average program picture. Berton Churchill steals the show. Played July 19-20-21.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

HALF A SINNER: Joel McCrea, Sally Blane—Here is a very clever comedy which pleased 100 per cent. The title did not seem to attract our patrons, so business was below standard. Played August 11.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

HALF A SINNER: Joel McCrea, Sally Blane—A mighty good program picture. The actor that played the deacon stole the picture. A very funny picture. Played August 2-3.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

I LIKE IT THAT WAY: Gloria Stuart, Roger Pryor—A very good picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

I'LL TELL THE WORLD: Lee Tracy, Gloria Stuart—Pretty good program picture. Running time, 76 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LITTLE MAN, WHAT NOW?: Margaret Sullavan—We did better with "Registered Nurse" for one day than with this special for three. No draw to the star and nothing to pull them in. They don't read novels in small towns. Played July 29-30-31.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

LOVE CAPTIVE, THE: Nils Asther, Gloria Stuart—Fair program picture. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MADAME SPY: Fay Wray, Nils Asther—Pleased about 80 per cent. Business normal. Played August 4.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

ONLY YESTERDAY: Margaret Sullavan, John Boles, Reginald Denny—A wonderful film. Denny with his piano playing added much to the show.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

POOR RICH, THE: Edna May Oliver, Edward Everett Horton—As good a comedy as I have shown in some time. Is well put up. Moves fast and gets a lot of laughs. Clean show. Played August 9.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

STRAWBERRY ROAN: Ken Maynard—A good western that pleased every one and brought lots in. Personally I can't sit through a western, but the customers pay for it, so what do I care. Played Aug. 3-4.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

Warner

DR. MONICA: Kay Francis—The ladies enjoyed this very much, and it did a good business for three days. Kay Francis is very popular here.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

FRIENDS OF MR. SWEENEY: Charlie Ruggles, Ann Dvorak—Extra good comedy. This is the type picture for the average American audience. It's full of life and appeals to the whole family. I call it good entertainment.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

GAMBLING LADY: Barbara Stanwyck—A fair picture with the leading lady at her prettiest. Our straight laced citizens, though, don't seem to care for pictures like that. The gross showed they didn't take a chance. Played July 21.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

HAROLD TEEN: Hal LeRoy—Good clean comedy. Pleased all. Running time, 66 minutes. Played August 2-4.—Albert McCormick, Rialto Theatre, Hot Springs, New Mexico. Small town patronage.

HAROLD TEEN: Hal LeRoy—A great picture for a small town. This one was a palooka on Broadway. After that wonderful Warner trailer they came in droves for two days. It is a good show, clean and wholesome with plenty of laughs. The burlesque on the seriousness of love is well brought out in the trailer and that is assuredly what brought them in. Played Aug. 3-4.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

HERE COMES THE NAVY: James Cagney—Another big one from the Warner "Horn of Plenty." Contains everything to make American entertainment. It shows the U. S. Fleet in target practice, the giant Macon and contains plenty of comedy, romance and thrills. Warner Brothers and the entire cast are to be congratulated. Running time, 83 minutes.—E. W. Kundert, Empress Theatre, Beresford, S. D. General patronage.

HI, NELLIE!: Paul Muni—Best newspaper story we have ever run. Very well done. Good business. Played August 5-7.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

HE WAS HER MAN: James Cagney, Joan Blondell—Not so hot. Cagney out of place and miscast. Just a fair picture.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

KEY, THE: William Powell, Edna Best, Colin Clive—Not the kind of story that goes at the present time. Did fairly well on bargain nights, but the English players didn't help it any. Business average. Running time, 70 minutes. Played August 14-15.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

KEY, THE: William Powell, Edna Best, Colin Clive—The poorest William Powell picture ever made. Irish revolution for a plot and what a mess poor old Bill makes out of himself trying to act like a soldier. Miscast. Missed at the box-office. Running time, 71 minutes.—Earl J. McClurg, Grand Theatre, Preston, Idaho. General patronage.

MERRY WIVES OF RENO: Glenda Farrell, Margaret Lindsay, Donald Woods—A wow. Many pleasing comments from patrons. Short but full of laughs. Played August 12-13.—H. M. Johnson, Unique Theatre, Bricelyn, Minn. Farmer and small town patronage.

MODERN HERO, A: Richard Barthelmess—A poor

picture. Because Warners are letting Barthelmess go they ruin him with a piece of junk. This picture is dirty and has no redeeming feature. The circuits passed it up including Warners' own theatres. That tells the story. Played Aug. 11.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

PERSONALITY KID, THE: Pat O'Brien—Just another program picture and poor draw. Pleased the men. Too much boxing in it for ladies. Running time, 65 minutes. Played Aug. 3-4.—Fred E. Johnson, Cardington Theatre, Cardington, Ohio. Town and country patronage.

UPPER WORLD: Warren William, Mary Astor, Ginger Rogers—This is an extra good program picture. The whole cast fine. Gave good satisfaction. Played August 9-10.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Short Features

Columbia

AUTOGRAPH HUNTER: Krazy Kat—Pretty good. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

IT'S SPORT IN ANY LANGUAGE: World of Sport—Brother, that title is right. It means every word it says. It's fine. Very good entertainment.—Albert McCormick, Rialto Theatre, Hot Springs, N. Mex. Small town patronage.

LOVE DETECTIVE: Frank Albertson—Pretty good. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MICKEY'S TENT SHOW: Mickey McGuire—Very good.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

RADIO-DOUGH: Sidney-Murray—A fair two-reel comedy. Running time, 18 minutes.—P. G, Held, New Strand Theatre, Griswold, Iowa. General patronage.

Educational

DOG-GONE BABIES: Ernest Truex—Fair comedy. Very hard to get good comedies since double features started. Running time, 20 minutes.—R. W. Corbin, Grand Theatre, Desloge, Mo. Small town patronage.

KID 'N AFRICA: Shirley Temple—Very nice short. Best of the Baby Burlesks series we have played. Running time, 10 minutes.—R. W. Corbin, Grand Theatre, Desloge, Mo. Small town patronage.

WRONG BOTTLE, THE: Tom Howard—About the poorest we ever had the misfortune to run. Not a laugh in it. You have to have a comedian to make comedies. Running time, 20 minutes.—R. W. Corbin, Grand Theatre, Desloge, Mo. Small town patronage.

Fox

FOLLOWING THE HORSES! Adventures of the Newsreel Cameraman—Very interesting. You see real happenings, not staged stuff. Running time, 10 minutes.—R. W. Corbin, Grand Theatre, Desloge, Mo. Small town patronage.

MOTOR MANIA: Adventures of the Newsreel Cameraman—If you want action, thrills and spills. You will be held in suspense. It's great. Running time, one reel.—Albert McCormick, Rialto Theatre, Hot Springs, N. Mex. Small town patronage.

MGM

AIR FRIGHT: Todd-Kelly—A fair comedy. Todd and Kelly as air stewardess and have quite a time. Running time, 15 minutes.—Wm. T. Biggs, Adair Theatre, Adair, Iowa. Neighborhood patronage.

BIG IDEA, THE: Musical Revues—This short subject was well liked. The three radio rogues are good. Running time, 16 minutes.—Wm. T. Biggs, Adair Theatre, Adair, Iowa. Neighborhood patronage.

DIRTY WORK: Laurel and Hardy—Fine. Very good. Would like to play more of these. Everybody satisfied. Running time, two reels.—H. M. Johnson, Unique Theatre, Bricelyn, Minn. Farmer and small town patronage.

MIXED NUTS: All Star Comedies—This is a very good comedy that pleased all of my patrons. It is a mixture of slapstick and musical and should please any audience. Many laughs and here's hoping there will be more good shorts on this series. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RHAPSODY IN BREW: Colortone Musical Revue—Fair.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

VITAL VICTUALS: Oddity—This is just another short that should never reach the screen. It is not entertainment, but just a waste of time and our patrons did not like it. There should be something done to stop the producers from making such trash as this.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Paramount

HOLLYWOOD ON PARADE: No. 9—This is the poorest Parade we ever ran. Recording awful and stars mostly engaged in drinking beer.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

LAZYBONES: Screen Songs—Good song reel with half cartoon and half Minnevitch and his Harmonica Rascals, with Reis and Dunn singing.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

LET'S YOU AND HIM FIGHT: Popeye, the Sailor—They all enjoyed this one. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LOVE THY NEIGHBOR: Screen Song—A very excellent single reeler that brought excellent comment from the patrons. Running time, one reel.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

NEW DEALERS: Pallette-Catlett—Fair comedy. Sound and photography good. Running time, 20 minutes.—R. W. Corbin, Grand Theatre, Desloge, Mo. Small town patronage.

SHOEIN' HOSSES: Popeye, the Sailor—As always, these Popeye cartoons are good. This one went over and pleased. Running time, one reel.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

WILD ELEPHINKS: Popeye, the Sailor—Pretty good. Running time, 10 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CONTENTED CALVES: Blonde and Red Head Series—Nothing to it. This is the first comedy we have played which bore the stamp of approval of the new organization. If this is a sample of the inanities we are going to get, all I can say is I'm sorry for the audience. Running time, two reels.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

GAY GAUCHO, THE: Cubby, the Bear Cartoon—The old Spanish twist which pleased them all.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

KICKING THE CROWN AROUND: Clark and McCullough Series—A better than average comedy that brought down the house with laughter. Running time, two reels.—H. M. Johnson, Avon Aheatre, Avon Park, Fla. General small town patronage.

OLD MAID'S MISTAKE, THE: Headliner Series—A very clever comedy that pleased. I presume that I liked it for the same reason that every other theatre man would like it—we've had something just like it happen. Of course not as bad as that, but you'll get the idea. Running time, two reels.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

Universal

CANDY HOUSE, THE: Oswald Cartoon—Very good. The old Hansel and Gretel story.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Vitaphone

BEAUTY AND THE BEAST: Merrie Melodies—Good clean corored cartoon.—Albert McCormick, Rialto Theatre, Springs, N. Mex. Small town patronage.

BEAUTY AND THE BEAST: Merrie Melodies—This is an excellent one-reeler all in beautiful color. It is a good one-reel cartoon comedy and will especially please the kids and also the adults. The color adds 100 per cent to the entertainment. Running time, 8 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BOSKO'S KNIGHT MARE: Looney Tune—Good, with a prince charming and everything.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

CASTILIAN GARDEN, A: Band Act—Good. Running time, 9 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

EAST INDIES: Musical World Journeys—This is another interesting and education travelogue, showing many beautiful and interesting scenes of the inhabitants of the East Indies, their ways of living and methods of earning a living. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

EDDIE DUCHIN AND HIS BAND: Melody Masters—A fine Melody Master. This series is always good, but this one has some skating that is fine entertainment.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

FOILED AGAIN: Ben Blue—This is a very good comedy starring Ben Blue. It is full of laughs and pleased my patrons. This is the kind of shorts the public wants to see. It is one of the best from Blue and here's hoping there will be many more. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patranoge.

GOIN' TO HEAVEN ON A MULE: Merry Melodies—Excellent cartoon. Play it by all means. Running time, 7 minutes.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

JACK DENNY AND BAND: Melody Masters—Excellent short subject. Good music and a classy dance team. Many compliments.—Clarke Gurley, Ritz Theatre, Bainbridge, Ga. General patronage.

MOVIE MEMORIES: Pepper Pot—Fine.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

NERVOUS HANDS: Ben Blue—Very good. Plenty of laughs.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

"NO" MAN, THE: Broadway Brevities—Not as good as many of Warners' previous Brevities. Running time, 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SALTED SEANUTS: Chas. Judels, George Givot—A very good two-reel comedy of the slapstick variety that brought many laughs from our audience. In spite of the many musicals on the market, the patrons still like good slapstick shorts and always laugh. That is just what we want in a comedy. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Serials

Mascot

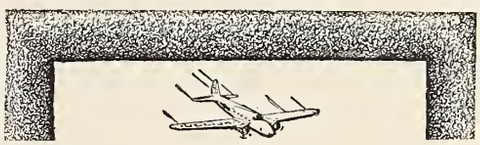
MYSTERY SQUADRON, THE: Bob Steele—This serial brought in the youngsters okay. Not quite so much repetition as in the other Mascot serials.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

WOLF DOG: Rin Tin Tin, Jr., Frankie Darro, Boots Mallory—Best serial we have run so far. This dog and boy combination can't be beat. Running time, 12 chapters, 20 minutes each.—R. W. Corbin, Grand Theatre, Desloge, Mo. Small town patronage.

WOLF DOG, THE: Rin Tin Tin, Jr., Frankie Darro, Boots Mallory—My first serial in many years, but it sure is what the people want, especially the kids. My advice is buy this serial for a regular attendance at your theatre.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

Gilliam Heads Variety Club

Cleveland's Variety Club of theatre managers has named George Gilliam as its manager. He was formerly manager of the Stillman in that city.



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"FEW FILMS WARRANT 'A' RATING"

PUBLIC WILL NOT PAY FOR "A" FILMS

To the Editor of the Herald:

Why all the hullabaloo of A and B runs, when the past two seasons have not had ten per cent of pictures that were even approaching the A classification—at least we have not had them to date.

The fact remains that the public today are not driving to the larger centers for their entertainment as they did when money was plentiful and will not pay the prices that the A pictures would demand.

Further, the movie public will resent this method of protection. Most of them are loyal to their home town theatre, because they are taxpayers and because the money that comes into the box office stays in town, with the single exception of the film rentals.

This idea is not so new. Always there have been roadshow pictures that have been held out on the subsequent run until the water has gone over the dam on them.

The grand old man of the Herald, J. C. Jenkins, was in this week, the only sane and evenly balanced man that views this business from the exhibitor's angle.

I suggest that all of the producers find other J. C.'s and send them out into the sticks (so-called) to find what it is all about in this time of decreased business, so that they could produce the pictures that would go in small towns.

If the producers can make enough money on the A runs, all well and good, but I have never seen the time, when the buying season comes 'round, that they are not anxious to sell any and all of their pictures..

They are plumb crazy to think that the exhibitor will go for a bunch of clucks to play in his house and let them get away with all the gravy—not if he is in his right senses.

Further, I have found that when you do not play a certain producer's product for two or three years, the public forgets all about the line.

There was a time in this industry when the public would call for a certain star, but no more; they do not care who is in it, if the picture is good. There are a few exceptions, but not many.

The stars that pulled some two years ago are as dead as a doornail in these small towns. It all resolves into this: when you have an outstanding picture, they will come, but they have been disappointed so many times in the last three years that they have got cagey.—A. E. Hancock, Manager, Columbia City Theatre Company, Columbia City, Ind.

LONG MAY JENKINS WAVE, SAYS WESELY

To Mr. J. C. Jenkins:

Sorry to say I have not met you personally, but have read your "Column" in the Herald from the beginning, as I am a very old subscriber, beginning almost with the first issue.

Was an "exhibitor" in the early days—sold out just in time about 12 years ago. I operated three small theatres in three small towns in west central Kansas. I made fair money in the game. The parties buying me out did well for a time but now the places are all closed. Well, I am starting to write a history—that was not my object in writing. I want to tell you that I appreciate your "Column" in the Herald above anything else. Your good work for the cause of "clean pictures" is fine—*and more power to you.* Enclosed am sending some clippings, showing which way the wind blows. [The clippings were of newspaper articles in which was voiced an appeal for higher standard pictures.—Ed.]

Raising your voice in behalf of the small exhibitor and the industry in general is another fine act. I know it's hard to get proper credit for this kind of work in this material world, but am sure it's making up for a full paid admission ticket to the place where St. Peter stands at the Gate of the One Grand Theatre, where gold standard, silver or scrip will not buy an admission ticket.

Although I have been out of the industry for a long time and may never have the chance to re-enter it, I am with you in heart and spirit. When you are in Wichita on one of your trips I would be pleased to have you call and I would appreciate very much. With best wishes and "May you live long and prosper."—F. A. Wesely, Wichita, Kan.

CALLS EXCLUSIVE POLICY ONE-SIDED

To The Editor of The Herald:

It appears to me, after listening to several arguments about exclusive run houses and pictures, that this proposition is too one-sided, because the independent man can never compete in buying exclusive runs on account of the limited buying power, and therefore it is the syndicates that will again be able to take the cream of everything, by being in this enviable position to tell Mr. Exchange Man where he comes off and must have their material exclusive or else.

If the door were left open for every buyer and a certain price placed on this material, also a demand made to charge a certain price of admission, it would be plausible to get things lined up, so that the independent exhibitor might have a chance to give his patrons a chance to see the good pictures in his house a little later at a moderately reduced price of admission, which should not be so low as to put the feature in the second class line.

On the other hand, there are many patrons of picture shows that cannot stand a 40 or 50-cent admission charge, but would spend 20 cents or 25 cents even if they did see the picture a little later. This would eliminate class legislation.

HERE'S A BOW FOR "BABY TAKE A BOW"

To the Editor of the Herald:

We played "Hollywood Party" on a double bill with "Baby Take a Bow."

If we had a lot more pictures like "Baby Take a Bow," as clean and with heart and home interest, we would not have much trouble with the Legion of Decency, and after seeing Eddie Quillan in "Hollywood Party" I am wondering why we don't see more of this talented young performer. Instead of having a "bit" in the picture, he should have been starred.

Let us have more of Eddie Quillan!—C. S. "Doc" Crews, Manager, Fox Cabrillo Theatre, San Pedro, Cal.

FILM SERVICE UP TO 62 PER CENT

To the Editor of the Herald:

It is amusing to note some of the smaller eastern exhibitors complain that their film service runs up to 25 per cent of gross box office receipts. They should be doing business in this district, in order to appreciate how well off they are.

This is how it works with us. The average service has not been less than 47 per cent for more than a year, and up to 62 per cent. This isn't a case of a program here and there selected to make this showing; it's the average for the full month, and many of our mid-week programs don't gross the film service.

We have taken in to the distributors statements showing the business, right to the nickel. All we have got is a diplomatic horselaugh. We are compelled to buy all the shorts and news they make, whether or not we need them, and they cost plenty.

Although it's unavoidable, we should accept part of the responsibility, as every one of the smaller houses shows two features because two or three won't agree to anything. Then, we have some ten cent houses, also double featuring, together with the usual shorts; of course they show old stuff, and not of the major product. But that doesn't seem to matter, just so it's "cheap."—P. O. Uter, Long Beach, Cal.

NOTES VALUE OF BEST SELLER LISTS

To the Editor of the Herald:

I am taking this means of advising you how valuable the statistics and data on box-office pictures, best selling books, legitimate plays, programs of the year's outstanding road-shows, sales of songs, etc., are to myself and others in the legitimate, motion picture and newspaper world, which your July 7th issue contained.

It is the consensus of opinion that these records will be of invaluable assistance from time to time. After carefully examining them, the only omissions we have been able to find are: in "Outstanding Road-shows," "Ten Nights in a Barroom" and Denman Thompson in "The Old Homestead," and on the total copies of songs sold the omission of "Silver Threads Amongst the Gold."

Taken all in all, however, it is as near accurate a record as it is humanly possible to gather and Mr. Fred Ayer must have spent considerable time in its compilation.—Joe Lee, 154 West 46th street, New York City.

Paul Lukas Sued

Paul Lukas, actor, has been sued for $5,025 by a Hollywood law firm, in behalf of Ben Blumenthal, Budapest theatrical man, and the Theatre Betriebs of Hungary. It is claimed Mr. Lukas borrowed 207,772,000 crowns and paid back 672,000 crowns.

WABASH AVENUE

CHICAGO

Local exhibitors have suddenly evinced an interest in putting their houses in first-class shape and a number of spots are or will soon undergo rejuvenation. Out at Kedzie & Lawrence Robert Templar is making a first-class house of the old Capitol, which was originally a theatre and later a billiard hall. Harry Balaban will put plenty of money into remodeling the Windsor on Clark Street. Then there is the LaSalle on Madison Street which Jones, Linick & Schaefer are going to convert into de luxe style. Not to mention the remodeling of the Midway by Gollos Bros., Warner has a brand new theatre scheduled for erection in the Beverly Hills district. Aaron Saperstein is remodeling the Lexington at Harrison and Crawford. Schoenstadts are doing likewise with the Shakespeare. Dave Dubin, it is understood, is rejuvenating the Logan Square to open under the name of the New Rio.

▽

D. H. Finke of the General Register Company made a quick trip to New York to attend a testimonial banquet at the Waldorf Astoria given in honor of Thomas P. Drew, the new general representative of the company.

▽

Robert Templar announces that October 10 has been set as the date for the opening of the Capitol Theatre at Kedzie and Lawrence. More than $25,000 will be spent in converting the present premises, formerly used as a theatre, into a motion picture house.

▽

M. B. Libman is headquartering at the Ben Judell office in connection with exploitation and promotion of the Frankie Darro stamp club which ties up with the serial "Burn 'Em Up Barnes," which Judell is distributing.

▽

Paul Miller, long associated with the Broadway and Roosevelt in Gary, Ind., passed away last week and was buried on Monday.

▽

One of the highlights of the week was the testimonial dinner for George Brown, president of the Alliance of Theatrical Stage Employees and Motion Picture Operators at the Stevens Hotel Monday night.

▽

Jack Miller has installed systems in 10 of his seats at the Lido Theatre for the hard of hearing. The installation was made by the Commonwealth Sound Systems, 1018 S. Wabash Avenue, and Miller is well pleased with the extra patronage resulting from the installation.

▽

It appears to be almost a certainty that Jones, Linick & Schaefer will come into possession and operation of the McVickers Theatre about November 1, although no official announcement is forthcoming from either Publix or J. L. & S.

▽

J. L. & S., by the way, will open the La Salle Theatre October 1 and this week are changing the policy at the Rialto to vaudeville and pictures. The circuit has acquired an interest in the Monroe and Clark theatres from Lubliner & Trinz and will book these houses in the future.

HOLQUIST

Shauer Estate $261,820

The estate of the late Emil Shauer, former vice-president of Paramount International Corporation, was valued last week at $281,542 gross, and $261,820 net. The beneficiaries are Mrs. Julia K. Shauer, the widow; Melville A. Shauer, of Paramount, the son, and Mr. Shauer's mother.

Hatrick Sets Complete Hearst Reel Coverage

The reorganized newsreel staff of Hearst Metrotone News will go into action early in September, as E. B. Hatrick, in charge of the Hearst film interests, has completed the new international lineup. The first of the new reels will be released on October 3.

Umberto Domagnoli has been placed in charge of the Rome bureau, Henri Cabriare will have charge of the office covering France, Spain and Belgium, Carl Schubert will be in charge at Berlin, and Arirl Varges in the Far East. Gaumont British will cover England for the reel, with Leslie Wyand as special representative in London. All International News Service headquarters will be available to Hearst reel men. About 40 cameramen will cover the United States.

Pathe Reel Has Exclusive Films of Dionne Children

The first newsreel pictures of the famous Dionne girl quintuplets, born a few months ago in a backwoods Canadian village, were taken by Pathe Newsreel, by special appointment with the Canadian government. The clips appear in the Pathe reel of the current week.

Dr. A. R. Dafoe, who officiated at the delivery of the unusual brood, had refused to permit photographs of the quintuplets. The Canadian government assumed control of the situation when demands for photographs became insistent, and named Pathe Newsreel to take the pictures. The Dionne scenes run eight minutes, occupying all but two minutes of the reel, which is Number 9.

International Photography Congress in Paris Next Year

The Ninth International Congress of Scientific and Applied Photography will be held in Paris next year, from July 7 to 13, 1935. The first such congress was held in 1889 with ensuing meetings at intervals of from three to five years in various European cities. The active organization of next year's congress will be in the hands of a French committee, headed by the French Photographic Society.

Dr. Walter Clark, of the Research Laboratories, Eastman Kodak Company, Rochester, is secretary of the American committee. Two sub-committees in the United States deal with sensitometric standardization and motion picture standards.

New York Legislator Asks Censor Inquiry

Investigation of film censorship in New York state is provided in a resolution introduced into the state legislature at Albany last week by Assemblyman Jay E. Rice, New York City, so that the public "may enjoy cleaner and more wholesome pictures." The resolution provides for creation of a joint legislative committee and an appropriation of $25,000.

Columbia Meeting Next Month

The annual meeting of the board of directors of Columbia Pictures will be held in New York September 20. Harry Cohn will travel east from the Coast for the meeting.

SHORT PRODUCT PLAYING BROADWAY

Week of August 25

MAYFAIR
- In the Islands of the Pacific. Columbia
- Fads and Fancies..... Universal
- Tripping Through the Tropics. Columbia

PARAMOUNT
- Poor Cinderella..... Paramount
- Water Rodeo..... Paramount
- Pictorial No. 2..... Paramount

RIALTO
- Axe Me Another..... Paramount
- Mad House Movie No. 1.. Paramount
- Water Rodeo..... Paramount

RIVOLI
- Far Mandalay..... Fox
- Orphans' Benefit..... United Artists
- Pagliacci ..... Educational

RKO MUSIC HALL
- Dumbbell Letters No. 1.... RKO

ROXY
- The Wise Little Hen..... United Artists

STRAND
- Buddy of the Apes..... Vitaphone
- Camera Speaks..... Vitaphone

Agents and Stars Join To Aid Jewish Benefit

With virtually all of the leading stars of radio, the stage and screen already having volunteered their services for the "Night of Stars" benefit for the relief of German Jewish exiles, to be staged at the New York Yankee Stadium on September 20, theatrical and motion picture agents in New York this week joined the movement.

Some of the people who have volunteered are: Boris Morros, Paramount; Leon Leonidoff, Radio City Music Hall; Johnny Hyde of the William Morris office; Harold Kemp of NBC; Paul Ross, Columbia Broadcasting; Marvin Schenck and Sidney Piermont of Loew's; Charles Allan; Ned Dobson; Nick Kenney; Arthur and Sam Lyons; A. Werblen of Music Corporation, and Irving Mills.

Brecher Heads Board of New York Independents

Louis Blumenthal was succeeded last week by Leo Brecher as chairman of the board of the Independent Theatre Owners' Association of New York.

Mr. Brecher has for years been active in the independent exhibitors' fight against the large interests. His principal property is the Little Carnegie, on West 57 Street, New York.

Constanti, Exhibitor, Dies

Dominick Constanti, theatre owner of the Pacific northwest, operating houses in Tacoma, Puyallup and Sumner, Washington, died suddenly at his home at Tacoma of pneumonia. He is survived by his wife and two daughters, who will continue to operate the theatre.

James Tynan Dead

James J. Tynan, 43, scenarist, died in Hollywood last week.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Orchids and Onions"	Original by Dwight Taylor. Screen play, Jo Swerling. Director: David Burton.	Carole Lombard, May Robson, Walter Connolly, Arthur Hohl, Raymond Walburn.	Shooting
"The Captain Hates the Sea"	Story, Wallace Smith. Screen play, Wallace Smith, Arnold Belgard Director: Lewis Milestone.	John Gilbert, Victor McLaglen, Fred Keating, Wynne Gibson, Alison Skipworth.	Shooting
"I'll Fix It"	Story, Leonard Spiegelglass. Screen play, Ethel Hill and Dorothy Howell. Director: Roy Wm. Neill.	Jack Holt. Mona Barrie, Nedda Harrigan, Jimmy Butler, Wallis Clark, Edward Brophy, Hal Price, Charles King.	Shooting
FOX			
"Marie Galante"	Based on novel by Jacques Deval. Screen play, Reginald Berkeley. Director: Henry King.	Ketti Gallian, Spencer Tracy, Ned Sparks, Helen Morgan, Leslie Fenton, Arthur Byron, Stepin Fetchit.	Shooting
"Music in the Air"	From operetta by Jerome Kern and Oscar Hammerstein, II. Screen play by Howard Irving Young and Billy Wilder. Director: Joe May.	Gloria Swanson, John Boles, Douglass Montgomery, June Lang, Al Shean, Reginald Owen, John Foran, Hobart Bosworth, Joseph Cawthorn, Sarah Haden.	Shooting
"The State Versus Elinor Norton"	Based on novel by Mary Roberts Rinehart. Screen play, Rose Franken, Philip Klein. Director: Hamilton MacFadden.	Claire Trevor, Gilbert Roland, Hugh Williams, Henrietta Crosman, Norman Foster.	Editing
"365 Night in Hollywood"	Book, Jimmy Starr. Screen play, Wm. Conselman and Henry Johnson. Director: George Marshall.	James Dunn, Alice Faye, Mitchell and Durant, Cora Sue Collins, Grant Mitchell, Gay Seabrook.	Shooting
"Lottery Lover"	Screen play, Franz Schulz and Billie Wilder. Director: Hans Schwartz.	Pat Patterson. Lew Ayres, Peggy Fears, Sterling Holloway .	Shooting
METRO-GOLDWYN-MAYER			
"Babes in Toyland"	Original operetta, Victor Herbert. Director: Gus Meins.	Laurel and Hardy, Charlotte Henry, Henry Kleinbach, Margaret Seddon, Felix Knight, Kewpie Morgan.	Shooting
"Biography of a Bachelor"	Original by S. N. Behrman. Director: E. H. Griffith.	Robert Montgomery, Ann Harding, Edward Everett Horton, Charles Richman.	Shooting
"The Painted Veil"	Original story by Somerset Maugham. Screen play, John Meehan, Salka Viertel. Director: Richard Boleslavsky.	Greta Garbo, Herbert Marshall, Cecilia Parker, Beulah Bondi, George Brent, Jean Hersholt, Katherine Alexander.	Shooting
"What Every Woman Knows"	Original play by Sir James Barrie. Director: Gregory LaCava.	Helen Hayes, Brian Aherne, David Torrence, Donald Crisp, Dudley Digges. Madge Evans, Lucille Watson.	Shooting
PARAMOUNT			
"Ready For Love"	Original. Roy Flannagan and Eulalie Spence. Screen play, J. P. McEvoy, Virginia Van Upp and Wm. S. McNutt. Director: Marion Gering.	Ida Lupino, Richard Arlen, Marjorie Rambeau, Trent Durkin, Beulah Bondi, Esther Howard.	Shooting
"Enter Madame"	Original, Gilda Varesi and Dolly Byrne. Screen play, Jacques Deval, Gladys Lehman, Chas. Brackett. Director: Elliott Nugent.	Elissa Landi, Cary Grant, Lynne Overman, Sharon Lynn, Frank Albertson. Wilfred Hari.	Shooting
"College Rhythm"	Story, Geo. Marion, Jr. Screen play, Walter De Leon, Jack McDermott, Francis Martin. Director: Norman Taurog.	Joe Penner, Lanny Ross, Jack Oakie, Lyda Roberti, Geo. Barbier, Robert McWade, Helen Mack. Mary Brian.	Shooting
"Menace"	Story, Philip McDonald. Screen, play, Anthony Veiller. Director: Ralph Murphy.	Paul Cavanagh, Gertrude Michael, Henrietta Crosman, Raymond Milland, Doris Llewellyn.	Shooting
"Limehouse Nights"	Original, Arthur Phillips. Screen play, Arthur Phillips, Cyril Hume and Grover Jones. Director: Alexander Hall.	George Raft. Anna May Wong, Montagu Love. Billy Bevan.	Shooting
"Lives of A Bengal Lancer"	Book, Francis Yeats-Brown. Screen play, Waldemar Young, Achmed Abdullah. Director: Henry Hathaway.	Gary Cooper, Henry Wilcoxon, Guy Standing, Colin Tapley.	Shooting
PRINCIPAL			
"Dude Ranger"	Novel, Zane Grey. Screen play, Barry Barringer. Director: Eddie F. Cline.	George O'Brien, Irene Hervey, Henry Hall, Jim Mason, Sid Saylor.	Shooting
RKO RADIO			
"Dangerous Corner"	Screen play, Ann Morrison, Madeline Ruthven. Director: Phil Rosen.	Virginia Bruce, Melyvn Douglas, Conrad Nagel, Betty Furness, Doris Lloyd. O'Brien Moore.	Editing
"Kentucky Kernels"	Story and screen play, Bert Kalmar, Harry Ruby. Director: George Stevens.	Bert Wheeler, Robert Woolsey, Spanky McFarland, Mary Carlisle.	Shooting
"Anne of Green Gables"	Novel, L. M. Montgomery. Screen play, Sam Mintz. Director: George Nicholls, Jr.	Anne Shirley, Tom Brown, Sara Haden, Helen Westley, O. P. Heggie.	Editing
"Wednesday's Child"	Play, Leopold L. Atlas. Screen play, Willis Goldbeck. Director: John Roberston.	Frankie Thomas. Karen Morley, Edward Arnold, Robert Shayne.	Shooting
"By Your Leave"	Play, Gladys Hurlbut and Emma B. C. Wells. Screen play, Allan Scott. Director: Lloyd Corrigan.	Genevieve Tobin, Frank Morgan, Margaret Hamilton, Erik Rhodes.	Editing
SAMUEL GOLDWYN			
"Kid Millions"	Original screen play by Nunnally Johnson, Nat Perrin and Arthur Sheekman. Director: Roy Del Ruth.	Eddie Cantor, Ethel Merman, Ann Sothern, George Murphy, Block and Sully, the Goldwyn Girls.	Editing
UNIVERSAL			
"Great Expectations"	Story By Charles Dickens. Screen play, Gladys Ungar. Director: Stuart Walker.	Henry Hull, Jane Wyatt, Phillips Holmes, Alan Hale.	Editing
"Imitation of Life"	Story by Fannie Hurst. Screen play, Wm. Hurlbut. Director: John M. Stahl.	Claudette Colbert. Louise Beaver, Rochelle Hudson, Warren William.	Shooting
"Night of the Gods"	Story, Thorne Smith. Screen play, Barry Trivers. Director: Lowell Sherman.	Alan Mowbray, Florine McKinney, George Hassell, Paul Kaye, Irene Ware, Peggy Shannon.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Flirtation Walk"	Story, Delmar Daves, Lou Edelman. Screen play, Delmar Daves. Director: Frank Borzage.	Dick Powell, Ruby Keeler, Pat O'Brien, Ross Alexander, Henry O'Neill, John Eldredge.	Editing
"Singer of Naples"	Original, Manuel Reachi. Screen play, Beth Reinhardt. Director: Howard Bretherton.	Enrico Caruso, Jr., Mona Maris, Carmen Rio, Alfonso Pedroza.	Shooting
"Bordertown"	Director: Archie Mayo.	Paul Muni, Bette Davis, Margaret Lindsay, Lyle Talbot, Arthur Stone.	Shooting
"Babbitt"	Novel, Sinclair Lewis. Screen play, Tom Reed, Mary McCall, Jr. Director: Wm. Keighley.	Guy Kibbee, Aline MacMahon, Maxine Doyle, Nan Gray, Mary Treen.	Shooting

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

What's Wrong With Business?

A RECENT visit from one of the old time, long experienced exploiteers with years of fruitful endeavor on small town and big city campaigns, in circuit and independent theatres, brought out the disquieting fact that for many months he has had to exist on part time assignments. As anxious as he is to attach himself to a regular payroll, that more eager is he to place his hard won knowledge at the disposal of those theatre executives who cry and cry again for "manpower." He knows most of the answers, is ingenious, a hard worker and has excellent publicity contacts.

But no one seems to want him.

* * *

In Jim Cunningham's "Code Question Box," issue of April 18, page 42, query No. 60, an assistant manager writes that when the code went into effect, orders from headquarters were given that assistants should be listed under "General Utility," and were to work the same number of hours at 40 cents per hour that their original salaries called for.

However, this complainant states that actually he is working the same number of hours as he did before the inception of the code, performing the same duties including taking charge during the absence of the manager, sometimes for days at a time, still at 40 cents an hour.

He asks if this is not an evasion of the code, and if he is not entitled to back pay, concluding with the information that a sign in the box office states that the theatre supports the provisions of the motion picture code.

Answering, Cunningham, in part, has this to say:

"The situation described in the question above wherein the assistant's classification was changed to that of general utility worker, might be a subterfuge to effect evasion."

* * *

We were discussing salaries across the lunch table, and one of those present, a manager who has been doing a whale of a big-time job and whose word we have no reason to doubt, stated his assistant, a very able and dependable worker, was paid the princely wage of $11 weekly.

* * *

Another fast-stepping showman who usually works from early in the day to late at night and clicks consistently in putting over his attractions, is authority for the statement that he has never had a regular day off in his present assignment. When he feels the imperative need of a day's rest, this relief must be obtained through a request to his superiors and is granted only after a lot of needless red tape.

* * *

These few instances are offered as pertinent answers to the universal question—"What's wrong with business?"

They are significant straws that show which way the wind is blowing. Worried executives and bankers who ponder far into the night need go no further for solutions to some of the theatre's urgent problems.

The discarding, for one or all of a score of trivial reasons, of seasoned, productive theatre manpower is one of the most serious indictments against the industry. To toss aside showmen with years of experience and knowledge is a terrific waste that needs immediate correction.

Apparent evasion of the voluntary obligation to pay what the code makers have set as living salaries for theatremen, is another charge to be squared before there is any general occasion for hair tearing due to bad business.

A competent assistant is a valuable property, and even though the inadequacy of his code-set salary is open to question, placing him in the classification of utility worker in order to save a few dollars is a short-sighted policy that is proving as ruinous as bringing down the manager's salary to the unfair figure set by the same unsatisfactory code.

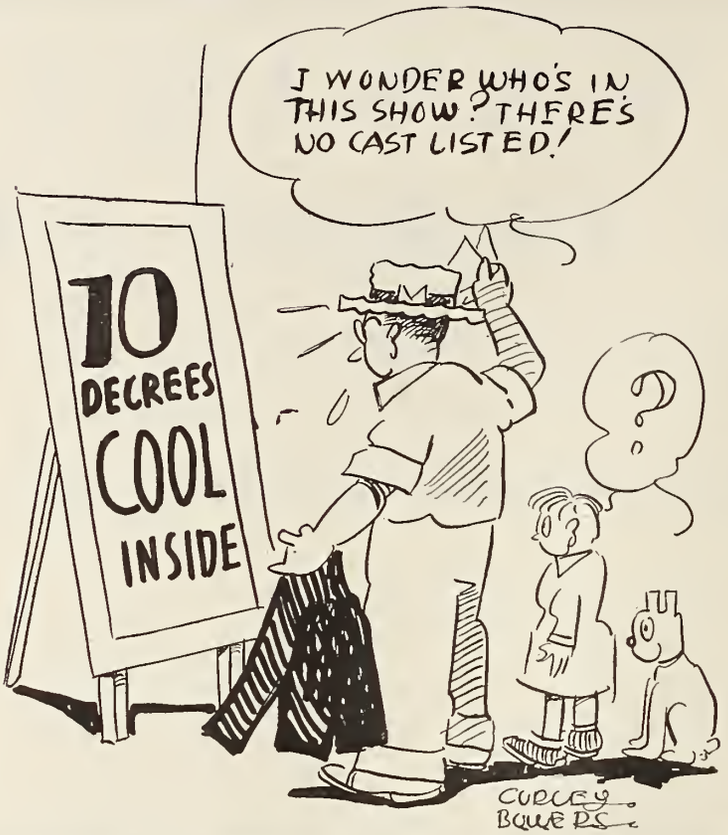
And as guilty are those who turn a deaf ear to the necessity of a regular day off for the manager. They are guilty not only of "working a willing horse to death," but also stand convicted of contributing to the loss suffered therefrom at the box office.

No man can go on, seven days a week, month after month, without running down. There can be no permanent improvement in grosses until these sweatshop conditions are alleviated.

Good pictures are not alone the cure for whatever is wrong with this business. Consideration for the well being of those entrusted with the stewardship of the theatre and the proper exploitation of the product shown therein, is another unfailing remedy recommended highly in many very important quarters.

A. Mike Vogel

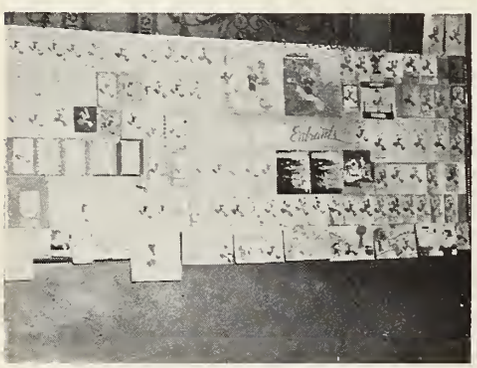
SHOWMEN'S LOBBY LAFFS!



"Mouse" Club Party Clicks for La Rose

Although many of the Mickey Mouse Clubs are being encouraged profitably by showmen in many spots, Manager Joe La Rose, Eastown Theatre, Detroit, Mich., is doing an outstanding job in keeping the interest in this organization at a high pitch in his sector. A tipoff on Joe's success is that with a seating capacity of over 2,200, on Mickey Mouse days he fills his house completely one hour after opening with plenty of standees.

One of the most potent stunts La Rose puts on in conjunction with his neighborhood newspaper is a cartoon coloring contest. Paper has been running a series of two-column line cuts of the cartoon favorites such as Mickey Mouse, Popeye, Betty Boop, etc., taken from ads in MOTION PICTURE HERALD, and 50 guest tickets are given to the youngsters who color these most artistically. The accompanying photo shows one of the five panels displayed in the lobby of some of these entries.



La Rose's Panel of "Mouse" Entries

Featuring the club meetings is a Mickey Mouse cartoon party in which an hour's show of the animated shorts is given before the regular performance. Much neighborhood activity is stirred up what with brass bands to welcome the children, street parades and other gags.

Joe says that the cartoon parties have been so successful that they are being continued indefinitely, one a month, and indicates that if other members are interested in the stunt he will be glad to furnish any further needed details.

Work For a Quigley Award!

Maizlich Borrows "Du Barry" Coach for Society Event

Smart advance stuff was the stunt put over by Harry Maizlich, Warner West Coast Theatres ad chief, who borrowed from the Warner studios the coach used in the production of "Madame Du Barry," and sold prominent San Francisco socialites on planting it on program of swanky horse show.

Equipage was spotlighted in the proceedings carrying leading social folk in costume and driven by coachman, also costumed. Papers covered the party breaking a lot of copy and photos.

Work For a Quigley Award!

Nice Break for Lamm

It seems that while Louis Lamm was vacationing in New York with brother Julius and families, the national "Riptide" contest judging committee selected one of Louis' patrons to receive the second prize of $250. Mayor of Elyria, Ohio, did the honors from the stage of the Capitol and papers ran stories. Slogan that won the second prize was "Crest of Emotion."

Curtis Receives Car At Farewell Party

by DUNCAN MACINNES
Special Correspondent

More than 150 of the motion picture fraternity in Montreal gathered at the Mount Royal Hotel on August 20 at a banquet in honor of Gene Curtis and Harry Dahn. Curtis is leaving to assume new duties as director of publicity and in charge of sales for the Famous Players Canadian Corporation in Toronto. Mr. Dahn has returned to Montreal as manager of the Capitol Theatre, a position which he formerly held.

The meeting was presided over by George Rotsky, veteran manager, who is now back at the Palace Theatre. Mr. Rotsky contributed largely to the success of the evening.

Following the dinner, Mr. Rotsky opened the meeting by stating that while the business of the evening was to say goodbye to Mr. Curtis and to welcome Harry Dahn, they were also there to have a good time. "We are all familiar," he continued, "with the achievements of Mr. Curtis as manager of the Capitol, and then as guardian of the Palace Theatre. We are all proud that he has brought great lustre and fame to the motion picture industry in Montreal.

"I now take pleasure in presenting Mr. Curtis with the keys to his new Hudson eight, a token of the high esteem with which he is held by his colleagues, employees and the many friends he has made during his stay in Montreal."

Mr. Curtis then responded to the speech and thanked the members of the industry present for their kindness. In remarking on his work at the Palace Theatre during the past eight or nine months, Mr. Curtis paid high tribute to his assistant, Ken Finlay, whose hard work and ability as a publicity man had contributed largely to the success of the theatre during that period. Mr. Curtis stated that he expected that Mr. Finlay would also go to Toronto to work with him.

Among the prominent guests present were J. A. Hirsh, president of the Consolidated Theatres, and George Ganitakos, managing director of the United Amusement Corp., Ltd., and the managerial staffs of the theatres and exchanges in Montreal, together with many local newspapermen.

Work For a Quigley Award!



PAPERED 93 CITIES. One of the posting jobs arranged by Paramount ad chief Bob Gillham on "Cleopatra". Ninety-three cities in the metropolitan area were included. Alec Moss was in charge of the routing.

Lloyd Assists On "Cat's Paw" Opening

Quite a lot was done by Hazel Flynn and Jim MacFarland to put over the New York opening at the Radio City Music Hall of Harold Lloyd's "The Cats' Paw," their campaign featured by a raft of publicity breaks and spot photos tying in the bespectacled star in person. For the Harold Lloyd Corporation, Monte Prosser and Marc Lachman cooperated ably.

Among the stunts, were appearances with Babe Ruth and Mickey Cochran at the Yankee ball park, meeting Doug Fairbanks on his arrival from abroad, with additional breaks secured on Lloyd's visit to Atlantic City where he received the key to the city from the Mayor. Many other exceptional newspaper stories were reported on the date.

Featured metropolitan tieup was made with Macy's where Lloyd visited various departments, this occasion stopping store traffic as the event was plugged in store ads, windows and counter announcements. Leading Broadway haberdashery shops also cooperated, as did millinery manufacturers on Una Merkel tiein.

Also clicking was a special showing the day before opening for the Chinese Consul-General, his staff, and high officials of the Chamber of Commerce, netting strong endorsements that were used in the campaign.

Work For a Quigley Award!

Best Seller Authors Write "Cellini" Series

Another departure in newspaper publicity is credited to United Artists on "Cellini" whereby six leading name authors were engaged to each write on an episode in the career of that historical personage. Together, the completed series has been made available to papers to run in advance of local showings. Dailies no doubt will go for this, as the authors comprise John Erskine, Konrad Bercovici, Richard Halliburton, Faith Baldwin, the late Thorne Smith and Ursula Parrott. Hal Horne has also put out a series of free one and two-column promotion mats for use by papers, with generous space for title, theatre and date.

For the advance in the New York Metropolitan district, the serialization has been planted with the *Mirror,* and also with two of the leading Italian dailies. In Philadelphia, the *Daily News* has also inaugurated this feature.

Work For a Quigley Award!



CLEVER, THESE CHINESE. Part of a seven column "Palooka" newspaper ad in Chinese, planted by J. Krisel, United Artists China representative, for the Shanghai showing. Strip to right illustrates some of the action.

FALL SEASON SPURS BATTLE FOR AWARDS

Thursday Deadline Still Allows Time for August Campaigns; New Product Peps Managers

by A-MIKE VOGEL

On Monday, Aug. 27, in a ceremony at his New York residence, 820 Park Avenue, Governor Herbert H. Lehman, of New York, presented to Charles W. Curran, of the New York Strand, the Quigley Award for July, for his campaign on "Here Comes the Navy".

Complete story and picture is carried in the news section of this issue.

As announced in last week's Club section, the deadline for August entries is midnight of Thursday, September 6. Campaigns must be at committee headquarters before or at this time to receive consideration for the August Award.

Thus, there is still time to get that campaign into headquarters as there is almost a week remaining. For the information of those few who perhaps are not familiar with the Quigley Awards, complete rules and information are again carried in column to the right. As is noted, managers everywhere in the world are invited to enter the competitions, now recognized universally as the greatest step forward in the history of the industry to obtain proper recognition of the efforts of talented showmen.

New Season Stimulates Entries

On the threshold of September, the coming of cool weather and stronger box office attractions should spur managers on to greater efforts in the remaining months of the Quigley competition. The response over the hot summer months has been gratifying, for in spite of the obvious difficulties the quality of entries in the Quigley Awards during the heated spell have maintained a high standard.

Some great exploitation pictures have already been released in the past few weeks and many more will be soon available, and showmen who have not previously entered into the Award competitions perhaps of their unwillingness to send in campaigns unless on first rate attractions, may now get aboard with some ace campaigns.

We look forward to a keen battle for September—so let's go.

Work For a Quigley Award!

Kassul's Trick Season Pass

Lindy Kassul, Valley Theatre, Spring Valley, Ill., used the old "don't let the season pass without seeing . . ." card with a little different twist. At the bottom of the card where copy read "Admit Two," Lindy had printed in smaller type "things: Our shows are great, our prices reasonable."

Kassul reports great success with his Saturday afternoon kiddie club. Acts are put on by the various members and those attending ten consecutive performances, are presented with a "Lindy" glider.

Rules and Information

A QUIGLEY AWARD — a silver plaque, is presented each month during 1934 for the theatre exploitation campaign selected by the judges as possessing the highest merit of all those submitted to the Managers' Round Table Club on pictures played between the first and last days of that month. . . .

▽ ▽

THE QUIGLEY GRAND AWARD will be presented at the end of 1934 to the theatre manager submitting, in the opinion of the judges, the most meritorious campaign on any pictures played between Jan. 1 and Dec. 31, 1934. . . .

▽ ▽

CAMPAIGNS should be forwarded as soon as completed, but may be forwarded after the last day of the month, providing they are on pictures played during that month. This may include attractions played on the last days of one month and the first days of the following. . . .

▽ ▽

THEATRE MANAGERS everywhere in the world are eligible and campaigns may be on domestic or foreign products, from major or independent producer. Campaigns from foreign lands will be given consideration to make up for the difference in mailing time. . . .

▽ ▽

EVERY CAMPAIGN entered must contain visual evidence of everything used, such as tear sheets, photos, heralds, etc., etc. Managers must obey this ruling to be eligible for Awards. . . .

▽ ▽

EQUAL CONSIDERATION will be given all campaigns, irrespective of their origin. Managers with small budgets have the same break as those with unlimited appropriations. Remember, "it's not how much — but how good." . . .

▽ ▽

FORWARD ALL CAMPAIGNS to QUIGLEY AWARDS COMMITTEE
1790 Broadway, New York

McManus Plugs "Drummond" With Radiogram Contest

That team of Johnny McManus, manager, Loew's Midland, Kansas City, Mo. and William Bernfield, U. A. exploiteer, went to work on "Bulldog Drummond Strikes Back" with the thermometer hovering around 108. Among their highlights was a newspaper contest consisting of a mysterious radiogram, the secret code using numbers instead of letters. Each number represented a letter of the alphabet and there were ten words in all which, when translated, read "See Ronald Colman in Bulldog Drummond Strikes Back at Midland." Winners received photos of Colman.

Tying in with a chain drug company, all stores lettered windows plugging Bulldog Drummond Limeade and Loretta Young Banana Split. Clerks that dispensed the most number of these drinks and splits were guests of the theatre.

Chamber of Commerce held its annual golf tourney simultaneous with showing and McManus arranged for pictures of highlights which were shown at theatre. Mailing list of Chamber made mention of this showing.

Work For a Quigley Award!

Cool Plant in Lobby

Manager Al Kay, Academy of Music, New York, worked out a stopper lobby stunt with Ben Ostrow, house publicist, by digging up a miniature model of the theatre cooling plant and setting it up in operation. Poster above read: "Imagine a cooling machine 60,000 times larger than this miniature and you'll know why the Academy of Music is always comfortably air-conditioned in all kinds of weather."

Work For a Quigley Award!

Morris' Air Brush Display

Walter Morris, Stanley Theatre, Baltimore, Md., forwards the attractive advance lobby on "Madame Du Barry," illustrated in accompanying photo. The center oval of Del Rio is an air brush reproduction of an actual still.

Work For a Quigley Award!

Locally Filmed Picture Basis of Ace Campaign

Some sequences of "Murder in the Private Car" were filmed in the section around Dunsmuir, Cal., and this angle was utilized effectively by Manager Walter D. Stevens of the California in that spot, to publicize on the date.

A new highway was dedicated on the opening day of the attraction, and Stevens was invited to speak, as part of the ceremonies, regarding the making of the picture. The same night, one of the leading candidates in the gubernatorial election spoke in town, and in exchange for running a slide to this effect, local party committee had the candidate plug the picture.

Further publicity-purveying was a theatre party to which were invited over 50 local engineers, brakemen, and doubles for the players who had appeared in the filming of the picture. Additional newspaper assistance was obtained with a full-page merchants' co-op display.

Stevens transformed his lobby into a railroad waiting room (see photo) with regular railroad train posters replacing the wall frames. Train lanterns and head lamps were placed all around the marquee, and on opening night, spot from projection booth was planted atop marquee, flooding the surrounding country with light in the manner of a premiere. City Council assisted the opening by requesting merchants to display flags, and wires from the stars, prominently posted, also carried out the idea.



Binstock's Attractive Wall Poster



Hamilton's Float in Local Parade



Morris Sells "Du Barry" Nicely



Stevens' Waiting Room Lobby

Binstock's Inexpensive Lobby Poster Attracts

From george-raftish Paul Binstock, skipper of the Republic, Brooklyn, New York, comes a description, illustrated in the accompanying photo, of a wall poster on "Virgie Winters" reported to have attracted much of the neighborhood attention.

Six-sheet was cut in two and mounted on two joined-together beaverboards. Letters and figures were sketched in, and cutting machine used to outline the streamers. Colors were light green and white pastel shades. Columns on sides were especially constructed, frame made with furring strips and covered with white muslin. Blue and green bulbs behind heightened the effect. Stills below were transparent, and entire cost, Paul says, was one six and nine flat stills.

For street bally, man in old-fashioned attire accompanied by girl in hoop skirt and long hair drove around in horse-driven sulky. Neighborhood dress shops also gave windows for displays of old-time styles and today's models.

Work For a Quigley Award!

Float and Parade In Hamilton Campaign

B. B. Hamilton, Palace, Norwich, Conn., made up a battleship float for street plug on "Here Comes the Navy." Boys in navy uniforms toured with bally on opening day with the Junior Naval Militia and drug corps in line, parade ending at theatre (see photo), where boys were guests.

Navy flags draped the front, home-made soap box kiddie cars with window cards tacked on them plied streets, throwaways in newspapers and imprinted navy hats given to kiddies were other slants employed by Hamilton.

Work For a Quigley Award!

300 Stores Help Cantor

Dave Cantor got a nice break on the "Little Man" bread tieup by having counter cards planted in over 300 grocery stores, baking company also plugging his date on radio hour, taking large ads and bannering delivery trucks, which also took part in Dave's opening day parade. Bakery products also used in lobby display.

Work For a Quigley Award!

Crews Effects Food Market Co-op on "Villa"

A "Viva Villa" food sale was the different angle whipped across by Manager C. S. "Doc" Crews, Fox Cabrillo, San Pedro, Calif., through a co-op page tieup with the local food market, offering special prices on all Mexican and Spanish goods. Store employees wore Mexican costumes, while the boss donned the Pancho Villa garb. One sheets and theatre cards were prominently displayed in all departments of the market, and "Doc" furnished a number of passes for a treasure hunt of bargains, which induced the public to look for sales.

Sufficient ads were sold to pay for 4,000 heralds in Spanish and these were distributed throughout the Mexican settlement and stores. This was effected through Miss Consuelo Rivera, assistant cashier, whom Crews rewarded for her efforts with a theatre party for her friends.

Florist Tieup Attracts On Hartford "Man" Date

Featuring Manager Jim McCarthy's "Little Man" campaign at the Strand, Hartford, Conn., was an excellent hook-in with leading florist who gave the center of prominent window to a display of very large basket filled with colorful flowers. To this was attached a giant delivery tag (see photo) with copy. "To be delivered to Margaret Sullavan, star of 'Little Man,' at the Strand," etc., etc.

Local bread tieup netted four-column free ad, stuffers in all bread packages and bannering of bakery delivery trucks all tying in to plug by the star, that the local bread "provided vitality for the 'Little Man.'" Special art stills were displayed in Eastman Kodak branch window, and giant cut-outs of star were used in foyer advance. Universal exploiteer, Al Nathan, helped plant the various ideas.

Work For a Quigley Award!

Weshner Plugs O'Brien Local Angle on "Navy"

Pat O'Brien used to go to school in Milwaukee, and that was the top tie-in of Zone Manager "Skip" Weshner on "Here Comes the Navy" at the Warner in that spot. Personal letters from the star and from Cagney to local leading columnist were featured in the newspaper publicity.

Juvenile attendance was encouraged through cooperation with Secret Agent-X-9 Club of local daily, contest being run featuring questions about the navy, with passes to winners.

Work For a Quigley Award!

Midnight Show for Colored Patrons on "Wonder Bar"

Terry McCary, Palace, Corsicana, Texas, ran a special midnight show for colored patrons, house reserved exclusively for them, on "Wonder Bar." The Black Land Recovery Tour local movement organized by Chamber of Commerce, was tied into the theatre with bannered truck touring neighboring towns. Back of truck was equipped with bar and free refreshments were dispensed.

Street bally consisted of blackface act parading city plugging the "Goin' to Heaven on a Mule" number. Truck also carried negro in full dress attire on mule, whose antics amused onlookers (see photo). Boys paraded congested districts carrying teaser arrows reading "To Wonder Bar."

Work For a Quigley Award!

Snappy Temple Angles Worked by St. Louisans

Al Zimbalist, effervescing Warner St. Louis exploitation head, forwards a few ideas put on by some of the managers in his division. Two on Shirley Temple are reported to have done well, Sid Johnson, of the Shenandoah Theatre putting out a "Reward" handbill, copy carrying photo and description of Shirley and stating—"if you know this child's father call Prospect 8256. She was left as security for a gambling debt. Ask for Little Miss Marker."

Henry Riegel at the Maplewood Theatre, took himself off the nut for the cost of a lot of autographed colored stills of the kid star he gave away on the "Marker" date by selling the back space to a nearby store.

A model airplane show stimulated the general draw for Henry Cole, at the Shaw Theatre, and was worked in cooperation with a neighborhood radio shop which gave free lessons in model building to aspirants. Club was formed, applications distributed, and meetings are being held weekly, members promised that their creations will be shown in theatre lobby for prizes.



McCarthy's "Man" Florist Window



McCary's Street Bally on "Bar."



Rotsky's Front Goes Russian



Ted Toddy Meets Georgia's Governor

Plenty of Atmosphere In Rotsky Campaigns

Authenticity of the Russian scene was the basis of George Rotsky's advance on "Scarlet Empress" at the Capitol, Montreal, with two men garbed as Imperial Cossacks with uniforms, swords, etc., standing guard (see photo) in front of the guardhouses built as part of the front display. Infrequently seen in Montreal, the colorful Russian uniforms obviously attracted attention.

Shop selling Russian antiques came in on window of priceless articles dating from the time of Catherine, and these were hooked in on date with stills and copy furnished by George.

Work For a Quigley Award!

Press Book Stresses New Lloyd Character

In the press book on Harold Lloyd's "The Cat's Paw," emphasis has been placed upon the new characterization of the star, whose previous efforts have leaned more to gag comedy. The tag line, "everything new but these"—the last word referring to a cut of the famous Lloyd horn shell glasses—is carried in all ads.

New book also carries exploitation as originated by the Fox crew differing from previous efforts, in which many ideas and suggestions from the field were used. All in all, a worthy job by Charley McCarthy's ad crew in conjunction with Leslie Whelan, who has worked on all Lloyd books since "The Freshman."

Work For a Quigley Award!

Governor Gives Toddy "Scrappy" Club Sendoff

The club gag is being given a fast workout by Ted Toddy, Southern exploitation head for Columbia, his first sock in the campaign being the promotion of Georgia's Governor, Eugene Talmadge, who is seen in the accompanying photo extending his felicitations on the success of the "Scrappy" club organized at the Rialto, Atlanta. Tod is at the Governor's right, and to the left is Miss Eva Drew, secretary to Mr. Talmadge, and first honorary member of the girls' division.

Among other of Tod's activities is the publication of Columbia's Southern Division magazine, a 12-page monthly, containing a lot of snappy picture dope and ideas, in addition to accounts of what the Columbians are doing in that part of the country.

Work For a Quigley Award!

Members Win Prizes In "Glory" Contest

Round Tablers are conspicuous in the final results of the recently completed "No Greater Glory" exploitation contest arranged by Columbia.

First prize of $300 went to Temple De Vilbias, Kiva, Greeley, Colo.; second, $200, Frank La Falce, Warner Theatres, Washington, D. C.; third, $100, A. L. Cowan, Caldwell, Caldwell, Idaho; five prizes of $50 each to the following: L. P. Weaver, Opera House, Tucson, Ariz.; R. D. Walsh, New Lafayette, Buffalo, N. Y.; Morris Kinzler, Roxy, New York City; Milton Overman, Chief, Pueblo, Colo., and O. W. Williams, Billioz, Monett, Mo.

OTHER ADVERTISING ANGLES

Theatre Executive Continues His Discussion on Things to Remember in Text of Newspaper Ads

by LIONEL H. KEENE
Loew's Southern Representative

I find the average manager is satisfied with whatever ad mat fits the size space he is using, regardless of copy, and lets it go at that. I appreciate many times, not having seen the picture, you must depend upon what advertising copy you have at hand, but when the picture opens, it is a different story. Merely to mention the title of the picture and the cast of players does not sell your public unless the star is outstanding, or the story a well known successful stage play or book. A catch line will serve to attract the reader's attention. It will give an inkling as to the nature of the story.

If you are selling a star, that should be the main idea of your advertising. There are times when the magnificence of a play or book will even dim the fact a well known star, a famous director and a capable supporting cast are in the picture. Authors often come in for their share of the glory and many times mean a great deal at the box office. Best-sellers that are adapted for the screen have the following of reading millions. They have been advertised nationally in the leading newspapers and periodicals, and it is then the writer's name is important.

Directors—those gentlemen of the megaphone who spend weary hours perfecting the entertainment, customarily receive less of the glory of their work than any other person connected with a picture. Only a comparative few have attained the point where their name will bring returns to the box office. And it is only those few who can hope to share the honors of foremost position in the advertising.

There are times when a local angle in your exploitation of a picture or star will arouse interest in your program. A boy or girl from the old home town who has risen to stardom, or even to be a featured player, will often mean more to you at the box office than the more illustrious and heralded star of the picture. I do not mean that the star should be forgotten, but the local player should receive special mention.

Suggests Varied Ad Layouts

Do not run the same ad layout in the daily papers the same day, or several days in succession. You are buying space. You are privileged to change your copy as often as you please. It is a little more work but worthy of the effort. Secure proofs of your ads, correct them carefully. Arrange all editions of each paper be delivered you to determine your ad is in print—you're paying a rate based on circulation—double check your ad for possible errors immediately. I have in mind a Monday ad which carried the line "Friday," and which made it appear the current picture was not scheduled until the following Friday.

A big circus is scheduled for a street parade, the first one in years. Undoubtedly it would bring thousands to town who could not afford the circus, but might take in a movie. On an occasion of this kind, why not incorporate in your ad "After the circus parade, attend our matinee"?

Take advantage of local situations in a way that creates not only good will but possible box office. A convention is in town—investigation discloses a large number of registered delegates. Top your ad with a "Welcome." Place a special similar card in the lobby. You might even use a "Welcome" trailer on the screen. A clever advertising idea could be printed and by arrangement with the hotel management placed in the delegate's room. True, the convention program may be so complete the visitor would not have time to attend, but the theatre has lost nothing by the gesture.

Gives Other Ideas

A theatre had local screen tests made on the stage by arrangement with one of the producing companies. Considerable publicity had been given them for several weeks in advance. One of the box office angles of the stunt was showing of the completed film which was announced merely with an underline instead of the prominence to which it was entitled. A screen trailer should have been used from the day following the actual "shooting" on the stage until the film was ready for public showing, whetting the appetite of the patrons to see the results. Interest should have been maintained through various mediums of publicity.

If a picture you are advertising has song numbers that have been popularized via the radio, local dance bands and music stores, these should be included in your newspaper ads. There has been music that really has sold the picture more so than the stars or story.

It has long been a question as to just how newspaper advertising should be regulated. After all, at the end of the week, when you add up your expenses, newspaper advertising is a big factor. I believe the budget system the best solution. Remember, if you insist on using big space, the opposition will usually increase their space to meet yours, with the result all are wasting money. But if your advertising is gauged on a normal and consistent budget, the other fellow will not be so eager to bring his space up any larger than yours. You will receive the same amount of display and the same results. I do not feel that trying to dwarf the other fellow's ad brings in enough additional dollars and cents to pay for the difference in its cost. Of course, when you have an outstanding attraction, it is necessary to buy more space than your competitor and he understands this, to the point he will do likewise when he is in the same position.

Study your ads—always try to improve them—see what you may have left out that might have sold another ticket. Never be satisfied. Watch the other fellow's ads—you may learn something.



Johnstown Mayor First in Line

Mayor Buys First Ticket For Decker's "Navy" Date

That was a neat campaign on "Here Comes the Navy" by Manager Bill Decker, Cambria, Johnstown, Pa., featured in which was a strong endorsement from the famous Eddie McCloskey, Mayor of Johnstown, and who also was the first one to purchase a ticket for the show, which was duly recorded in the local papers. (Photo above.)

Decker also had scores of local newsboys shouting the picture title in all sections of the town and further publicity was obtained with the press book memory contest and a series of stories starting 12 days ahead. Numerous window displays were also secured in prominent downtown location.

Among the outside stunts put over were a parade on opening night of CCC workers and naval veterans, all in uniform, entire house staff in naval outfits promoted free of course, and tieup with recruiting stations.

Work For a Quigley Award!

Drissell Promotes Fine Indian Relic Display

Roger Drissel, Loew's Theatre, Wilmington, Del., contacted a well-known artist in his town noted for his vast collection of Indian relics and pictures and secured part of them for a window display (see photo) in the DuPont Building, leading downtown corner, for his "Laughing Boy" date.

Swimming holes, summer schools and other points where kids congregated were covered with heralds and book marks placed in circulating libraries.



Drissell's Indian Relic Window

Showmen's Calendar

OCTOBER

1st	Missouri Day
2nd	Major Andre Hung—1780
3rd	Warner Oland's Birthday Alan Dinehart's Birthday
4th	Battle of Germantown, Pa.—1777 Buster Keaton's Birthday R. B. Hayes (19th President) Born—1822
5th	Wright Brothers Took First Long Distance Flight—1905 Battle of Thames—1813 Chester Arthur (21st President) Born—1830
6th	Janet Gaynor's Birthday Carol Lombard's Birthday Statue of Liberty Unveiled—1886
7th	First Colonial Congress Met in New York—1765 James Whitcomb Riley's Birthday
8th	Chicago's Great Fire—1871 Washington Monument Opened—1884 Battle of Saratoga—1777
10th	U. S. Naval Academy Opened at Annapolis—1845 Verdi (Italian Composer) Born—1813 Helen Hayes' Birthday
12th	Columbus Day
13th	Irene Rich's Birthday Cornerstone of White House Laid—1792 Louise Closser Hale's Birthday
14th	William Penn Born—1644
15th	Ina Claire's Birthday
16th	John Brown's Raid, Harper's Ferry—1859
17th	Surrender of Burgoyne at Saratoga—1777
18th	Miriam Hopkins' Birthday
19th	Surrender of Cornwallis—1781
20th	Spain Ceded Florida—1820
21st	First Incandescent Light Produced by Edison—1879
22nd	First Wireless Across Atlantic—1915 Constance Bennett's Birthday
24th	Daniel Webster Died—1852 Sarah Bernhardt Born—1845
26th	Jackie Coogan's Birthday
27th	Theodore Roosevelt Born—1858 Navy Day
29th	John Quincy Adams (Second President) Born—1735
31st	Hallowe'en



Howard Berg Greeting Clyde Beatty

HOW BERG DID THE TRICK

Manager of Subsequent Run Books First Run of Serial and Exploits Opening to Ace Results

by HOWARD BERG
Manager, Ohio, Dayton, Ohio

. . . We have a side street, subsequent run "shootin' gallery" with only 336 seats. For that reason it is not practical to spend a great deal of time or money on exploitation or promotion. In addition to our picture program we have a 15-people stage show. This is a stock company presenting short versions of dramatic and comedy successes, interspersed with chorus numbers, musical and dancing specialties and whatever novelty acts we are able to pick up from time to time. We have our own scenic artist and wardrobe mistress, and for that reason, the "opry" that we offer them . . . meaning our contented customers (not cows) verges on a real production standard.

In fact we believe that we give more for 10 and twenty cents than any theatre in the country but then I'm sure you've heard that story before. At any rate we think it's true and for that reason are doing a very fine business in spite of paying NRA wages with regularity.

Big Campaign on Opening

When the opportunity presented itself for us to buy and book the serial "The Lost Jungle," with Clyde Beatty and we found that we could spot it just two days after the circus appeared here featuring Beatty, we got to work at once. We put on what we considered a very comprehensive campaign, considering the size of our theatre and were rewarded with a record breaking week and several record breaking days, including a new high for the theatre from the standpoint of receipts as well as attendance.

I'm bringing out these facts because a great many managers of houses as small as ours will claim that it is suicide to spend what we did on this campaign on the basis that you can't get it back. However, we got it back on the feature part of the serial alone and have ten weeks of subsequent episodes to cash in on. In the first place we put up the 46 feet by six feet sign a week before the picture started. On the following Wednesday we ran this full page tieup in the Dayton *Daily News*. This didn't cost us a cent except for prizes. All of the ads were sold by the writer and for that reason the *News* was more than glad to give us the balance of the page gratis.

Beatty Makes Personal Appearance

The following Friday, two days before we opened with the picture, the circus came to town and they very kindly gave us some great cooperation. We had theatre banners on an elephant in the parade and after the parade these banners were hung in the big-top where 20,000 people saw them during the matinee and night performances, and after Beatty's big act, the announcer gave a wonderful sendoff over the P. A. system.

Immediately after the matinee, we held a reception in honor of Clyde Beatty. This was attended by city officials, newspaper representatives and several local "big game" hunters. It was a very nice party and resulted in our getting some very nice newspaper cooperation. Beatty was kind enough to come down to the theatre after the affair to have some pictures made (see photo). That's where the "Welcome Beatty" signs come in. Of course, the parade passed right by our theatre.

Preview Is Innovation

We put out 20,000 pieces of literature during the street parade and at the show grounds 200 one sheets and street car bally. Our preview on Saturday night, which was an innovation here, attracted city officials and so forth. We did not sell any tickets for this affair but made it a purely invitation party.

There are probably a lot of things that could have been done that we overlooked, but the proof of our efforts is the fact that we opened our house at 12:30 and by the time we started the picture at one o'clock, we had 'em standing. Not only that, but the business held up very fine for seven days, where in the past we had alway run two changes a week.

Yours—for Better Box Office Receipts

★ STAGE EQUIPMENT WITH A REPUTATION ★

Cream or Skimmed Milk?

It isn't always the largest house in the neighborhood or community that shows the best profit on the investment. Equipment plays an important part in attracting patronage and holding it. How modern is *your* stage equipment? Are there any novel features that help to display pictures to best advantage? If you have an organ, do you keep the organist hidden or do you have a console lift?

* * *

It will pay you to consult with Peter Clark, Inc., and get the ideas of America's foremost equipment specialists as to what can be done to modernize and popularize your theatre.

CORRESPONDENCE INVITED

PETER CLARK, INC.
ESTABLISHED 1905
542 WEST 30th ST., NEW YORK

START THE DAY OFF RIGHT—JOIN!

LEONARD GOLDBERG

is a fairly newcomer to show business, having been in it only a few years, but it didn't take him long to get places, because he is managing the State Theatre in Quincy, Mass. He started as assistant manager of the Auditorium in Lynn, Mass., and then the manager's job at the Pastime in Marlboro. Goldberg is a 32nd Shriner, and if he were to choose all over again, he'd still stick on show to follow.

▽

RUSS KITCHIN

manages the Pastime Theatre out in Rittman, Ohio, and shows his good judgment by signing on the dotted line and ordering his Club emblem pin at the same time, in order to be sure he's "in." Russ started in this business as an operator, worked his way up to chief projectionist, later was made assistant manager and then prompted. Russ must know his Ohio pretty well, because he was born there and has never handled any houses outside of that state.

▽

FRANZ M. WESTFALL

in Olean, N. Y., manages the Haven for Warner Bros. Franz started his career as usher at the New York Strand, then promoted to chief usher and later assistant manager. Transferred from the New York Strand in 1928 to open the Stanley in Utica. Later to the Strand in Syracuse and later resigned from Warners to join Skouras-Publix in Roanoke, Va., only to hitch up again with Warners at the Wintergarden in Jamestown, from which he was transferred to his present location.

▽

JAMES A. KAKLEY

owns and manages the New Franklin Theatre in Springfield, Mass. Jimmy is still in his twenties, but apparently has had plenty of experience round about the theatre and we'd be more than happy to pass any ideas he may have about theatre management on to the rest of you boys. How about letting us hear from you? You haven't been very active since you joined up.

▽

R. FRANK LINEBERGER

one of the younger crop to join is managing the Sylvia Theatre in Sylvester, Ga. Frank started as doorman and ticket taker and through hard plugging and diligence worked his way up until he was made manager. You're the only member we have in your city, Frank, so let's know what's going on down there.

▽

MAUNG NGWE TUN

we are more than delighted to welcome since he comes from afar. Our good member is part owner of the Excelsior and Globe Theatres in Moulmein, Burma, India. Your brother showmen on this side of the globe are always tremendously interested in hearing how you boys put over your pictures, so we'd appreciate hearing from you as often as you can send along accounts of your activities.

▽

JOSEPH M. SANDONE

is the assistant manager of the Princess Theatre in Camden, N. J. Joe is aid to J. G. McGee in charge of advertising and exploitation, and started as usher at the Stanley Theatre. He then became assistant chief of service, later transferred to the Lyric as house manager and then to the Princess, where he says he is tremendously interested in his work.

▽

MELVILLE GALLIART

publicity manager of the Avon Theatre, Dubuque, Ia., seems to know several of the members of the club personally and he promises to send in some ideas which he thinks will be of help to the rest of you boys. Come on, Mel, the more the merrier, don't forget your threat, because we're right ready to welcome all ideas for publication in our pages.

▽

HAROLD C. STANZLER

manages the Community in Wakefield, R. I., and apparently comes from a family of showmen, at least he says they have been interested in showbusiness for the past fifteen years and that's how come he got into it. Apparently, Hal has done plenty around theatres, because he says he has held position as usher, organist, cashier, doorman, assistant and manager. Well, with the all-round knowledge you have of house operation, you ought to go far in this business and we're rooting for you.

▽

JERRY McWHORTER

acts as assistant manager at the Warner Shore, Chicago, Ill. Jerry's a long way from home, since he was born in Chattanooga, Tenn., and educated at the Armour Institute. He worked as usher while attending school and as soon as he was through with his education adopted show business as his means of livelihood. Jerry has been assistant at both the Shore and Jeffry Theatres in Chicago.

▽

MORRIS KATZ

is the assistant manager at the Midtown Theatre, upper New York City house. Morris helps our good friend and member Sam Chernow out and he couldn't have a better showman to learn the business under. Well, Morris, you're close enough to Club headquarters to drop in and make yourself acquainted, so we'll be looking for you one of these days, what say?

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

1790 Broadway, New York

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Absolutely No Dues or Fees!



WARNER CLUB PARTY. Held in Hagerstown, Maryland, at the Hagerstown Country Club, where Frank Boucher, assisted by Lou Kusner, George Payette, Tom Baldridge, Oscar Grey and Henry Clark, took care of the arrangements for the semi-annual Warner Club gathering. Warnerites from Hagerstown, Frederick, Waynesboro, Martinsburg, Winchester and the Washington office enjoyed the doin's.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May 1	70	Aug. 25
Curtin Falls, The				
Green Eyes	Charles Starrett-Shirley Grey	June 15	67	
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks-Wm. Bakewell	Feb. 5	65	Mar. 24
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15	75	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond the Law	Tim McCoy-Shirley Grey	July 20	58	
Black Moon	Jack Holt-Fay Wray	June 15	69	July 7
Blind Date	Ann Sothern-Paul Kelly-Neil Hamilton	July 20	75	
(See "In the Cutting Room," June 16.)				
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr. 20	58	Aug. 11
Defense Rests, The	Jack Holt-Jean Arthur	July 15	70	Aug. 25
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17	62	Apr. 12
Hell Bent for Love	Tim McCoy-Lilian Bond	May 20	58	Aug. 4
Hell Cat, The	Robt. Armstrong-Ann Sothern	June 16	69	July 14
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23	105	Mar. 3
Lady Is Willing, The	Leslie Howard-Binnie Barnes	July 30	76	Feb. 10
Line-Up, The	William Gargan-Marian Nixon	Mar. 17	65	May 5
Man Trailer, The	Buck Jones-Cecilla Parker	Mar. 24	58	June 2
Man's Game, A	Tim McCoy-Evalyn Knapp	June 21	58	
Most Precious Thing in Life	Jean Arthur-Donald Cook-Richard Cromwell	June 5	70	June 23
Name the Woman	Richard Cromwell-Arline Judge	July 25	63	
No Greater Glory	Frankie Darro-Lois Wilson-George Breakston	Apr. 20	78	Mar. 10
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31	64	May 26
Party's Over, The	Stuart Erwin-Ann Sothern	May 15	65	May 19
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15	70	Apr. 14
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10	74	
Twentieth Century	John Barrymore-C. Lembard-Walter Connolly	May 11	91	Apr. 21
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6	59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr. 10	74	Apr. 21
Whom the Gods Destroy	Walter Connolly-Robert Young-Doris Kenyon	July 14	71	July 21

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Among the Missing	Richard Cromwell-Billie Seward	Aug. 15	67	
(See "In the Cutting Room," July 21.)				
Breadway Bill	Warner Baxter-Myrna Loy			
(See "In the Cutting Room," July 14.)				
Captain Hates the Sea, The	Fred Keating-Wynne Gibson-Victor McLaglen-John Gilbert	Oct. 10		
(See "In the Cutting Room," July 7.)				
Feud	Tim McCoy			
Georgiana	Ann Sothern			
Girl Friend, The	Lupe Velez-Jack Haley			
Girl in Danger	Ralph Bellamy-Shirley Grey	Aug. 29		
I'll Fix It	Jack Holt-Walter Connolly-Winnie Lightner-Mona Barrie	Oct. 20		
I'll Love You Always				
One Night of Love	Grace Moore-Tullio Carminati	Sept. 1	82	June 30
Orchids and Onions	Carole Lombard-May Robson-Walter Connolly-Roger Pryor	Oct. 15		
Police Ambulance	John Mack Brown-Sally Blane			
Produce the Body		Oct. 25		
Song You Gave Me, The	Bebe Daniels-Victor Varconi		84	Oct. 21,'33
Spring 3100	Nancy Carroll			
Sure Fire	Gene Raymond-Ann Sothern			
That's Gratitude	Frank Craven-Sheila Manners-Charles Sabin-Mary Carlisle	Sept. 15		
Wolves of Catclaw	Tim McCoy			

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Bornee	John Preston-May Stuart-Borneo Joe	Apr. 14	70	
Blue Light	Leni Riefenstahl	Aug. 1	90	
Girl in the Case	Jimmy Savo-Eddie Lambert-Dorothy Darling	Mar. 15	60	
Hollywood, City of Dreams	Jose Bohr	Mar. 30	68	
Romance in Budapest	Franciska Gaal	Apr. 18	93	May 19
Shame of a Nation	Gustaf Diessl	Apr. 10	75	May 5
Tell-Tale Heart	Norman Dryden-John Keit-Yolande Terrell	June 5	55	June 30

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Men	War Film	Apr. 1	84	May 27,'33
Road to Ruin	Helen Foster-Paul Page	May 15	58	Feb. 24

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circus Clown, The	Joe E. Brown	June 30	63	May 19
Fog Over Frisco	Donald Wood-Bette Davis-Lyle Talbot-Margaret Lindsay	June 2	68	June 16
Journal of a Crime	Ruth Chatterton	Mar. 10	65	May 5
Man With Twe Faces, The	Edward G. Robinson-Mary Astor-Ricardo Cortez	Aug. 4	72	June 2
Merry Frinks, The	Aline MacMahon	May 26	68	July 7
Midnight Alibi	Richard Barthelmess-Ann Dvorak-Helen Lowell	July 14	59	May 26
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7	62	July 21
Return of the Terror	Lyle Talbot-Mary Astor	July 7	65	June 2
Side Streets	Aline MacMahon-Paul Kelly-Ann Dvorak	July 14	63	Aug. 18
Twenty Million Sweethearts	Dick Powell-Ginger Rogers-Pat O'Brien	May 26	89	Mar. 24
(Reviewed under the title "Rhythm in the Air.")				
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5	62	Mar. 24
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31	84	Feb. 17

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Babbitt	Aline MacMahon-Guy Kibbee			
Border Town	Paul Muni-Bette Davis-Margaret Lindsay			
British Agent	Leslie Howard-Kay Francis	Sept 15	81	Aug. 11
Concealment	Barbara Stanwyck			
Dragon Murder Case, The	Warren William-Lyle Talbot-Margaret Lindsay	Aug. 25	67	Aug. 18
Earthworm Tractor	Joe E. Brown			
Flirtation Walk	Dick Powell-Ruby Keeler-Pat O'Brien			
(See "In the Cutting Room," June 30.)				
Gentlemen Are Born	Franchot Tone-Jean Muir			
Happiness Ahead	Dick Powell-Josephine Hutchinson	Oct. 20		
(See "In the Cutting Room," Aug. 18.)				
I Am A Thief	Mary Astor-Ricardo Cortez			
I Sell Anything	Pat O'Brien-Ann Dvorak-Claire Dodd			
Lost Lady, A	Barbara Stanwyck	Sept. 29		
(See "In the Cutting Room," Aug. 18.)				
Singer of Naples	Enrico Caruso, Jr.			
Six Day Bike Rider	Joe E. Brown-Maxine Doyle	Oct. 6		
(See "In the Cutting Room," Aug. 18.)				
What New York Wants	Joe E. Brown			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Men Are Enemies	Hugh Williams-Helen Twelvetrees	Apr. 20	79	Apr. 7
Baby Take a Bow	James Dunn-Claire Trevor-Shirley Temple	June 22	73	June 16
Call It Luck	"Pat" Paterson-Charles Starrett	June 1	64	June 2
Cats-Paw, The	Harold Lloyd-Una Merkel	Aug. 7	100	Aug. 4
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18	76	May 12
Charlie Chan's Courage	Warner Oland-Drue Leyton	July 6	71	
(See "In the Cutting Room," May 26.)				
Coming Out Party	Frances Dee-Gene Raymond	Mar. 9	79	Jan. 27
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23	84	Apr. 14
David Harum	Will Rogers-Evelyn Venable	Mar. 2	83	Mar. 3
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9	72	Apr. 7
George White's Scandals	Rudy Vallee-George White-Alice Faye-Jimmy Durante	Mar. 16	78	Mar. 17
Grand Canary	Warner Baxter-Madge Evans	July 27	74	June 23
Handy Andy	Will Rogers-Peggy Wood	July 27	81	May 5
Heart Song	Lilian Harvey-Charles Boyer	Apr. 27	81	Aug. 12,'33
Hold That Girl	James Dunn-Claire Trevor	Feb. 16	65	Mar. 31
Murder in Trinidad	Heather Angel-Victory Jory-Nigel Bruce	Apr. 6	74	May 26
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	May 11	87	Apr. 28
She Was a Lady	Helen Twelvetrees-Donald Woods-Ralph Morgan	July 20	67	
(See "In the Cutting Room," June 30.)				
She Learned About Sailors	Lew Ayres-Alice Faye	June 29	76	June 23
Springtime for Henry	Otto Kruger-Nancy Carroll-Heather Angel	May 25	73	Apr. 28
Stand Up and Cheer	(All Star Musical)	May 4	80	Apr. 28
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May 4	81	June 16
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23	65	July 21
Wild Gold	John Boles-Claire Trevor	June 8	77	May 26

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor of Arts	Tom Brown-Anita Louise			
Caravan	Charles Boyer-Loretta Young-Jean Parker-Phillips Holmes	Sept. 28	95	
(See "In the Cutting Room," June 30.)				
Charlie Chan in London	Warner Oland-Drue Leyton	Sept. 14		
(See "In the Cutting Room," Aug. 18.)				
Hell in the Heavens	Russell Hardie			
Judge Priest	Will Rogers	Oct. 5	*80	Aug. 11
Lottery Lover	"Pat" Paterson-Lew Ayres	Nov. 2		
Love Time	"Pat" Paterson-Lew Ayres	Sept. 21		
(See "Serenade," "In the Cutting Room," July 28.)				
Marie Galante	Spencer Tracy-Ketti Gallian	Oct. 26		
Music in the Air	Gloria Swanson-John Boles-Douglass Montgomery			
Pursued	Rosemary Ames-Victor Jory-Russell Hardie	Aug. 24		
(See "In the Cutting Room," Aug. 11.)				
Servants' Entrance	Janet Gaynor-Lew Ayres	Sept. 7	*84	July 28
State vs. Elinor Norton	Claire Trevor-Norman Foster-Hugh Williams-Gilbert Roland	Oct. 12		
(See "In the Cutting Room," Aug. 25.)				
365 Nights In Hollywood	Alice Faye-James Dunn			
White Parade, The	John Boles-Loretta Young			

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Sally	Cicely Courtneidge		72	Mar. 3
(Reviewed under the title "Aunt Sally.")				
Arsen Ring, The	Leslie Banks		68	
Channel Crossing	Constance Cummings-Matheson Lang	June 1	64	Apr. 7
Dick Turpin	Victor McLaglen	June 15	72	
Evergreen	Jessie Matthews-Sonnie Hale			June 23
Friday the 13th	Jessie Matthews	May 1	73	May 26
Ghoul, The	Boris Karloff	Feb. 15	75	Oct. 28,'33
Just Smith	Tom Walls		69	May 5
Murder Party, The	Leslie Banks		62	Mar. 10
(Reviewed under the title "The Night of the Party.")				
Orders Is Orders	Charlotte Greenwood-James Gleason	Apr. 15	61	Aug. 19,'33
Prince of Wales, The			57	
Princess Charming	Evelyn Laye			July 21
Sleeping Car	Ivor Novello-Madeleine Carrell		83	July 8,'33
Strike!	Leslie Banks-Carol Goodner		63	
What? A Boy!	Edward Everett Horton-Leslie Hensen		80	Sept. 30,'33
(Reviewed under the title "It's a Boy.")				
Wings Over Everest				June 18
Woman in Command, The	Cicely Courtneidge-Edward Everett Horton	May 28	70	June 9

GOLDSMITH PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Hang	All-Star Cast			
I Hate Women	Wallace Ford-June Clyde	Apr. 15	72	Apr. 14

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Woman Unafraid	Luellie Gleason - Richard "Skeets" Gallagher	Feb. 15	68	

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cross Streets	John Mack Brown-Claire Windsor - Anita Louise - Kenneth Thomson	Jan. 22	67	
Fifteen Wives	Conway Tearle-Noel Francis	June 1	68	
(See "House of Strangers," "In the Cutting Room," June 2.)				
Fugitive Road	Erlo Von Stroheim - Leslie Fenton - Wera Engels	June 1	66	
In Love With Life	Onslow Stevens-Lila Lee-Dickie Moore	Apr. 1	68	May 19
Twin Husbands	John Miljan - Shirley Grey - Monroe Owsley	Feb. 25	62	June 9

Coming Attractions

One in a Million	Dorothy Wilson - Charles Starrett			

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer	June 1	68	May 19
When Strangers Meet	Richard Cromwell-Arline Judge	July 20	74	

Coming Attractions

No Ransom	Leila Hyams-Phillips Holmes	Oct. 26	70	July 21
Once to Every Bachelor	Marian Nixon-Neil Hamilton	Dec. 14	72	May 19
School for Girls	Sidney Fox-Paul Kelly	Mar. 22,'35		
Take the Stand	Jack LaRue-Thelma Todd	Sept. 7	78	
Two Heads on a Pillow	Nell Hamilton-Miriam Jordan	Feb. 1,'35		
Without Children		May 10,'35		

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Morning After, The	Ben Lyon-Sally Eilers	Jan. 1	63	Oct. 28,'33
(Reviewed under the title, "I Spy.")				
Unknown Blonde	Edward Arnold - John Miljan-Barbara Barondess - Dorothy Revier	Apr. 23	67	May 5
You Made Me Love You	Thelma Todd-Stanley Lupine	May 29	69	Oct. 14,'33

Coming Attractions

Night Alarm	Bruce Cabot - Judith Allen - H. B. Warner - Tully Marshall			
Scarlet Letter, The	Colleen Moore-Hardie Albright-Henry B. Walthall		*70	July 14
She Had to Choose	Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey	Oct. 1	*65	Aug. 11

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lost Jungle, The	Clyde Beatty	June 13	68	

Coming Attractions

Crimson Romance	Ben Lyon-Sari Maritza			
Young and Beautiful	William Haines-Judith Allen			

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe-Ruth Hall	Apr. 15	68	
Fighting Rookie, The	Jack LaRue-Ada Ince	May 15	68	
Oil Raider, The	Buster Crabbe-Gloria Shea	July 15	65	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl from Missouri, The	Jean Harlow-Franchot Tone	Aug. 3	74	July 21
Hideout	Robert Montgomery - Maureen O'Sullivan	Aug. 24	82	Aug. 11
Hollywood Party	(All Star Musical)	June 1	70	June 2
Laughing Boy	Ramon Novarre-Lupe Velez	Apr. 13	79	June 30
Lazy River	Jean Parker-Robert Young	Mar. 16	77	Mar. 10
Manhattan Melodrama	Clark Gable-Myrna Ley-William Powell	May 4	95	Apr. 28
Men in White	Clark Gable-Myrna Ley	Apr. 6	75	Feb. 17
Murder in the Private Car	Charles Ruggles-Una Merkel	June 29	65	June 30
Operator Thirteen	Marion Davies-Gary Cooper	June 15	86	June 16
Paris Interlude	Otto Kruger - Robert Young - Madge Evans - Una Merkel	July 27	73	July 14
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 30	90	Mar. 31
Sadie McKee	Joan Crawford-Franchot Tone	May 11	95	May 12
Show-Off, The	Spencer Tracy-Madge Evans	Mar. 9	80	Mar. 3
Stamboul Quest	Myrna Loy-George Brent	July 13	90	July 14
Straight Is the Way	Franchot Tone - Karen Morley - May Robson-Gladys George	Aug. 10	59	July 28
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr. 20	116	Apr. 28
Thin Man, The	William Powell-Myrna Ley	May 25	91	May 19
Treasure Island	Wallace Beery - Jackie Cooper-Lionel Barrymore-Otto Kruger	Aug. 17	110	July 14
Viva Villa!	Wallace Beery-Fay Wray	Apr. 27	115	Apr. 7

Coming Attractions

Babes in Toyland	Laurel and Hardy			
Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March	Sept. 21		Aug. 4
Biography of a Bachelor	Robert Montgomery-Ann Harding			
Chained	Joan Crawford-Clark Gable	Aug. 31		
(See "In the Cutting Room," Aug. 11.)				
David Copperfield	Lionel Barrymore - Edna May Oliver-Frank Lawton			
Death on the Diamond	Robert Young-Madge Evans	Sept. 14		
(See "In the Cutting Room," Aug. 18.)				
Evelyn Prentice	William Powell-Myrna Ley			
Forsaking All Others	Joan Crawford - Clark Gable - Robert Montgomery			
Have a Heart	Jean Parker - James Dunn - Stuart Erwin - Una Merkel	Sept. 7		
(See "In the Cutting Room," Aug. 4.)				
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald			
(See "In the Cutting Room," Aug. 25.)				
Outcast Lady	Constance Bennett - Herbert Marshall - Hugh Williams	Sept. 21		
Painted Veil, The	Greta Garbo-Herbert Marshall-George Brent			
Sequels	Jean Parker-Russell Hardie			
Student Tour	Charles Butterworth - Jimmy Durante	Oct. 5		
(See "In the Cutting Room," June 23.)				
What Every Woman Knows	Helen Hayes - Brian Aherne			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars in Ermine	Lionel Atwill	Apr. 1	70	Feb. 24
Blue Steel	John Wayne	May 10	54	May 12
City Limits	Ray Walker-Sally Blane-Frank Craven	May 1	70	June 23
House of Mystery, The	Verna Hillie-Ed Lowry	June 1	61	
Jane Eyre	Colin Clive - Virginia Bruce	Aug. 15	65	July 14
Loudspeaker, The	Ray Walker-Jacqueline Wells	May 30	67	May 12
Man from Utah, The	John Wayne	May 15	55	
Manhattan Love Song	Dixie Lee-Robt. Armstrong	May 1	73	Mar. 31
Money Means Nothing	Wallace Ford-Gloria Shea	June 15	70	May 19
Monte Carlo Nights	Mary Brian-John Darrow	May 20	62	
Moonstone, The	David Manners-Phyllis Barry	Aug. 20	62	Aug. 11
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keefe	Mar. 15	62	Mar. 31
Randy Rides Alone	John Wayne	June 5	54	June 23
Shock	Ralph Forbes-Gwenillian Gill	Aug. 1	66	July 28
Star Packer, The	John Wayne-Verna Hillie	July 30	54	

Coming Attractions

Girl of the Limberlost	Marian Marsh-Ralph Morgan	Oct. 15	86	
(See "In the Cutting Room," July 14.)				
Happy Landing	Ray Walker-Jacqueline Wells	Sept. 1	63	Aug. 4
Healer, The				
King Kelly of the U. S. A.	Guy Robertson-Irene Ware	Sept. 15		
Lawless Frontier	John Wayne-Shelia Terry			
'Neath Arizona Skies	John Wayne-Shelia Terry			
Reckless Romeos	Robt. Armstrong-Wm. Cagney			
Redhead	Bruce Cabot-Grace Bradley			
Stratosphere	June Collyer-William Cagney			
Successful Failure, A	Wm. Collier, Sr. - Lucille Gleason			
Tomorrow's Youth	Dickie Moore-Martha Sleeper-John Miljan-Gloria Shea	Sept. 15	63	
Wolf Hunters, The	John Wayne-Verna Hillie			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Come On, Marines	Richard Arlen-Ida Lupine	Mar. 23	88	Mar. 18
Death Takes a Holiday	Fredric March-Evelyn Venable	Mar. 30	78	Jan. 20
(Reviewed under the title, "Strange Holiday")				
Double Door	Evelyn Venable-Kent Taylor	May 4	75	Apr. 28
Elmer and Elsie	Geo. Bancroft-Frances Fuller	July 27	84	July 21
Great Flirtation, The	Elissa Landi-Adolphe Menjou-David Manners	June 15	71	June 9
Here Comes the Groom	Jack Haley-Patricia Ellis-Neil Hamilton-Isabel Jewell	June 22	64	June 16
Kiss and Make Up	Cary Grant-Genevieve Tobin	July 6	70	June 16
Ladies Should Listen	Cary Grant-Frances Drake	Aug. 3	60	July 14
Little Miss Marker	Adolphe Menjou-Dorothy Dell-Shirley Temple	June 1	80	May 5
Many Happy Returns	Guy Lombardo-Burns and Allen	June 8	60	May 12
Melody in Spring	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern	Apr. 20	78	Mar. 24
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Dakie	May 25	89	May 12
Notorious Sophie Lang	Gertrude Michael - Paul Cavanagh	July 20	64	July 28
Old-Fashioned Way, The	W. C. Fields	July 13	71	July 14
Private Scandal	Mary Brian-Phillips Holmes	May 11	65	May 5
She Loves Me Not	Bing Crosby-Miriam Hopkins	Aug. 10	85	July 14
She Made Her Bed	Sally Eilers-Richard Arlen	Mar. 9	78	Feb. 24
Shoot the Works	Jack Dakie-Ben Bernie-Dorothy Dell-Arline Judge	June 29	81	June 30
Thirty Day Princess	Sylvia Sidney-Cary Grant	May 18	60	May 5
Trumpet Blows, The	George Raft - Adolphe Menjou - Frances Drake	Apr. 13	72	Apr. 7
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leen Errol	Apr. 27	74	May 5
Wharf Angel	Victor McLaglen-Dorothy Dell-Preston Foster	Mar. 18	62½	Apr. 28
Witching Hour, The	Judith Allen-Tom Brown	Apr. 27	64	Apr. 28
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe	Apr. 6	70	Mar. 31

Coming Attractions

Belle of the Nineties	Mae West	Sept. 21	75	Aug. 25
Cleopatra	Claudette Colbert - Henry Wilcoxon - Warren William	Oct. 12	101	Aug. 25
College Rhythm	Joe Penner-Lanny Ross			
Crime Without Passion	Claude Rains	Aug. 17	70	Aug. 25
Enter Madame	Elissa Landi-Richard Bonelli			
Kids en the Cuff	Max Baer			
Lemon Drop Kid	Helen Mack-Lee Tracy	Sept. 28		
Limehouse Nights	George Raft			
Lives of A Bengal Lancer	Monte Blue-Gary Cooper			
Menace	Paul Cavanagh			
Mrs. Wiggs of the Cabbage Patch	Pauline Lord - W. C. Fields - ZaSu Pitts - Kent Taylor			
	Evelyn Venable	Sept. 14	73	Aug. 25
Now and Forever	Gary Cooper-Carole Lombard	Aug. 31	82	Aug. 4
Pursuit of Happiness, The	Francis Lederer - C. Ruggles - Mary Boland-Joan Bennett	Sept. 28		
(See "In the Cutting Room," Aug. 11.)				
Ready for Love	Richard Arlen, Ida Lupine			
Red Woman, The	Sylvia Sidney			
Ruggles of Red Gap	Charles Laughton-Mary Boland-Charles Ruggles			
Scarlet Empress, The	Marlene Dietrich-John Lodge	Sept. 7	100	Apr. 28
Wagon Wheels	Randolph Scott-Gail Patrick	Sept. 14		
(See "In the Cutting Room," Aug. 11.)				
You Belong to Me	Lee Tracy-Helen Mack	Aug. 24	65½	
(See "In the Cutting Room," July 28.)				

PINNACLE PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chloe	Olive Borden-Reed Howes	Apr. 1	64	
Hired Wife	Greta Nissen-Weldon Heyburn	Mar. 1	65	Mar. 24
Playthings of Desire	Linda Watkins-James Kirkwood	Mar. 15	58	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May 8	54	
Little Damozel	Anna Neagle-James Rennie	June 11	59	

Coming Attractions

Peck's Bad Boy	Jackie Cooper-Thomas Meighan-Dorothy Petersen-D. P. Heggie-Jackie Searl			
(See "In the Cutting Room," July 28.)				
Return of Chandu, The	Bela Lugosi - Maria Alba			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Bait	Pert Kelton - Stuart Erwin	July 27	74½	June 16
Cockeyed Cavaliers	Wheeler and Woolsey	June 29	72	June 16
Crime Doctor	Otto Kruger-Karen Morley	Apr. 27	74	Mar. 17
Down to Their Last Yacht	Sidney Blackmer - Sydney Fox	Aug. 3	64	
(See "In the Cutting Room," May 19.)				
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May 4	73	Apr. 7

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hat, Coat, and Glove	Ricardo Cortez-Barbara Robbins	Aug. 27	64	July 21
His Greatest Gamble	Richard Dix-Dorothy Wilson	Aug. 10	70½	June 23
Let's Try Again	Diana Wynyard-Clive Brook	July 6	67	June 30
Life of Vergie Winters	Ann Harding-John Boles	June 22	82	June 23
Murder on the Blackboard	James Gleason-Edna May Oliver	June 15	71½	June 2
Of Human Bondage	Leslie Howard-Bette Davis	July 20	83	July 7
Sing and Like It	ZaSu Pitts - Pert Kelton - Edward Everett Horton	Apr. 20	72	Apr. 21
Spitfire	Katharine Hepburn	Mar. 30	88	Feb. 24
Stingaree	Irene Dunne-Richard Dix	May 25	76½	May 12
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	June 1	74½	May 5
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16	77	May 12
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr. 13	76	Apr. 21
We're Rich Again	Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe - Edna May Oliver	July 13	71½	June 23
Where Sinners Meet	Clive Brook-Diana Wynyard	May 18	72½	Apr. 28
Wild Cargo	Frank Buck	Apr. 6	96	Mar. 31

Coming Attractions

Adventure Girl	Joan Lowell	Aug. 17	76	Aug. 25
Age of Innocence, The	Irene Dunne-John Boles	Sept. 7		
(See "In the Cutting Room," June 30.)				
Anne of Green Gables	Anne Shirley-Tom Brown	Oct. 19		
(See "In the Cutting Room," Aug. 18.)				
By Your Leave	Genevieve Tobin-Frank Morgan			
(See "In the Cutting Room," Aug. 25.)				
Dangerous Corner	Melvyn Douglas-Virginia Bruce-Conrad Nagel	Oct. 12		
(See "In the Cutting Room," Aug. 18.)				
Fountain, The	Ann Harding - Brian Aherne - Paul Lukas	Aug. 31	84	Aug. 18
Gay Divorcee, The	Fred Astaire-Ginger Rogers	Sept. 21		
(See "In the Cutting Room," July 7.)				
Green Mansions	Dolores Del Rio-Joel McCrea			
Kentucky Kernels	Wheeler & Woolsey	Oct. 26		
Little Minister	Katharine Hepburn-John Beal			
Radio City Revels	Fred Astaire-Ginger Rogers			
Romance in Manhattan	Francis Lederer			
Richest Girl in the World, The	Miriam Hopkins-Joel McCrea-Fay Wray-Reginald Denny	Sept. 21		
(See "In the Cutting Room," Aug. 4.)				
Their Big Moment	ZaSu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot	Aug. 17	68	July 28
Wednesday's Child	Karen Morley-Frank Morgan			

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Bengal	Harry Schenck	May 2	72	Apr. 28
Moth, The	Sally O'Neil-Paul Page	Jan. 15	63	
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15	68	

Coming Attractions

Golden Head				
Souls in Pawn				
Special Duty				
Unlimited				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Are We Civilized?	William Farnum	Raspin		70	June 23
Ariane	Elizabeth Bergner-Percy Marmont	Blue Ribbon Photoplays	Mar. 6	69	Apr. 7
Brides of Sulu	Adelina Moreno	Exploration Picts.		67	July 28
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Picts.	Jan. 15	80.	Dec. 30,'33
Film Parade		General Picts.	Jan. 12	55	
Hitler's Reign of Terror		Jewel Prods.	Apr. 30	67	May 12
No Funny Business	Gertrude Lawrence-Laurence Olivier	Ferrone Prods.	Mar. 7	60	
Not Against Flesh	Julian West	General Foreign Sales Corp.			Aug. 25
Ramu, the King of the Sun		Fairhaven Prod.	Aug. 4	68	Aug. 25
Unknown Soldier Speaks, The		Lincoln Prods.		67	June 2
War's End		Capital		28	May 26
White Heat	Virginia Cherrill-Mona Maris-Hardie Albright	J. D. Trop.	July 15	62	June 30
Woman Condemned	Claudia Dell	Marcy Picts.	Apr. 4	66	
World In Revolt, The		Mentone		69	June 16

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Be Bad	Loretta Young-Cary Grant	May 18	61	June 9
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young	July 20	83	May 19
Catherine the Great	Douglas Fairbanks, Jr. - Elizabeth Bergner	Apr. 13	93	Feb. 10
House of Rothschild, The	George Arliss	Apr. 6	86	Mar. 10
Looking for Trouble	Spencer Tracy - Jack Dakie - Constance Cummings	Mar. 9	77	Feb. 3
Palooka	Jimmy Durante-Stuart Erwin-Lupe Velez	Feb. 16	86	Jan. 27
Sorrell and Son	H. B. Warner	Apr. 20	85	Jan.

Coming Attractions

Affairs of Cellini, The	Fredric March - Constance Bennett-Frank Morgan-Fay Wray	Aug. 24	79	Apr. 21
(Reviewed under the title "The Firebrand")				
Broken Soil	Anna Sten-Gary Cooper			
Congo Raid	Paul Robeson - Nina Mae McKinney			
Count of Monte Cristo, The	Robert Donat-Elissa Landi	Sept. 7		
(See "In the Cutting Room," July 7.)				
Kid Millions	Eddie Cantor - Ann Sothern - Ethel Merman			
(See "In the Cutting Room," Aug. 25.)				
Last Gentleman, The	George Arliss	Oct. 5	72	May 12
Nell Gwyn	Anna Neagle-Cedric Hardwicke		75	July 14
Our Daily Bread	Karen Morley-Tom Keene	Sept. 28	74	Aug. 18
Private Life of Don Juan, The	Douglas Fairbanks, Sr.	Oct. 19		
Queen's Affair, The	Anna Neagle-Fernand Graavey	Nov. 9		
Scarlet Pimpernel, The	Leslie Howard-Joan Gardner			
Transatlantic Merry-Go-Round	Jack Benny - Gene Raymond - Nancy Carroll-Sydney Howard	Nov. 2		
(See "In the Cutting Room," Aug. 18.)				
We Live Again	Anna Sten-Fredric March	Sept. 21		
(See "In the Cutting Room," Aug. 25.)				

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of a Gentleman	Paul Lukas - Lella Hyams - Patricia Ellis	May 14	66	May 12
All Quiet on the Western Front. (Reissue)	Lew Ayres	Apr. 2	84.	Apr. 26,'30
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May 7	65	May 28
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19	78	Mar. 3
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5	60	Apr. 7
Embarrassing Moments	Chester Morris-Marian Nixon	July 9	67	
Glamour	Constance Cummings - Paul Lukas	Apr. 9	74	Apr. 7
Half a Sinner	Joel McCrea-Sally Blane	Apr. 30	78½	Apr. 28
Honor of the Range	Kay Maynard	Apr. 16	61	May 5
I Give My Love	Wynne Gibson-Paul Lukas	June 25	69	June 2
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12	67	Apr. 28
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr. 16	76	Apr. 14
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 26	68	Mar. 17
Let's Talk It Over	Chester Morris - Mae Clarke	June 11	69	June 23
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	June 4	98	May 26
Love Birds, The	Summerville-Pitts	Mar. 12	62	Apr. 21
Love Captive, The	Nils Asther-Gloria Stuart	May 21	61	June 16
One More River	Diana Wynyard - Colin Clive - Frank Lawton - Jane Wyatt - Reginald Denny	Aug. 6	88	Aug. 11
Romance in the Rain	Roger Pryor - Heather Angel - Esther Ralston-Victor Moore	Aug. 13	75	Aug. 11
Smoking Guns	Ken Maynard-Gloria Shea	June 11	65	Apr. 21
(Reviewed under the title "Doomed to Die.")				
Uncertain Lady	Genevieve Tobin-Edward Everett Horton	Apr. 23	65	June 30
Wheels of Destiny	Ken Maynard	Feb. 19	64	Apr. 14

Coming Attractions

Gift of Gab	Edmund Lowe - Gloria Stuart - Alice White	Sept. 24		
(See "In the Cutting Room," July 28.)				
Great Expectations	Henry Hull-Jane Wyatt-Phillips Holmes			
(See "In the Cutting Room," Aug. 25.)				
Human Side, The	Adolphe Menjou-Doris Kenyon	Aug. 27	*60	Aug. 18
Imitation of Life	Claudette Colbert-W. William			
Million Dollar Ransom	Mary Carlisle - Edward Arnold-Phillips Holmes	Sept. 17	67	
(See "In the Cutting Room," July 28.)				
Night Life of the Gods	Alan Mowbray			
Rocky Rhodes	Buck Jones-Sheila Terry	Sept. 24		
Secrets of the Chateau	Claire Dodd-Clark Williams			
There Always Tomorrow	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes	Sept. 10	87	
(See "In the Cutting Room," June 9.)				
Wake Up and Dream	Russ Columbo - June Knight - Roger Pryor	Oct. 1		
What Ladies Dream	Binnie Barnes-Neil Hamilton-Paul Cavanagh			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As the Earth Turns	Jean Muir-Donald Woods	Apr. 14	73	Feb. 10
Dr. Monica	Kay Francis-Warren William	June 23	52	May 26
Friends of Mr. Sweeney	Charlie Ruggles-Ann Dvorak	July 28	68	Aug. 18
(See "In the Cutting Room," May 5.)				
Gambling Lady	Barbara Stanwyck	Mar. 31	66	Mar. 10
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr. 7	66	Feb. 24
He Was Her Man	James Cagney-Joan Blondell	June 16	70	May 26
Heat Lightning	Aline MacMahon-Preston Foster-Ann Dvorak-Lyle Talbot	Mar. 3	63	Mar. 17
Here Comes the Navy	James Cagney - Pat O'Brien - Gloria Stuart	July 21	86	July 7
Housewife	George Brent-Bette Davis	Aug. 11	69	July 28
I've Got Your Number	Joan Blondell-Pat O'Brien	Feb. 24	68	Feb. 10
Jimmy the Gent	James Cagney-Bette Davis	Mar. 17	67	Mar. 31
Key, The	Edna Best - William Powell - Colin Clive	June 9	71	May 26
Madame Du Barry	Dolores Del Rio-Victor Jory		79	Aug. 18
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods	May 12	64	May 19
Modern Hero, A	Richard Barthelmess	Apr. 21	71	Apr. 28
Personality Kid, The	Pat O'Brien-Glenda Farrell	July 7	68	June 9
Smarty	Joan Blondell-Warren William	May 19	64	May 26
Upper World	Warren William - Mary Astor - Ginger Rogers	Apr. 28	72	Apr. 7

Coming Attractions

Big-Hearted Herbert	Guy Kibbee-Aline MacMahon-Patricia Ellis-Phillip Reed	Oct. 13	*60	Aug. 25
Case of the Howling Dog, The	Warren William-Mary Astor	Sept. 22		
(See "In the Cutting Room," July 21.)				
Dames	Ruby Keeler - Dick Powell - Joan Blondell	Sept. 1	90	Aug. 25
Desirable	Jean Muir-George Brent	Sept. 8	68	Aug. 25
Firebird	Verree Teasdale-Ricardo Cortez-Lionel Atwill			
Kansas City Princess	Joan Blondell - Glenda Farrell - Robert Armstrong	Oct. 27	64	Aug. 18
Perfect Week-end, The	James Cagney			
Sweet Adeline	Irene Dunne			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adieu Les Beaux Jours	Brigitte Helm - Jean Gabin	Ufa	Apr. 21	100	May 19
Autumn Crocus	Ivor Novello - Fay Compton	Associated Talking Pictures			Apr. 14
Blossom Time	Richard Tauber	Wardour Films			July 28
Cities of the Desert		L. M. B. Films			May 26
End of the World, The	Victor Francen-Colette Darfeuil	Harold Auten	Apr. 12	54	Apr. 28
Great Defender, The	Matheson Lang	Wardour Films			July 21
How's Chances?	Tamara Dean-Harold French	Fox-British			June 30
Java Head	Anna May Wong-Elizabeth Allan - Edmund Gwenn				Aug. 11
Lash, The	Lyn Harding - John Mills	Radio			May 19
Lost in the Legion	Leslie Fuller	Wardour Films			July 28
Passing Shadows	Edmund Gwenn-Barry Mackay	Fox			May 19
Pledge, The	Line Nero - Jean Galland	Protex	Mar. 13	96	Mar. 24
Return of Bulldog Drummond	Ralph Richardson	British Int'l		67	June 16
Saint Anthony of Padua	Carlo Pinzauti	Integrity Film	Feb. 8	90	Feb. 17
Secret of the Loch, The	Seymour Hicks - Frederick Peisley.	Associated British Films			June 16
Two Orphans, The	Yvette Guilbert - Rosine Derean - Renee Saint-Cyr	Blue Ribbon Photoplays	Feb. 6	92	Feb. 24

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
CDMICOLDR CARTDONS		
Jack and the Beanstalk	Dec. 23,'33	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 rl.
The Queen of Hearts	June 25	7
Aladdin	Aug. 10	1 rl.
The Headless Horsemen	Sept. 28	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BRDADWAY COMEDIES		
Back to the Soil	Aug. 10	2 rls.
Elmer Steps Out	Feb. 28	20
Walter Catlett		
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby	June 15	2 rls.
Plumbing for Gold	June 29	2 rls.
Sidney and Murray		
Punch Drunk (3 Stooges)	July 13	2 rls.
Radio-dough	Feb. 5	2 rls.
Sidney and Murray		
Stable Mates	Apr. 6	2 rls.
When Do We Eat?	Mar. 19	2 rls.
Ten Beby Fingers	Jan. 26	2 rls.
Sidney and Murray		
KRAZY KAT KARTOONS		
Autograph Hunter	Jan. 5	1 rl.
Busy Bus	Apr. 20	1 rl.
Bowery Daze	Mar. 30	1 rl.
Cinder Alley	Mar. 9	1 rl.
Masquerade Party	May 11	1 rl.
Southern Exposure	Feb. 5	1 rl.
Tom Thumb	Feb. 16	1 rl.
LAUGHING WITH MEDBURY		
4—Among the Nordics	Feb. 20	1 rl.
5—In India	Apr. 20	1 rl.
6—In Ethiopia	June 15	1 rl.
7—In the Islands of the Pacific	July 23	1 rl.
8—Among the Latins	Aug. 3	1 rl.
MARCH OF THE YEARS		
No. 5—	Jan. 24	1 rl.
No. 6—	Jan. 24	1 rl.
No. 7—	Feb. 24	1 rl.
No. 8—	Mar. 23	1 rl.
No. 9—	May 15	1 rl.
MICKEY McGUIRE COMEDIES		
4—Mickey's Minstrels	Jan. 11	18
5—Mickey's Rescue	Mar. 23	20
6—Mickey's Medicine Man	May 18	2 rls.
MINUTE MYSTERIES		
No. 5—The Missing Clue	Jan. 22	1 rl.
No. 6—Hidden Evidence	May 30	1 rl.
No. 7—Dne Way Dut	June 15	1 rl.
No. 8—Simple Solution	July 6	1 rl.
No. 9—By Persons Unknown	July 14	1 rl.
No. 10—The Professor Gives a Lesson	Aug. 3	1 rl.
MUSICALS		
No. 3—School for Romance. Lou Holtz	Jan. 31	2 rls.
No. 4—Love Detective. Frank Albertson	Feb. 28	2 rls.
No. 5—Women Haters	May 5	2 rls.
No. 6—Susie's Affair	June 1	2 rls.
No. 7—Tripping Through the Tropics	July 27	2 rls.
SCRAPPY CARTODNS		
Aw, Nurse	Mar. 9	7
Scrappy's Art Gallery	Jan. 12	1 rl.
Scrappy's Dog Show	May 18	1 rl.
Scrappy's Relay Race	July 7	1 rl.
Scrappy's Television	Jan. 29	1 rl.
Scrappy's Theme Song	June 15	1 rl.
Scrappy's Toy Shop	Apr. 13	1 rl.
SCREEN SNAPSHOTS		
No. 3	Jan. 18	1 rl.
No. 4	Feb. 7	1 rl.
No. 5	Feb. 18	1 rl.
No. 6	Mar. 16	1 rl.
No. 7	Apr. 24	1 rl.
No. 8	May 18	1 rl.
No. 9	June 8	1 rl.
WDRLD DF SPDRT		
Anything for a Thrill		1 rl.
Cyclomania	May 30	1 rl.
Decks Awash	Aug. 10	1 rl.
Dumb Champs	Apr. 20	1 rl.
Harnessed Lightning	May 17	1 rl.
Heigh-Ho the Fox	June 20	1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WDMAN SERIES		
(TDM TERRIS)		
1. Velled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHDRTS		
Bride of Samoa	Mar. 1	26
Frankia and Johnny. Charles Laughton	Dct. 1	8
Miro Unga	Aug. 15	9
Prisoner. George Sarl	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making. Frank Albertson	Oct. 1	17
Sword of the Arab. Duncan Renaldo	Sept. 15	28
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Half Baked Relations	June 1	19
Hello Prosperity	Apr. 20	18
Super Snooper, The	Feb. 9	20
BABY BURLESKS		
Gimme My Quarterback	Jan. 26	9
BATTLE FOR LIFE		
Born to Die	Mar. 16	8
Nature's Gangsters	June 15	7
Spotted Wings	June 8	7
BING CROSBY SPECIALS		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 24	20
3—Billboard Girl	Sept. 21	21
4—Dream House	Oct. 5	19
CORONET COMEDIES		
Hello, Sailors	Aug. 17	20
Hotel Anchovy	Apr. 13	18
Inventors, The	Feb. 2	20
North of Zero	Jan. 19	17
Super-Stupid	Sept. 21	
FROLICS OF YOUTH		
Educating Papa	Sept. 7	2 rls.
Managed Money	Feb. 23	20
Pardon My Pups	Jan. 26	19
MERMAID COMEDIES (Harry Langdon)		
No Sleep on the Deep	Apr. 6	21
Trimmed in Furs	Jan. 5	18
MUSICAL COMEDIES		
Going Spanish	Mar. 2	21
Good Luck—Bost Wishes	Aug. 24	2 rls.
She's My Lilly	Oct. 5	2 rls.
ROMANTIC JOURNEYS		
Lost Race, The	Apr. 13	8
Moditerranean Blues	Feb. 23	9
Paradise of the Pacific	June 1	9
SONG HIT STORIES		
Doctor, The	Feb. 23	8
Mountain Melody	Aug. 24	1 rl.
Time on Their Hands	Aug. 31	1 rl.
Trav'lling the Road. Alexander Gray	Feb. 9	9
STAR CDMEDY SPECIALS		
Allez Dop	May 25	21
Dog-Gone Babies	July 6	20
Expectant Father, The	Feb. 16	21
Gold Ghost, The	Mar. 16	21
TERRY-TDDNS		
Black Sheep, The	Oct. 5	1 rl.
Busted Blossoms	Aug. 10	6
Holland Days	Jan. 12	6
Irish Sweepstakes	July 27	6
Jail Birds	Sept. 21	1 rl.
Joe's Lunchwagon	Apr. 6	6
Just a Clown	Apr. 20	8
King's Daughter, The	May 4	6
Last Straw, The	Feb. 23	6
Lion's Friend, The	May 18	6
Mad House, A	Mar. 23	6
Mice in Council	Aug. 24	1 rl.
My Lady's Garden	July 13	6
Dwl and the Pussycat, The	Mar. 9	6
Pandora	June 1	6
Rip Van Winkle	Feb. 9	6
See the World	June 29	6
Slow But Sure	June 15	6
Three Bears, Tha	Jan. 26	6
Why Mules Leave Home	Sept. 7	1 rl.
TDM HDWARD COMEDIES		
Big Meow, The	Mar. 9	19
Good Scout, A	Apr. 27	18
Wrong Bottle, The	July 13	18
TREASURE CHEST		
Bosom Friends	Mar. 30	8
Huia Honeymoon	Mar. 2	7
Pagliacci	Apr. 6	11
Then Came the Yawn	Aug. 10	8

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Outdoing the Daredevils	Mar. 2	9
With the Navies of the World	Mar. 23	9
On Western Trails	Apr. 13	9
Chasing the Champions	May 18	9
Man's Mania for Speed		10
MAGIC CARPET SERIES		
Roaming the Netherlands	Feb. 9	9
Under Moroccan Skies	Feb. 16	9
A Journey in Flanders	Feb. 23	9
Fortunate Isles	Apr. 13	9
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
MOVIE TINTYPE SERIES		
The Extravagant Wife	Jan. 5	10
The Girl from tha Country	Jan. 19	10
Emma's Dilemma	Feb. 2	10
Love's Old Sweet Song	Feb. 16	10
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIOE OF THE NEWS (EDWIN C. HILL)	(Variable)	
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Sammy Fain		7
Cliff Friend		9
Benny Davis		8
Gus Edwards		9
Stephen Foster		10
Fields and McHugh		9
Carrie Jacobs Bond		9
ORGANLOGUES		
Songs of the Hills		6
Sally		7
Night of Romance		7
Tongue Twisters		7
Ship of Dreams		7
Melody on Parade		7
Home Again		8
Tintypes		6
Oriental Phantasy		8
Drgan Festival		9
Melody Tour		8
Organlogue-ing the Hits		8
Melodies of Love		8
Songs of the Range		6
Rhapsody in Black		1 rl.
Wine, Woman and Song		1 rl.
Elli Elli		1 rl.
What's In a Name		1 rl.
PET SUPERSTITIONS		
Spilled Salt. Phyllis Barry-Geo. Lewis-J. Carrol Naish		10
SPECIAL		
She Whoops to Conquer. ZaSu Pitts-Billy Bevan-Daphne Pollard		2 rls.

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Mixed Nuts	Feb. 17	19
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
Next Week-End	Feb. 24	16
CHARLEY CHASE		
Another Wild Idea	June 16	19
Cracked Iceman	Jan. 27	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
IRVIN S. COBB		
Speaking of Relations		19
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Egypt, Kingdom of the Nile	May 19	10
Glimpses of Erin		1 rl.
Italy, Land of Inspiration	Feb. 24	9
Temple of Love, The		10
Tibet, Land of Isolation	Mar. 17	9
GOOFY MOVIES		
No. 3	Mar. 24	10
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
HAPPY HARMONIES		
1—The Discontented Canary		
2—A Tale of the Vienna Woods		
LAUREL & HARDY		
Going Bye-Bye		21
Oliver the Eighth	Jan. 13	28
Them Thar Hills		2 rls.
MGM CARTDDNS (TECHNICOLDR)		
Discontented Canary		9
Happy Harmonies		1 rl.
MUSICAL COMEDIES		
Apples to You	Apr. 7	20
Benny from Panama	May 26	19
Duke for a Day, A	May 12	20
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19
MUSICAL REVUES		
Big Idea, The	May 12	20
Jail Birds of Paradise (Color)	Mar. 10	18
Gentlemen of Polish		2 rls.
Spectable Maker, The		2 rls.
What Price Jazz?		18
DDDITIES		
Attention, Suckers!	June 9	10
Dartmouth Days		11
Donkey Baseball		
Flying Hunters	May 12	7
Little Feller	May 26	8
Nipups	Apr. 28	9
Did Shep	June 23	9
Pichianni Troupe		1 rl.
Pro Football		1 rl.
Strikes and Spares		9
Taking Care of Baby		9
Trick Golf	Mar. 24	8
Vital Victuals (Color)	Mar. 3	10
DUR GANG		
First Roundup, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	18
Honky-Donkey	June 2	17
Mika Fright		18
TODD-KELLY		
I'll Be Suing You	June 23	19
Maid In Hollywood	May 19	20
Soup and Fish	Mar. 31	18
Three Chumps Ahead		2 rls.
WILLIE WHDPPER		
Cave Man		7
Davy Jones' Locker	Jan. 13	7
Hell's Fire (Color)	Feb. 17	7
Insultin' the Sultan	Apr. 14	8
Jungle Jitters		1 rl.
Rasslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8

MONOGRAM

Title	Rel. Date	Min.
PDRT O' CALL SERIES		
2. City of the Sun	Jan.	10
3. Love's Memorial	Feb.	10
4. Children of the Nile	Mar.	10
5. The Peacock Throne	Apr.	10
6. Jungle Bound	May	10
7. The Last Resort	June	10
8. Mother Ganges	July	10
9. The First Paradise	Aug.	10
10. Dravidian Glamour	Sept.	10
11. Adventure Isle	Dct.	10
12. Queen of the Indies	Nov.	10
13. A Mediterranean Mecca	Dec.	10

PARAMOUNT

Title	Rel. Oate	Min.
BETTY BOOP CARTOONS		
Betty Boop's Life Guard	July 13	7
Betty Boop's Little Pal	Sept. 21	1 rl.
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Betty In Blunderland	Mar. 2	7
Dancing on the Moon	July 13	1 rl.
Ha! Ha! Ha!	Mar. 2	7
Red Hot Mamma	Feb. 2	8
There's Something About a Soldier	Aug. 17	7
COLOR CLASSICS		
Poor Cinderella	Aug. 3	7
HEADLINERS		
All on Deck	Mar. 30	9
Broadway Knights. Yacht Club Boys	Feb. 23	10
Cab Calloway's Hi-De-Ho	Aug. 24	1 rl.
International Cafe (T.). Leon Belasco and Orchestra-Geo. Givot	Sept. 14	1 rl.
Little Jack Little Revue. Little Jack Little and Orchestra - Gypsy Nina - Do Re Mi Trio	May 11	10
Mr. W's Little Game. Alexander Woollcott	June 8	10
New Deal Rhythm. "Buddy" Rogers	Apr. 13	8
Radio Announcer's Review The	Sept. 14	
Society Notes (Tent.)	Aug. 3	10
Station T.O.T.	Jan. 19	10
Underneath the Broadway Moon. Isham Jones and Orchestra - Eton Boys-Vera Van	June 29	11
HOLLYWOOD ON PARADE		
No. 8	Mar. 2	11
No. 9	Mar. 30	11
No. 10	Apr. 27	11
No. 11	May 25	11
No. 12	June 22	10
No. 13	July 20	11
PARAMDUNT PICTORIAL		
No. 11—More or Less—The Eyes of Science — Song Makers of the Nation, Ralph Rainger	May 18	10
No. 12—Let's Make Up—Fairy of the Flowers—Song Makers of the Nation, Harold Arlen	June 15	10
No. 13—Songs of the Organ—The River and Me—Wings Over the North—Roy Smeck	July 13	10
PARAMDUNT PICTORIAL (NEW SERIES)		
No. 1 — Song Makers of the Nation—Chas. Tobias—Flowery Kingdom of America — The Windjammer	Aug. 17	10
No. 2—	Sept. 14	1 rl.
PARAMOUNT VARIETIES		
Madhouse Movies No. 1	Aug. 24	
Old Kentucky Hounds	Sept. 7	1 rl.
Superstition of the Black Cat	Aug. 10	8
POPEYE THE SAILOR		
Axe Me Another	Aug. 24	1 rl.
Can You Take It	Apr. 27	7
I Done My Duty	Sept. 28	
Let's You and Him Fight	Feb. 16	7
Man on the Flying Trapeze, The	Mar. 30	7
Shiver Me Timbers	July 27	7
Shoein' Hosses	June 1	7
Sock-a-Bye Baby	Jan. 19	7
Strong to the Finich	June 29	7
SCREEN SONGS		
Keeps Rainin' All the Time. Gertrude Nlesen	Jan. 12	10
Lazybones. Borrah Minnevitch	Apr. 13	7
Let's All Sing Like tha Birdies Sing	Feb. 9	8
Love Thy Neighbor. Mary Small	July 29	7
She Reminds Me of You. Eton Boys	June 22	7
This Little Pig Went to Market. Singin' Sam	May 25	7
Tune Up and Sing. Lanny Ross	Mar. 9	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
SCREEN SOUVENIRS		
No. 6	Jan. 12	10
No. 7	Feb. 9	10
No. 8	Mar. 9	10
No. 9	Apr. 6	10
No. 10	May 4	10
No. 11	June 1	10
No. 12	June 29	10
No. 13	July 27	10
SCREEN SOUVENIRS (New Series)		
No. 1	Sept. 7	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 7—Jumping Giants	Jan. 26	11
No. 8—Horsepower	Feb. 16	11
No. 9—Flying Bodies	Mar. 23	10
No. 10—Animal Antics	Apr. 13	10
No. 11—Marine Marvels	May 11	11
No. 12—Lucky Anglers	June 8	11
No. 13—Good Shape	July 6	11
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 1—Miles Per Hour	Aug. 3	10
No. 2—Springboard Champions	Aug. 31	10
No. 3—Water Rodeo	Sept. 28	
TWO-REEL COMEDIES		
Circus Hoodoo (Harry Langdon)	Feb. 16	21
Gold Nuggets (Walter Catlett)	Feb. 2	18
Just an Echo (Bing Crosby)	Jan. 19	20
Making the Rounds (Pallette-Catlett)	July 6	21
New Dealers, The (Pallette-Catlett)	Apr. 6	20
News Hounds (Pallette-Catlett)	June 1	20
No More Bridge (Leon Errol)	Mar. 16	21
Oil's Well .. (Chic Sale)	May 4	22
Old Bugler, The . (Chic Sale)	Jan. 5	20
Petting Preferred	Apr. 27	19
Up and Down (Franklyn Pangborn)	Mar. 2	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day		17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2	9
Rasslin' Match, The	Jan. 5	11
BLONDE and RED HEAD SERIES		
Bridal Bail	Feb. 9	21
Contented Calves	Aug. 9	20½
Ocean Swells	Oct. 12	
Rough Necking	Apr. 27	20
Undie World, The	June 15	21
CHICK CHANDLER COMEDIES		
Unlucky Strike	Aug. 31	20½
CHARLIE CHAPLIN SERIES (Re-issues)		
The Immigrant	Jan. 19	21
One A.M.	Mar. 23	18
Behind the Screen	May 25	2 rls.
The Adventure	July 5	2 rls.
CLARK & McCULLDUGH SERIES		
Alibi Bye Bye	July 26,'35	21½
Bedlam of Beards	Apr. 13	18
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 26,'35	19
Hey Nanny, Nanny	Jan. 12	21
In A Pig's Eye	Dec. 28	
In the Devil Dog House	Feb. 2	21
Love and Hisses	June 8	17½
Odor in the Court	Aug. 2	21½
CUBBY THE BEAR CARTOONS		
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	7
Good Knight	Feb. 23	7½
How's Crops	Mar. 23	7½
Mild Cargo	May 18	7½
Sinister Stuff	Jan. 26	6½
DUMBBELL LETTERS		
No. 1	June 22	4½
No. 2	July 20	4
No. 3	Aug. 17	
FOUR STAR COMEDIES		
Fixing Stew	Nov. 2	20
Fullor Gush Man	Aug. 24	18
GRIBPON-KENNEDY-STANTON COMEDIES		
Cracked Shots	May 4	19½
Strictly Fresh Yeggs	Apr. 6	21½
Trailing Along	June 1	21
What No Groceries	July 26	20½
HEADLINER SERIES		
No. 4—Autobuyography	Mar. 16	20
No. 5—The Did Maid's Mistake	May 11	20
No. 6—Well Cured Ham	June 22	19
HEADLINER SERIES (1934-35)		
No. 1—Ferry-Go-Round	Oct. 5	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Blasted Event	Sept. 7	20½
In-Laws Are Out	June 29	19
Love on a Ladder	Mar. 2	18
Poisoned Ivory	Nov. 16	21
Wrong Direction	Nov. 16	21
MUSICALS		
Bubbling Over (Ethel Waters)	Jan. 5	20
Everybody Likes Music	Mar. 9	19½
Henry the Ape (Bert Lahr)	Jan. 26	2 rls.
Knife of the Party (Lillian Miles)	Feb. 16	20
No More West (Bert Lahr)	Mar. 30	19
Sea Sore	Apr. 20	2 rls.
MUSICOMEDIES SERIES (Ruth Etting)		
Derby Decade	July 13	21½
Southern Style	Sept. 14	20
Torch Tango	Feb. 23	21
PATHE NEWS Released twice a week		
PATHE REVIEW Released once a month		
RAINBOW PARADE CARTOONS		
Pastrytown Wedding	July 27	1 rl.
SOGLOW'S "THE KING" CARTOONS		
Art for Art's Sake	May 11	6
Cactus King	June 8	1 rl.
Jest of Honor	Jan. 19	7
Jolly Good Felons	Feb. 16	7
Royal Good Time, A	Apr. 13	7
Sultan Pepper	Mar. 16	7
SPECIALS		
Century of Progress	June 15	22
Grand National Irish Sweepstake Race, 1934	Apr. 2	10
La Cucaracha (Steffi Duna-Don Alvarado (Technicolor))		20½
So This Is Harris	Jan. 19	28
TODDLE TALE CARTOONS		
Grandfather's Clock	June 29	9½
VAGABOND ADVENTURE SERIES		
Damascus	June 8	1 rl.
Eyes on Russia	Aug. 9	11
Gibraltar, Guardian of the Mediterranean	May 4	8
Holy Land	Feb. 16	10
Madeira, Land of Wine	Mar. 30	9
Moorish Spain	Jan. 12	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
3. Camping Out	Feb. 16	7
4. Playful Pluto	Mar. 16	7
5. Gulliver Mickey	May 19	9
6. Mickey's Steamroller	June 15	7
7. Orphans' Benefit		1 rl.
8. Mickey's Man Friday		
SILLY SYMPHONIES		
1. The Night Before Christmas	Dec. 15,'33	8
2. The China Shop	Jan. 15	8
3. Grasshopper and the Ant, The	Feb. 23	8
4. Funny Little Bunnies	Mar. 30	9
5. The Big Bad Wolf	Apr. 20	9
6. The Wise Little Hen	June 7	1 rl.
7. The Flying Mouse	July 12	7

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 1—Jolly Little Elves	Sept. 17	1 rl.
GDING PLACES with LDWELL THDMAS		
No. 1	Sept. 10	9
GDDFYTDNE NEWS		
No. 5	Mar. 5	8
No. 6	Mar. 19	9
No. 7	Apr. 30	9
DSWALD CARTOONS		
Annie Moved Away	May 28	7
Chris Columbo, Jr.	July 23	1 rl.
County Fair	Feb. 5	7
Dizzie Dwarf	Aug. 6	1 rl.
Gingerbread Boy	Apr. 16	6
Goldilocks and the Three Bears	May 14	8
Happy Pilgrims	Sept. 3	1 rl.
Kings Up	Mar. 12	7
Sky Larks	Oct. 1	
Toy Shoppe, The	Feb. 19	7
Wax Works, The	June 25	9
William Tell	July 9	6
Wolf, Wolf	Apr. 2	8
STRANGE AS IT SEEMS SERIES		
No. 36—Novelty	Jan. 22	11
No. 37—Novelty	Feb. 26	10
No. 38—Novelty	Apr. 23	9
No. 39—Novelty	May 21	10
STRANGER THAN FICTION SERIES		
No. 1—Novelty	Aug. 27	9
No. 2—Novelty	Sept. 24	1 rl.
UNIVERSAL COMEDIES		
Beau Bashful (Herbert Cortheli)	June 6	21
Born April First (Sterling Holloway)	Mar. 14	21
Ceiling Whacks (Henry Armetta)	Mar. 28	20
Ed Sullivan's Headliners (Mentone No. 10)	May 2	20
Fads and Fancies (Mentone No. 13)	Aug. 22	20
Financial Jitters (Eddie Nugent-Gray Sutton)	July 3	2 rls.
Full Coverage (Henry Armetta)	Feb. 28	21
Good Time Henry (Henry Armetta)	May 3	20
Gus Van and His Neighbors (Mentone No. 2-A)	Sept. 19	
Heartburn (Sterling Holloway)	Apr. 11	20
Hits of Today (Mentone No. 12)	Aug. 15	2 rls.
Just We Two	Aug. 8	19
Mountain Music (Louise Fazenda)	Jan. 3	18
A Night in a Night Club (Mentone No. 1-A)	Sept. 2	2 rls.
Palsie Walsie (Henry Armetta)	Jan. 31	20
Pest, The (Mentone No. 9)	Apr. 18	19
Picnic Perils (Sterling Holloway)	July 18	2 rls.
Pleasing Grandpa (Sterling Holloway)	June 20	20
Soup for Nuts (Mentone No. 11)	June 27	2 rls.
There Ain't No Justice (Cortheli and Hurst)	May 23	19
Trifle Backward, A (Vince Barnett)	Jan. 17	19½
Vaudeville Days (Mentone No. 8)	Mar. 21	21
Vaudeville on Parade (Mentone No. 6)	Jan. 24	20
Where's Elmer? (Vince Barnett)	Feb. 7	20

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 12—Foiled Again (Ben Blue)	Mar. 24	20
No. 13—Very Close Veins (Ben Blue)	Apr. 14	20
No. 14—Corn on the Cop (Harry Gribbon)	Apr. 28	20
No. 15—I Scream (Gus Shy)	May 19	20
No. 16—Salted Seanuts (Chas. Judels-George Givot)	June 2	20
No. 17—The Prize Sap (Ben Blue)	June 23	20
No. 18—Art Trouble (Henry Gribbon)	June 23	20
No. 19—My Mummy's Arms (Harry Gribbon)	July 28	19
No. 20—Daredevil O'Dare (Ben Blue)	Aug. 11	19
No. 21—Oh Sailor Behave (El Brendel)	2 rls.	
No. 22—Radio Scout (El Brendel)	2 rls.	
BROADWAY BREVITIES		
No. 17—Business Is a Pleasure (Technicolor)	Mar. 3	17
No. 18—Look for the Silver Lining (Dorothy Stone)	Mar. 17	30
No. 19—Let's Play Post Office (Jean Sargent)	Mar. 31	21
No. 20—Story Conference (Lillian Roth)	Apr. 7	20
No. 21—Morocco Nights (Technicolor)	Apr. 21	18
No. 22—Private Lessons (Hal LeRoy)	May 5	22
No. 23—Masks and Memories (Lillian Roth)	May 12	30
No. 24—Murder in Your Eyes (Leon Errol (Technicolor))	May 26	20
No. 25—Service with a Smile (Bernice Claire-J. Harold Murray)	July 28	21
No. 26—Darling Enemy (Gertrude Niesen)	June 9	19
No. 27—Who Is That Girl? (Bernice Claire-J. Harold Murray)	June 16	20
No. 28—King for a Day (Bill Robinson)	June 30	19
No. 29—The Song of Fame (Ruth Etting)	July 7	19
No. 30—The Winnab (Arthur and Florence Lake)	July 21	20
No. 31—The Mysterious Kiss (Jeanne Aubert)	Aug. 4	19
No. 32—The Policy Girl (Mitzi Mayfair-Roscoe Ails)	Aug. 11	20
No. 33—Run on the Bank (Nick Lucas)	2 rls.	
No. 34—What, No Men? (El Brendel)	2 rls.	
No. 35—Show Kids		
No. 36—Hit and Misses (Georgie Price-Sylvia Froos)		
LDDNEY TUNES		
No. 4—Buddy the Gob	Jan. 13	7
No. 5—Buddy and Towser	Feb. 24	7
No. 6—Buddy's Garage	Apr. 14	7
No. 7—Buddy's Trolley Troubles	May 5	7
No. 8—Buddy of the Apes	May 26	7
No. 9—Buddy's Bearcats	June 23	7
No. 10—Buddy the Woodsman	1 rl.	
No. 11—Buddy's Circus	1 rl.	
No. 12—Buddy the Detective	1 rl.	
No. 13—Viva Buddy	1 rl.	
MELDDY MASTERS		
Jack Denny and Band	Jan. 20	10
Mills Blue Rhythm Band	Feb. 17	10
Vincent Lopez	Mar. 17	10
A Big City Fantasy (Phil Spitalny)	Apr. 14	9
Isham Jones	May 12	10
Tin Hat Harmony (Abe Lyman)	June 6	10
A Jolly Good Fellow (B. A. Rolfe)	July 9	10
Ben Pollock and Band	Aug. 4	10
MERRIE MELDDIES		
Pettin' in the Park	Jan. 27	7
Honeymoon Hotel (Cinecolor)	Feb. 17	7
Beauty and the Beast (Cinecolor)	Apr. 14	7
Those Were Wonderful Days	Apr. 26	7
Goin' to Heaven on a Mule	May 19	7
How Do I Know It's Sunday?	June 9	7
Why Do I Dream Those Dreams?	June 30	7
The Girl at the Ironing Board	1 rl.	
The Miller's Daughter	1 rl.	
Shake Your Powder Puff	1 rl.	
Rhythm in the Bow	1 rl.	
MUSICAL WORLD JDURNEYS E. M. NEWMAN		
Cannibal Islands	Jan. 6	10
Spanish America	Feb. 3	10
Jerusalem, The Holy City	Mar. 3	10
Picturesque Siam	Mar. 31	10
Slackers of the Jungle	Apr. 28	10
East Indies	May 26	10
Central America	June 23	10
Dark Africa	Aug. 11	10
A Visit to the South Sea Islands	July 21	10
JDE PENNER COMEDIES (Reissues)		
Gangway	Apr. 14	2 rls.
Making Good	Apr. 21	1 rl.
You Nasty Man (Formerly "Here Prince")	Apr. 28	2 rls.
Service Stripes	May 5	1 rl.
Where Men Are Men	May 12	2 rls.
A Stuttering Romance	May 19	1 rl.
Toreador	May 26	2 rls.
PEPPER POT		
No. 14—Easy Aces, No. 2.	Mar. 10	10
No. 15—Pure Feud (Edgar Bergen)	Apr. 21	10
No. 16—A Cabinet Meeting (Radio Ramblers)	Apr. 7	10
No. 17—Just Concentrate (Luiu McConnell)	June 2	10
No. 18—Those Were the Days	May 5	10
No. 19—Radio Reel No. 1 (Jessel-Van)	May 19	10
No. 20—Penny a Peep	June 30	9
No. 21—Hollywood Newsreel	Mar. 24	9
No. 22—Radio Reel No. 2	June 16	10
No. 23—Dad Minds the Baby	July 14	9
No. 24—At the Races (Edgar Bergen)	July 21	10
No. 25—The Stolen Melody	July 28	10
No. 26—Camera Speaks	Aug. 11	9

SERIALS

(EACH SERIAL 12 EPISDDES DF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles (Bey Scouts)	July 1	2 rls. (each)
MASCOT		
Burn 'Em Up Barnes (Jack Mulhall-Lola Lane-Frankie Darro)	June 16	2 rls. (each)
Lost Jungle, The (Clyde Beatty)	Apr. 1	20 (each)
Mystery Squadron, The (Bob Steele)	Dec. 23,'33	20 (each)
Wolf Dog, The (Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory)	Sept. 30,'33	2 rls. (each)
PRINCIPAL		
Return of Chandu, The (Bela Lugosi-Maria Alba (8 episodes))	Sept.	2 rls.
UNIVERSAL		
Perils of Pauline (Evalyn Knapp-Robt. Allen)	Nov. 6,'33	20 (each)
Pirate Treasure (Richard Talmadge-Lucille Lund)	Jan. 29	20 (each)
Red Rider, The (Buck Jones (15 episodes))	July 16	20 (each)
Vanishing Shadow, The (Onslow Stevens-Ada Ince)	Apr. 23	20 (each)

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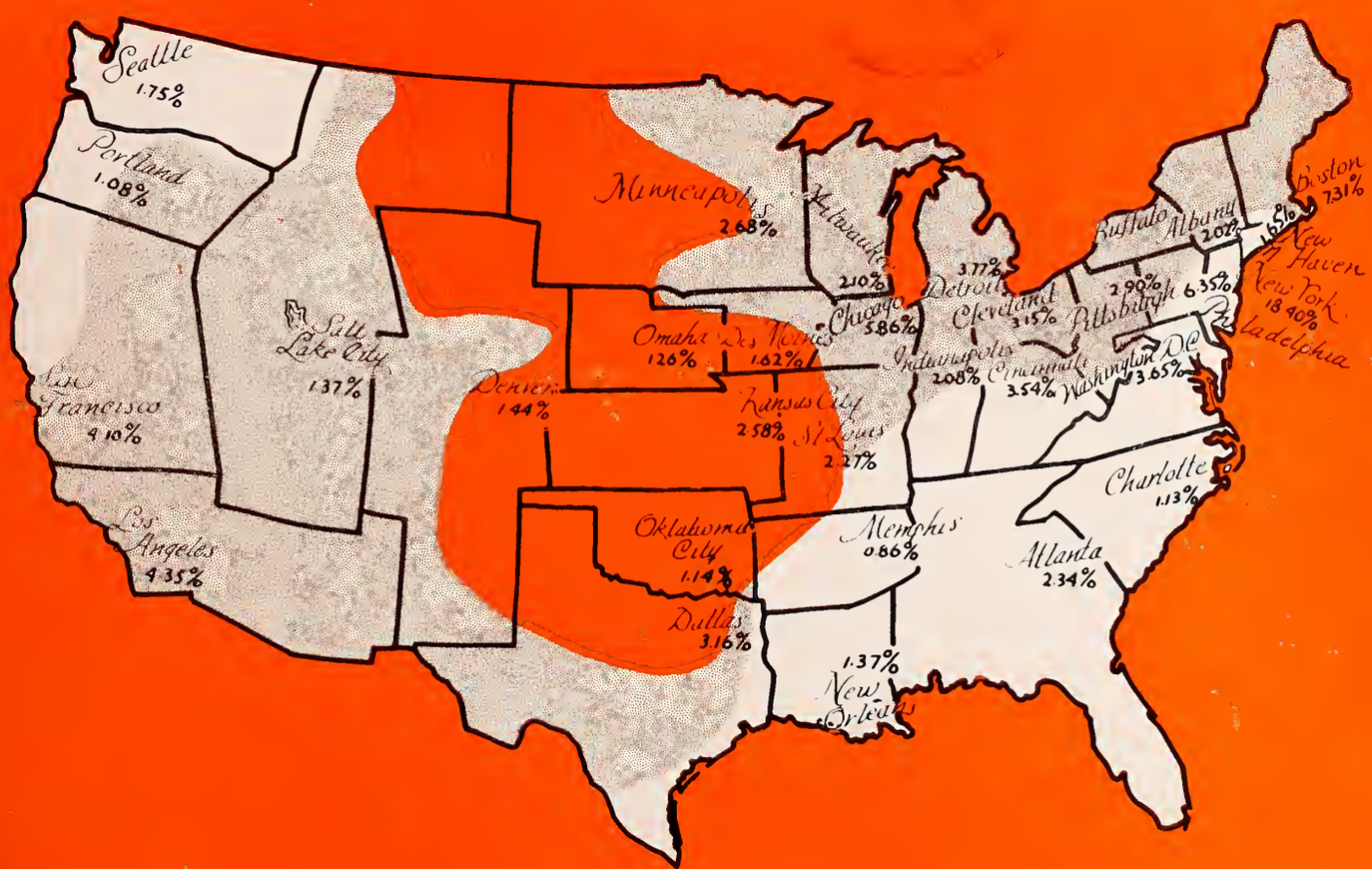
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More Farm Cash Despite Drouth

Illustrating story on Page 9, this map shows the poor crop regions in relation to film distribution territories and their percentages. Solid color indicates drouth area proper; dotted portion, area of poor crops. Elsewhere (white) crops are average or better.

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THE LION OF ENGLAND

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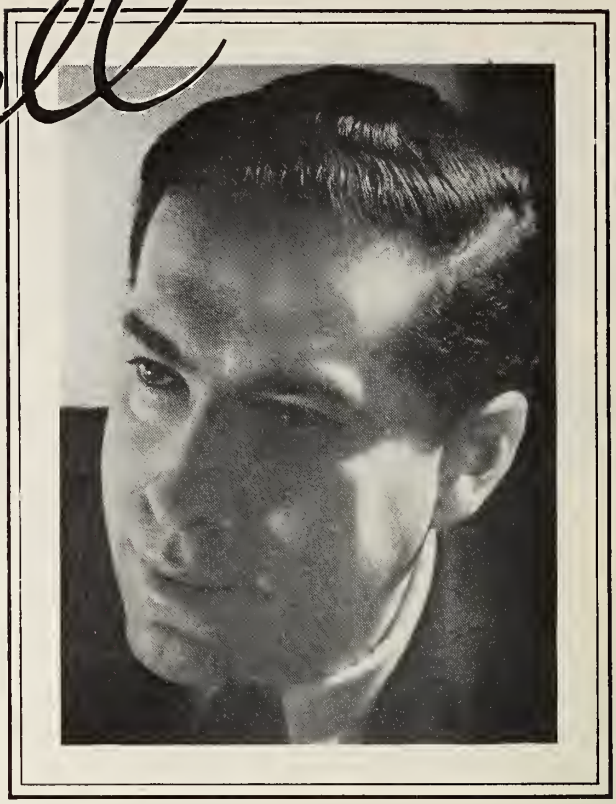
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colorful rhythm.

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YOU HAVE CREATED SPECTACLE
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on the screen
can compare with it.

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that fires the senses
like wine.

ABOVE ALL
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for FOX
definitely new
and significant
that will be studied
in every studio...
and welcomed by a public
that has been begging
for a newer, truer use
of the motion picture.

FOX

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MOTION PICTURE HERALD

Vol. 116, No. 11 September 8, 1934

NEW TAX THRILLS AHEAD!

NOW that Labor Day is behind us and the fish stories are all told, it seems necessary to give a thought to work and business and the state of the nation. This brings us most immediately and disagreeably to the subject of taxes, which, now that the country is being saved on the dole plan, promise to loom much larger in the affairs of every individual and every business than ever before in the nation's history.

Municipalities in many sections are currently active with plans for new assessments, many of them directed toward amusements, and very shortly all the states and the national government will be stalking every possible source of tax revenue.

Treasury conferences started this week on schemes to be suggested to Congress along with a demand for $500,000,000 in taxes. The department closed the fiscal year ending June 30 with a deficit of $3,989,000,000.

In view of the astronomical figures with which the administration is redistributing the national wealth, and the national hope of wealth, may we for just a moment smilingly recall that there was some kind of a White House fuss a while back about a baby's salary in Hollywood.

A corps of college professors is engaged in a taxation and currency survey which is presently to report to the Treasury on the all exciting subject of "where can we get it."

The motion picture industry, all aglow with lobby lights proclaiming its seemingly prospering presence everywhere over night, can expect that it will be getting attention considerably more confused than flattering.

Despite the fact that the placer-mining profits and gold strikes of the show world have long since ceased to be conspicuous elements of the motion picture industry, the law givers and the tax getters all too often tend to think of the screen and its operations as expressions of the old time, easy-come-easy-go high stepping and fast spending showman of song and story.

The motion picture cannot afford the luxury of repute of unlimited money and lavish spending. There is little indeed in the balance sheets to support such a fame today.

It will be wholesome to promulgate a wider realization of the fact that the motion picture industry, because of competitions and intensive developments in its field, is distinctly to be rated as an industry and not a gold rush.

Taxes always eventually become a part of the costs. Most authorities on the economics of the motion picture industry are in agreement with the contention that the screen can only hope to hold its place as the dominant amusement of the masses by keeping to mass prices, on the average. Happily alike for the industry and its customers the motion picture need not cheapen its wares for mass distribution. The machine of mass production takes up its work in the print laboratories after the artists have made their creative contributions to the negative. Increased tax burdens placed upon this mass traffic are taxes to be laid on the multitudes, tending to reduce the availability of the product at a price, invading the status of the world's greatest amusement at the expense of the consumer and invading both the earning and taxpaying power of a great industry.

The box office is not in a position "to put on a benefit" for the nation this season.

△ △ △

STILLS

THE week is brightened by the arrival of the fourth issue of "Modern Photography," ably edited by Mr. C. Geoffrey Holme, London, and published in New York by Studio Publications, Inc., with its annual presentation of achievements in still photography. Most interesting to picture technicians are revelations of the many influences and contributions to the still art that emanate from the great experimental and developmental but younger institution of the motion picture camera. The trend among pictorialists is of course to the use of miniature instruments, which it seems have gained vastly of late through the use of "Panatomic" film, a specially fine grained negative evolved by the Eastman Kodak Company for the screen's special process and background shots. It is of interest to observe that the leaders in still photography are today engaging in frank photographic processes, not in the old endeavor to imitate the classic media.

△ △ △

HISSES

SOME comment has arisen because a Broadway audience took cognizance of a Code seal by hissing. The audience reaction is not surprising, especially in Broadway. It was hardly to be expected that they would applaud. The policeman on the corner is not always a popular figure either, but most good citizens know he is necessary.

△ △ △

Maybe now, that ancient bit of vaudeville backstage patois, "Are you decent?", will become a part of the Hollywood vernacular, with a new meaning.

△ △ △

ONE of our delights is the damning of unnecessary gadgets that multiply the complexities of life and add nothing to it. Today's rage is over the discovery in a Madison avenue window of an automatic changing, magazine loading, self-cocking phonograph mounted in gimbals, like a compass, so that it can grind out its banalities on a storm tossed yacht. Imagine being at sea in a gale with that thing crying out hour after hour.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - -

DILLINGER AFTERMATH

In Cincinnati and Seattle last week action was taken to prevent too much enthusiasm in the cashing in on the life and death of John Dillinger by theatres. In Seattle the new censor board ordered street exploitation halted, a lobby wax figure of the bullet-plugged body of Dillinger removed, as Joe Danz's Embassy campaigned on "Bring 'Em Back Dead," Dillinger story. In Cincinnati announcement that the Dillinger family would appear on the Taft's stage was vigorously denied by the operators of the house, despite newspaper advertisements. . . .

LOUISIANA TAX

Passed by the Louisiana state legislature last week was a tax on all amusements of not less than 10 per cent. New Orleans is demanding a straight 10 per cent levy on all motion picture tickets. The theatre owners declared their willingness to do their part but asked more equitable distribution of the tax, urging lower percentage on smaller admissions. . . .

CHEVALIER SIGNED

Signed by 20th Century Pictures' Darryl Zanuck last week was Maurice Chevalier, to play the lead in the film version of "The Red Cat," stage play by Rudolph Lothar and Hans Adler, a European legitimate success, shortly to open on Broadway under the sponsorship of A. H. Woods. . . .

SMPE MEETING

The date set, the Society of Motion Picture Engineers will hold its annual fall convention October 29 to November 1, at the Hotel Pennsylvania, New York. Planned are technical sessions, featuring symposiums, demonstrations, lectures; an equipment exhibit, an inspection tour to local laboratories, studios; entertainment and sightseeing for visiting members. . . .

EXHIBITOR POWWOW

Of major importance in the schedule of considerations at the annual convention of executives, managers, of the Intermountain division of Fox West Coast Theatres, at the Broadmoor Hotel, Colorado Springs, September 11 to 13, will be the current Legion of Decency activity. About 40 are expected in attendance, with Rick Ricketson, division manager, Denver, in charge of proceedings. . . .

SMOKING

An agreement between city officials and theatre operators successful, smoking will henceforth be permitted in the balconies of Los Angeles Class A theatres. Originally the policy was not to be effective until September 21. . . .

POLISH CINEMA

Only the most striking screen names are wanted in Poland at present, where theatres are suffering in summer slump, according to a report from commercial attache Clayton Lane, in Warsaw. Exhibitors have never been so critical, he says, and American interests are concerned over competition from Austrian producers. The quality of Polish production is improving, as well. . . .

RACING HEADACHES

Racing—canine and equine—is creasing more exhibitor foreheads. At Portland, Ore., the pari-mutuels recorded $1,128,019 in bets in 30 days of the iron rabbit chases. At Providence, R. I., the opening of the Narragansett horse track season at Pawtucket was noted with anything but delight. . . .

MISSOURI TAX

Under a recommendation of Governor Park to the next session of the Missouri legislature at Jefferson City, theatre grosses would be taxed one per cent, in a doubling of the present sales tax of one-half of one per cent. He will also recommend extension of the levy beyond next year, the original expiration. . . .

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CHINESE VICTIMS

As Chinese bandits in Manchuria swarmed over a deliberately wrecked train of the Chinese Eastern Railway last week, killing, injuring many, two film men, R. L. Lury, Manchukuo representative for MGM, and E. F. Johansen, Far Eastern employee, were captured, held. J. J. Russell, Tokio MGM sales manager, locked himself in a compartment, escaped. Hot on the trail went Japanese troops, caught the marauders, freed the captive film men, decimated the bandit ranks. . . .

LOEW BUILDING

Already opened are three new theatres in Australia, at Brisbane, Sydney, Melbourne; planned are houses in Calcutta, Bombay, last week declared Harry Moskowitz, Loew's construction department head, returned from abroad. He called conditions fair in South Africa. . . .

LEE MARCUS UP

From direction of RKO Radio's comedy unit to the post of associate producer has moved Lee Marcus, his first feature assignment being "Kentucky Kernels," starring Bert Wheeler, Robert Woolsey. Through the RKO organization, Mr. Marcus has been successively film salesman, booker, head of Pathe Studios, story editor for RKO Radio, comedy unit chief. . . .

TORONTO VAUDEVILLE OUT

Last week was played the last vaudeville, at least for the time being, in Toronto, Canada, motion picture theatres, as Shea's theatre turned to an all-picture policy. Ten musicians, three stage-hands were affected by the decision of Famous Players Canadian Corporation. . . .

VISUAL INSTRUCTION

Some 45 per cent of the city schools of New York, with a pupil capacity of 450,000, are now convertible into motion picture theatres for visual education purposes, last week declared Miss Rita Hochheimer, assistant director of visual education, in her annual report to School Superintendent Dr. Harold G. Campbell. Slowly but surely the school system is moving more firmly in the direction of expansion of the "learning-by-seeing" method of instruction, the report indicates. . . .

COAST ITO

Electing new officers as part of reorganization, the ITO of Southern California last week at Los Angeles named: H. W. Chotiner, president; C. A. Ferry, vice-president; Jules Wolf, secretary; Irving Callin, treasurer; Lou Bard, Jack Berman, Al Bowman, Rowland Levinson, Harry Popkin, directors. . . .

MORE "FARM CASH" FOR SHOWS DESPITE DROUTH

Farmers as a Class Will Have More Money to Spend in 1934-35 Than in Past Year, Publishers' Surveys Indicate

What is likely to be the effect of the drouth upon motion picture theatre receipts this season in the affected area? (See map on cover). Naturally at this time this question can be answered only by conjecture, but at last there are available reports of some statistical basis, from the drouth districts themselves, upon which can be based calculations with considerable claim to accuracy.

Earlier reports, particularly those published in eastern metropolitan newspapers (with their quick sense of the dramatic in the news), appear to have been, like those of Mark Twain's inadvertent demise, "greatly exaggerated." The farmers will *not* suffer a five-billion-dollar loss, and there will *not* be general destitution throughout the poor-crop region.

To the contrary, declares Marco Morrow, assistant publisher of the Capper agricultural papers, the farmers, taken as a class, will have more money to spend during 1934-35 than they had in the year just past.

It is to be remembered, first of all, that relatively high prices are being paid for farm products—much higher than those agriculture has enjoyed for many, many years. The farmers are receiving, moreover, millions from the Government in the "plow-under" campaign. It is estimated that about $36,000,000 will get to their hands during coming months from this source alone. In addition, the drouth itself has brought a Congressional appropriation of half-a-billion dollars, with more due this fall, for the relief of families hardest hit by crop failures, and probably some of this amount should be considered as *sure* cash, as against merely problematical profits from the sale of farm products.

Assurances from Dealers

Already there are assurances from manufacturers and retailers purveying importantly to the rural market. Surveying this field of merchandising, the publication *Advertising Age* reports that even in Kansas and Nebraska, which may have been hit most severely, one large commodity distributor is selling just as much as it did a year ago. In regions less affected, the same company reports that its sales have increased over those of last year. In general, farm implements have been in greater demand than last year, even since the middle of July.

In Michigan, according to the *Michigan Farmer,* it is expected that "the income of farmers from their 1934 crops will exceed that from previous crops," while in Oklahoma, reports the *Oklahoma Farmer-Stockman,* farm income "this year will be larger than the income for 1931, 1932 or the fairly good year of 1933." High prices and $10,000,000 in Government wheat allotments will more than overcome the effect of the drouth in Montana.

As for the South, particularly the Southeast, agricultural economics are on a much higher level than they have been in years. The *Southern Agriculturist* declares: "The restricted cotton crop will bring at present prices and including seed and Government payments, about $850,000,000, approximately the same as was received for last year's larger crop and twice as much as the 1932 crop brought. And the whole South expects still higher prices."

The higher value of this year's harvest in Illinois and Indiana is indicated in a compilation of the *Prairie Farmer,* which places a total value on corn, wheat, oats and hay for those states at $429,960,000, compared with $297,743,000 in 1933. For the same states, Government benefit payments on wheat, corn and hogs amount to $70,428,000.

The drouth, indeed, is looked upon as the probable end of the depression for American farmers by Charles E. Sweet of Capper Publications. He has pointed out to *Advertising Age* that "almost 100 per cent of the surpluses of wheat, corn, hay and all other crops have been liquidated," and that it seems certain the farmers "will have a greater cash income than they did in 1933," due to better prices and Government benefits.

And so one is permitted to formulate, even now, an answer to the introductory question, first by asking another one: What were theatre receipts last season? They will be as good, and except in the area of extreme drouth, probably will be actually better in 1934-35.

Erpi to Be a Target In Inquiry on A. T. & T.

Electrical Research Products, Inc., will be included in the inquiry of the Federal Communications Commission into activities and operations of the American Telephone and Telegraph Co., it was learned in Washington this week.

A study of the film activities of the A. T. and T. will not, however, be made for some time, as the investigation has only just started. The commission has not yet completed organization of its personnel. The first phase of the inquiry will concern rates and charges of the company.

U. S. Buying More Belgian Raw Stock

The United States is becoming a heavy buyer of Belgian raw stock, the State Department in Washington reported this week, in announcing that negotiation of a reciprocal trade agreement with Belgium is to be undertaken. Purchase of unexposed sensitized films in 1933 was valued at $360,196, three times the 1929 purchases which reached a total of $110,324.

Red Kann Hurt, Wife Killed in Auto Accident

Maurice Daniel (Red) Kann, editor of Motion Picture Daily, sustained fractures of three ribs, and his wife was fatally injured early Tuesday morning in an automobile accident on the main New England highway near the Yale University theatre in New Haven.

Harry Goldberg, sales executive of Mentone Productions, New York, and a former circuit executive, sustained a broken nose and severe bruises. All were removed to New Haven General hospital, where Mrs. Kann died a few hours later from internal injuries.

Herman Center, Mrs. Kann's young brother, was only slightly injured and was discharged from the hospital almost immediately. Mr. Kann had recovered sufficiently late Wednesday afternoon to be removed to New York. Mr. Goldberg will be confined at the New Haven hospital for several days.

The party was traveling homeward to New York from a weekend holiday on Monhegan Island off the coast of Maine, with Mr. Goldberg driving Mr. Kann's Packard roadster. Early morning fog and rain obscured Mr. Goldberg's vision, and while attempting to adjust the mechanism of the windshield cleaner, he collided with the rear end of a truck.

Mrs. Kann, 30 years old and a native of New York, was Miss Marie Center before her marriage in 1927.

Funeral arrangements had not been completed at press time, with burial probably on Friday in New York.

Will Ask Congress To Retain Ticket Tax

Continuation of the admission tax on at least its present level will be asked of Congress when it reconvenes in January, it was predicted this week in Washington as Administration officials began consideration of new revenue legislation.

With this and a number of other emergency taxes due to be automatically repealed next July, the Treasury has begun a study of the funds needed, the general belief being that a measure carrying at least $500,000,000 will be sent to the Congress at the opening.

Paramount Releases Arlen

Richard Arlen and Paramount have severed connections in Hollywood. Mr. Arlen asked for, and was granted release from his contract, which had one year to run.

STATE-OPERATED STUDIOS PROMISED BY SINCLAIR

California Candidate Would Rent Idle Plants, Establish Theatres by, for Unemployed

By AL FINESTONE
Kansas City Correspondent

The motion picture industry in California —the state's dominant industry—faces the prospect of state-operated studios and theatres if Upton Sinclair is elected governor of California.

Interviewed in Kansas City while en route to Hyde Park, N. Y., for a conference with President Roosevelt, Mr. Sinclair, the Socialist who is sailing under Democratic colors in his California campaign for governor, revealed he contemplates the establishment of a state theatre and a state film industry in California under his scheme to "end poverty in California" in two years.

Would Rent Idle Studios

This will include the renting of idle studios and dark theatres for the production and exhibition of films to be produced by, and primarily for, the unemployed.

"We will make our own pictures and show them in our own theatres with our own orchestras," he said, explaining that the quarter of a million unemployed in California "will need everything from beans to entertainment."

"We don't intend to interfere with capitalistic industry," he added, "but after our people have seen these films, if anyone else wants them we will be glad to release them generally."

His contemplated state-operated film industry, Mr. Sinclair explained, is part of his plan to give every man a job and will absorb Hollywood's unemployed workers, artists and technicians. He said he would place in charge "a man who has not been able to use his ability because of conditions."

Will Go in for Culture

The author of "Upton Sinclair Presents William Fox," a bombshell of last year, indicated that his state film industry will go in for culture in a big way.

"Our pictures, culturally," he continued, "certainly will be superior to those now being produced by private enterprise. We recognize that pictures are in bad taste, and we will try to raise the cultural standards."

"What type of films do you intend to produce?" he was asked.

"Any type, silent or sound, that will be acceptable to our people," was his reply. "And you can be sure there won't be anything Communistic in them."

The studios and theatres, he said, will be rented by paying the owners' taxes and overhead. The workers will be compensated by some system of barter, and he indicated that his plan contemplates the shortening of working hours.

Sinclair's EPIC program will require the sanction of the legislature, but he pointed out if that body proves hostile and attempts to thwart the plan, he could jam it through in from thirty to sixty days after his election by means of a referendum. It was his opinion, however, that should he be elected next November, the legislature would accept his election as a mandate from the people to adopt his program.

Sinclair insisted his program was not radical. He said it was nothing more than what the federal government has undertaken through some of its more recent relief projects.

The candidate has had a brief experience with films as a financial backer of Sergei Eisenstein's "Thunder Over Mexico."

"Mrs. Sinclair and myself went out among our friends and obtained the financial backing," he said. "It didn't bring back one-fourth of what was put into it."

Code Authority Pushes Draft of New Clearances

The Code Authority this week "drafted" the industry as a whole to do everything possible to expedite the drawing up of new clearance and zoning schedules. A special committee, to be headed by George J. Schaefer of Paramount, was appointed and its functions will be to call upon Code Authority members and leading sales and exhibitor heads in New York to analyze all schedules submitted for appeal. Schedules exceeding code limitations will be sent back to local boards for revision.

Executives of sales for 11 distributors comprise the committee and a meeting of the group to draw up plans for assistance of local boards in redrafting clearance and zoning schedules was scheduled for Wednesday night in New York. The results had not been announced up to press time.

Among those attending were: Neil Agnew, Paramount; James R. Grainger, Universal; Al Lichtman, United Artists; A. W. Smith and Gradwell L. Sears, Warners; Ned Depinet and Jules Levy, RKO; Felix F. Feist, MGM; Abe Montague, Columbia; Jack Skirball, Educational; Edward Golden, Monogram, and Harry H. Thomas, First Division.

The Code Authority's move comes as a result of the conflicting opinions among exhibitors over what constitutes basic clearance and zoning principles.

In territories where schedules are returned, exhibitors will be asked to cooperate in working out a "feasible" schedule, and in situations where certain provisions of the code are overstepped the Code Authority will make suggestions as to proper procedure.

The Code Authority announced this week it had found that in practically all cases local code boards had exceeded their authority and, in many instances, had actually inserted clauses which violate the code. Under the committee's guidance exhibitors in all territories will be given the opportunity to protest against provisions in schedules which might work hardships on them, while in zones where no new schedules have been drawn as yet they can ask for changes in present protection ratios and the local boards will decide on the merits of the claims.

Plans to reopen the code assent deadline for the third time—brought about through the insistence of Division Administrator Rosenblatt, who believes no exhibitor should be "out" of the code—this week were reported under way, and if the compliance date is reopened it will be for an indefinite period.

In Washington this week the NRA intimated that until producers and distributors work out a formula for assessments it will not approve any plan for raising $180,000 from this source. Although producers and distributors, in protesting recently on the original assessment plan stated that gross business should be the common denominator for levies, it is learned they will not disclose figures publicly.

The future of the NRA will be detailed by Administrator Gen. Hugh S. Johnson at a session of Code Authorities of all industries at Carnegie Hall, New York, September 14. Methods of code enforcement also will be discussed. All division administrators, including Sol A. Rosenblatt for the film, radio and theatrical codes, will attend.

In Kansas City this week the controversy over the elimination of premiums was still the subject of much discussion, despite the determination of E. S. Young, one of the opposing exhibitors, who demanded a recount of the ballots, that the ban was voted by a sufficient number of theatres. The local ballot was by petition circulated by Jay Means, Independent Theatre Owners president, and was signed by exhibitors favoring this ban, which is effective starting October 27. Mr. Young, on checking the petition, found that 56 of 71 independents in the prescribed premium zone voted for the ban, more than the required number.

In San Francisco this week a 49-day clearance was decided by the local board for subsequent houses charging 30 cents at matinees and 40 cents at night. First runs maintain their 56 days over second runs charging 20 to 30 cents.

More than 800 clearance and zoning cases have been heard by the 32 code boards, the Code Authority announced last week. All the cases have been cleared.

Decisions backing grievance boards in six cases submitted to it on appeal were made public last week by the Code Authority. In a seventh case, a board ruling was reversed.

United Artists' board of directors Wednesday was scheduled to decide whether the company should file suit against the Code Authority in U. S. district court in New York for an interpretation of the 10 per cent cancellation clause in the code. The meeting, originally scheduled for Tuesday, was in session at press time.

RECEIVED by the Circulation Department of Motion Picture Herald this week was the following letter from a theatre owner in the field:

"I am an exhibitor once more and cannot run my theatre intelligently without Motion Picture Herald. Please enter my subscription at once for one year. I have been out about three years and do not know what the subscription price is now, so am enclosing check signed in blank and ask that you kindly fill in the amount for one year's subscription."

(Signed) E. F. Ingram, Manager, Ingram's Theatre, Ashland, Alabama.

BROADWAY STAGE FROM CAMERA EYE

DeCasseres Finds Legitimate Theatre Bouncing Back After Another Long Count; First Plays Reviewed

Benjamin DeCasseres

The ebullient Mr. Ben DeCasseres, celebrated observer of the drama, essayist and man of letters, long a contributor of pithy attentions to the stage in Motion Picture Herald, is back again from the sea and the mountains, looking over Broadway with an ever eager but experienced eye. Surveying his stage evaluations from the point of view of the motion picture camera for last season it appears that he forecast screen possibilities with an astonishing degree of accuracy. Mr. DeCasseres, let us be reminded, is no amateur or theorist in his motion picture speculations. He served long and industriously in film production, chiefly in the Paramount organization. It is not particularly germane, but we always like to recall that Mr. DeCasseres, apart from being the last living descendant of the great Spinoza, is known among "bon vivants" as America's leading authority on cheese, and is the author of a classic monograph on cheese cake. —*T. R.*

THE SEASON OPENS

Open sesame!—maybe.

Will it be a killing or a *majullah* party?

Pictures go on forever. They have no "season."

With the stage it's different. It has four seasons: Hope, Headache, Diabetes, Coma.

At least it was so last season, in which 81 per cent of the productions flopped. In some cases Hollywood bought in and saved a few playwrights and producers from grievous self-slaughter.

Oh, the Big Bad Wolf isn't such a *bad* fellow!

Anyhow, Broadway — Hollywood's grab-bag—is getting its wind again.

My admiration knoweth no bounds for the way in which the same theatrical producers can take it on the chin, in the eye, on the ear, in the kidneys and stay dead until the referee counts 125—season after season.

Many of them after a season look like Carnera after the sixth consecutive licking from Max.

But lo!—and also behold!—in September they weigh in at 175 pounds, are as pink as a tenor's cheek after a dollar massage, and strip for the towel.

As the Schnozzola says, "It's unbelievin'!"

I Joehumphry some of those who have



tossed their caps in the ring for the coming season:

The Shuberts, William A. Brady, Aldrich & Liager, Eddie Dowling, Arthur Hopkins, Earl Carroll, Crosby Gaige, Gilbert Miller, John Golden, Max Gordon, the Group Theatre, Jed Harris, Alexander McKaig, Rowland Stebbins, Dwight Deere Wiman, the Theatre Guild, George White, Al Woods—and the new combination of Arch Selwyn and Harold B. Franklin (under the name of Frankwyn Productions), who are laying before the public and potential Hollywood play-shoppers some promising material, including a new Noel Coward opus.

As no one ever throws anything but skunk-cabbage at critics, I appoint myself a committee of one to throw a box of neckties at myself: I picked almost all the winners (as second-night reporter) for Hollywood consumption and approximated a 95 per cent average on my evaluation of no-good-for-picture plays.

But enough egg-warming. Let's hatch.

KILL THAT STORY!

The first comedy of the new season contains many picture angles—potentially. In fact, I have a subtle and well-oiled suspicion that it was written just for that purpose.

The saga is a proof at the big shots and the little shots in the newspaper advertising game, who in this instance have gathered in a "large city" for their convention, which turns out to be mainly a question of Where's the skirts and where's the booze?—with the married men swollen with Frustrations. Harry Madden and Philip Dunning wrote it; staged by George Abbott (Abbott-Dunning, Inc., producing).

The play itself is snaggled, has too many walk-in and walk-out characters, is ponderous and hinge-creaky in its theme-building and depends too much on faked and old-hat curtains.

But behind this bungle I perceive the solid substance of a good program screen comedy-drama of "The Front Page" species.

The audience reaction was, in the main, good so far as the humor went (plenty of laughs and racy dialogue). Where the audience balked was at the implausibility of the dramatic elements.

Spike Taylor (Matt Briggs), a chain newspaper proprietor, attends this convention for no good purpose. He wants to sink another paper for a political boss.

Before the show opens Spike has fired from his Pittsburgh sheet Duke Devlin (James Bell). Duke has been blamed by his wife (who has divorced him) for the suicide of Duke's stenographer. But the fellow who ruined the girl is Big Shot Spike. Duke has the page from the hotel register in his pocket (and Spike is married).

Duke of course smashes all of Spike's dirty schemes, threatens to expose him, and gets his wife back.

Besides this dramatic stuffing, for picture purposes there are, for humor, the advertising convention and the hooey thereof, a raft of Convention Girls and their necking of the birds with the high jack, the high-jinks of the men in the hotel—off the reservation, you know; and, above all, the fine character part of that dead-pan comedian, William Lynn, as a booby delegate. This is a Charley Butterworth push-over—or why not Lynn himself for the job? He, with Matt Briggs, carries the show.

Picture value, 80 per cent.

HER MAJESTY, THE WIDOW

Pauline Frederick, who has done such notable work on the stage and the screen, gave personally a fine performance in John Charles Brownnell's "Her Majesty, the Widow" (Wee & Leventhal producing). But the play is—alas!—never hot-cha, League of Decency or solid dramatic meat.

The picture values are along pretty old and threadbare lines.

See if you've heard this one before:

Jane Seymour is a widow (swell Boston suburb). She has a son who is in love with the sweetest little dumbbell you can imagine. But on the boy's trail there travels a vamp, Veronica.

Now fade way back to the time when John Bunny's stomach was still flat. In that

(*Continued on following page, column 3*)

ADMISSIONS RAISED IN FOUR KEY CITIES

Is Subject of Controversy in Two Other Situations; Prices Considered a Local Matter

Admission price increases are under way in four of the largest key territories and in two other sectors the question is the subject of controversy. Labor Day, officially marking the beginning of each new show season, this week brought definite evidence of an upward trend of box office prices in the Detroit, Kansas City, Los Angeles and San Francisco territories, while in Chicago and St. Louis the situation was still in the preliminary stages of debate.

In many sectors the consensus has been that the problem of admission increases is a local one, in spite of the general upward trend of basic commodity prices, vastly improved box office receipts in many situations, greater employment and generally higher wage scales and purchasing power.

It has been emphasized, both in New York and in the field, that the stage of general business recovery to date warrants price raising only in local situations where the upturn has been most pronounced and public buying power has been materially strengthened.

Al Lichtman, United Artists general sales manager, recently advocated a general increase of five cents in admission scales.

This week Mr. Lichtman said that within the next few weeks theatre conditions generally will show a marked improvement, not only for circuits and independent theatre owners, but also for producers.

Referring to his statement of three weeks ago, the United Artists sales chief expressed his gratification "to note that there has been marked improvement and concerted action on the part of some circuits to increase their first-run admission prices."

An Exhibitor's Viewpoint

Changes of any sort in admission scales long have been a controversial subject between the exhibitor and the distributor, and typical of the attitude of many exhibitors is the reply of F. E. McGillick, a Pittsburgh theatre owner, to Mr. Lichtman's proposals:

"Regarding the Lichtman statement, it would be a fine thing for exhibitors to raise admissions and have the benefit for themselves and not for the distributors."

Another factor is the already proved trend of theatre patronage away from the downtown deluxe house to the neighborhoods. In June, it was estimated, gains for the country's neighborhood theatres—based on comparative figures for a month in 1934 and one in 1933—ranged from 5 to 40 per cent.

In Chicago, higher admissions are the subject of a bitter controversy between the exhibitors and distributors. In that sector particularly have prices fallen rapidly in the last few months and this is markedly true in the Loop district where the most recent price cut saw the RKO Palace drop from a 75-cent to a 50-cent top. The Oriental also went to lower prices a few months ago. One plan under discussion currently is the designation of a number of "specials" by the various companies which would command increased admissions at Loop showings and in subsequent runs.

No advance in admissions is seen in the immediate future by Cleveland exhibitors and circuit operators. The current 44-cent top is expected to remain except where a stage show augments the picture, in which case the admission goes to a 60-cent top, including the state 10 per cent tax.

Neighborhood Admissions Up

The zoning and clearance plan for the admissions situation in the Detroit and Grand Rapids sector, approved last week, raises neighborhood admissions from 10 to 20 cents, with no fluctuating prices. Ten-cent bargain matinees are adjusted to 15 cents and Sunday and holiday matinees will be the same as evening prices. Downtown second runs are raised from 20 to 25 cents and bargain balcony prices are dropped.

From Kansas City this week came the report that the circuits' first runs have raised prices and are ignoring the independent suburbans entirely, after having waited for the independents to reach accord on prices. The present price increases by Kansas City first-runs follow the outlawing of premiums in the territory. First-run scales returned to normal last week after 18 months of price-cutting, initiated by Loew's Midland in January, 1933.

In Los Angeles, independent theatres, following the example of Fox West Coast, announced increases in admissions of 5 and 10 cents, on a graduated basis.

Reduced at Milwaukee

Milwaukee is the only key city reported to date as reducing admissions. This week three first-runs—the Wisconsin and Alhambra, belonging to Wisconsin Amusement Enterprises, and the Warner theatre—lowered their admissions.

Although several St. Louis theatres were scheduled to cut admissions last week, this action was deferred until September 7. In so far as a citywide price rise is concerned, the St. Louis situation appears to be uncertain. The proposed cut revolved largely around the double feature situation, with all theatres, virtually, threatening to cut all admissions from 55 cents to 40 cents for evenings and from 35 to 25 cents for matinees.

Admission prices in almost all San Francisco downtown first-runs have been advanced the last few weeks and are back to winter schedules. The most important changes are in the early matinee prices, which have been set at 35 cents in most houses. United Artists reopened the fall season with an afternoon price of 40 cents, and advances promptly were made by the Golden Gate, Warfield and Paramount. Raising of admissions in all first-runs in the San Francisco territory is expected soon.

Frances Marion Injured

Frances Marion, Hollywood scenarist, was painfully injured in an automobile accident en route to San Francisco last week.

DeCasseres Tells of Opening Shows

(Continued from preceding page)

era the Widow had a Great Lover, who now turns up after these long yeahs as Peter Stuyvesant (ouch!).

Well, this Veronica woman once vamped Pete. The Widow is wised up. The son is saved for the dumbbell de luxe, and all ends as happily as the dedication of a mint in Russia.

Picture value, 20 per cent.

LIFE BEGINS AT 8:40

Both Doctor Osler and Professor Pitkin have had ideas as to what happens to a man at 40. But the Messrs. Shubert and John Murray Anderson announce that *"Life Begins at* 8:40."

Well, it certainly does at the Winter Garden—in one of the showiest, swiftiest moving and yelpingest musical revues seen hereabout in some time.

This entertainment—with a corking title for a Hollywood buy—was mainly confected by Ira Gershwin, E. Y. Harburg, Harold Arlen and Robert Alton, with the comedy scenes (of which "C'est la Vie" is the finest) by Philip Loeb.

The "music" will not cause a stir in the grave of Beethoven, Strauss or Herbert.

The highlights in this long show are moon-eyed, rubber-face Bert Lahr, who is much better than the sketches Loeb has quilted for him; Ray Bolger, Luella Gear and Frances Williams. Then there are the magnificent group dancing of the Weidman troupe, Earl Oxford, the juvenile whom you may remember in "Rip Tide," "Should Ladies Behave?" and "Sadie McKee," and the usual competent and so-so flotsam and jetsam of such shows.

"Life Begins at 8:40" is a swat of a hit, with Bert Lahr pointing for the films.

Picture value (title and Bert Lahr only), 100 *per cent.*

SALUTA

The story background in "Saluta," a musical-comedy satire by Will Morrissey, Eugene Conrad and Maurice Marks (Arthur Lipper, Jr., producing), has at this distance a sort of Marxian Approach—not Karl, the father of the Great Confiscation idea, but Groucho and his brothers.

There is a gang of "spaghetti racketeers" who are regular pointers and setters for Culture (which has long been an ancient racket).

Their yearning for the Aesthetic points, of course, to the home grounds—Italy. And when you say Italy you mean grand opera —from anvil chorus to the Sextette. So these fellows kidnap a night-club ringmaster to go to Italy and produce the big stuff.

The Dutch Schultz of this bunch is a tenor. There is also a blonde, daughter of the backer of this nertzy idea. ((You no doubt have remarked, "This is not a Darryl Zanuck script.")

This is, however, the excuse for the antics of Milton Berle and a long list of singers, mockdrunks, and the rest of the featherweight stuff that tickles a brainless laugh out of the most aristocratic of our hard-boiled noodles.

Picture value, 15 *per cent.*

Campaigning For The Motion Picture

Motion picture theatre advertising and exploitation procedure departed last week from the conventional when the Kansas and Missouri properties of Fox Midwest Theatres Circuit embarked upon a campaign specifically designed to counteract, as adroitly as possible, some of the criticism recently leveled at the screen, by bringing to the attention of prospective customers the strides made by the industry in creating a more popular, educational and socially valuable product. By this campaign the circuit management also hopes to return to the parents of young theatregoers the responsibility for the selection of films for children. By shirking their responsibility, the management reflected, parents have made theatre managers "the goat". To this situation Fox Midwest proposes to bring an end.

—THE EDITOR

ENGAGING in the first wholesale territorial broadcast to patrons of the results of the Production Code Administration's machinery in raising motion picture standards, Fox Midwest Theatres are addressing to prospective customers in 47 large and small towns in the Kansas-Missouri belt a series of institutional advertisements stressing the improvement in the moral tone of 1934-35 product and also the specific appeal of certain productions to the intellectual and educational forces among the potential patronage.

Unusual in its character and in the extent to which it is being employed, the campaign immediately began to register for the individual properties and for the circuit as a whole the goodwill of teachers, students, women's clubs and so-called "critics" of the screen. All are being told that "the best screen fare of the new season will be adaptations from books, famous and popular novels and biographies and from other sources favored by the advocates of 'better motion pictures'."

The procedure, as outlined, might well be adapted by other motion picture theatre owners whose properties stand need of community support.

The idea for the campaign and the machinery for carrying it into effect were born when E. C. Rhoden, Fox Midwest division manager, called his district managers together—Lon Cox, L. J. McCarthy, H. A. McClure and Howard Jameyson, and told them that for the new show season the circuit would prepare its fall advertising campaign so that it would not only announce new product to the regular customers, but to also win over, if possible, the critics of the motion picture. Mr. Rhoden amplified his idea by stating that he wanted to avoid entering into any discussion of the present campaign directed against pictures by the church and other groups. From that point on layouts and the like were worked out by Mr. Jameyson and by D. S. Lawler, division publicity director for the circuit.

Combined with a series of newspaper advertisements to appear in each of the 47 cities, Fox Midwest has prepared a leaflet which is directed specifically to the attention of teachers and students of literature and to all persons interested in better films. The leaflet lists many of the popular novels which have been transcribed to the screen for 1934-35 exhibition, as well as historical and biographical material, classical literature, dramatic adaptations, musical plays of the light operetta, and adventure stories.

The leaflet is to be distributed in all intermediate, secondary schools, universities and colleges in the Kansas-Missouri section in which the circuit operates.

Bookmarks listing many of the works contained in the leaflet will be distributed in libraries, the circuit's executives acting in this respect on the assumption that a considerable portion of a library's patronage is extremely critical of the screen.

"It is our opinion that teachers and scholars will be impressed by this impressive list of books that are being made into motion pictures," explained an announcement from the executives of the Fox properties in the midwest. "Our personal acquaintance with educators has brought to our attention the fact that these individuals are crying for films of the type we list on the leaflet. We believe that an announcement of this kind will cause them to forego criticism, for the present at least."

On the general assumption that all pictures cannot be produced for child audiences and with the realization that many films are suited only for adult minds, the Fox Midwest executives regard the classification plan as the only practical solution to the problem of child suitability under present conditions.

They believe that while films may have deserved some of the criticism directed toward them the fault is not entirely with the films themselves, and that a large part of the difficulty lies in the fact that the wrong people see the wrong pictures. People inadvertently stray into a theatre showing a picture which offends them, or one which they should not see. In most cases parents who are interested could easily learn of the nature of the picture being shown, but the usual complaint is that they "never know what kind of a picture is on."

Mr. Jameyson reflected a large part of popular managerial sentiment when he said that whether it is fair or not the responsibility for what children see on the screen rests solely with the theatre manager, who becomes "the goat" for parental neglect and indifference.

"We are not kidding ourselves about the classification plan," he said. We do not expect to see the families flock out *en masse* to see every family picture. Neither do we expect to see children stay away from strictly adult pictures. We know from experience that parents will bring children to see such pictures.

"But we do believe that if this plan is carried out, thoughtful people will realize we are attempting to do our part in keeping youngsters away from pictures they shouldn't see and we also believe our efforts in this respect will win much goodwill in the community."

By differentiating the releases in the general groups of "family" and "adult," the plan departs from the juvenile classification idea favored by some of the previewing groups, but which has been found harmful by some theatre managers. In general, the "selected motion pictures" leaflet constituting the joint estimate of previewing committees and issued monthly by the Motion Picture Producers and Distributors of America, will serve as a guide in determining classifications. The group to which individual films are assigned will be identified in advertisements by an insignia resembling a seal which will be uniform for all theatres in the division. While this has not been definitely decided, it is planned to have the emblem signify that a better films group has approved the picture's classification.

The Fox theatre manager is ordered to inform himself in advance as to the nature of the picture he is presenting and to learn whether it is suitable for the whole family or for adults only. Where there is doubt as to the manner of classification, the theatre manager is urged to "play safe" and use the adult label, or to contact the district manager for advice.

In carrying out the plan, each Fox manager automatically is vested with the duties of a public relations director. He is supposed to contact leaders in the women's clubs, ministers and others who can be of valuable assistance. Since the plan is in accord with the aims of Better Films Councils, managers are urged to cooperate in organizing such groups.

As part of the campaign to impress on critics that the industry has a new and higher standard, and that the discriminating and educated will in the new season find entertainment to their liking, Fox Midwest also plans to distribute to selected patrons and organizations in each community an abridged

For the Institution That Is the Picture

reprint of the monthly review list issued by the MPPDA. As planned, the pamphlet will be condensed from normal size, usually 16 to 32 pages, to four pages, retaining only the pictures used by the circuit's theatres with the appended estimates of the reviewing committees and excluding foreign pictures and irrelevant matter.

The "book cycle" is the subject matter of practically every piece of institutional advertising included in the campaign. Bookmarks and "book jackets" for distribution among libraries will be employed to call attention to the fact that more pictures adapted from well known books will be shown than in any previous year.

"The Movies Find Their Mission," is the bold display caption heading one of the two-column newspaper advertisements conceived for the campaign.

In connection with the newspaper advertising, one ad is purely intended to take credit for the industry for learning through the success of some motion pictures—such as "Little Women" and "David Harum"—what the public wants. The Fox officials were of the opinion that this line of approach is better than to intimate that theatres and the industry itself were acting as a result of some outside pressure. Said this ad:

"Thanks to 'David Harum' and 'Little Women' for Setting a New Fashion in Motion Pictures—the extraordinary success of these two fine, wholesome movies was a mandate to the producers from the American public . . . starting a new trend in motion picture entertainment and launching the screen on what promises to be its most worthwhile season . . . a season that will see countless other beloved characters brought to life from the pages of the world's favorite books."

Books specifically mentioned by Fox Midwest in practically all publicity in the campaign as contributing material to 1934-35 productions are grouped under four classifications, popular novels, historial and biographical, classical and adventure and miscellaneous, as follows:

Popular—

"In His Steps," "Babbitt," "The Magnificent Obsession," "Tish," "Laddie," "When a Man's a Man," "The Age of Innocence," "A Lost Lady," "Anne of Green Gables," "Imitation of Life," "Old Judge Priest," "Little Men," "Main Street," "The Good Earth," "Ruggles of Red Cap," "Freckles," "That Printer of Udells," "The Forsyte Saga," "The Fountain," "Mrs. Wiggs of the Cabbage Patch," "The Magnificent Ambersons," "Jane Eyre," "The Little Minister," "Girl of the Limberlost," "The Harvester," "The Painted Veil."

Historical and Biographical—

"Cardinal Richelieu," "Anthony Adverse," "Marie Antoinette," "Men Against Death," "Napoleon," "Joan of Arc," "Sutter's Gold," "The Mighty Barnum."

Classical—

"The Last Days of Pomeii," "Treasure Island," "David Copperfield," "Great Expectations," "A Tale of Two Cities," "The Count of Monte Cristo," "The Three Musketeers," "Dante's Inferno," "Resurrection."

Adventure and Miscellaneous—

"100 Years From Now," "Congo Raid," "The Scarlet Pimpernel," "The Call of the Wild," "Captain Blood," "Oil for the Lamps of China," "Life Begins at Forty," "Black Ivory," "Lafayette Esquadrille," "She, the Enchantress," "Mutiny On the Bounty," "Lives of a Bengal Lancer," "Three Stand Alone."



The first advertisements in the series proclaim that "literature comes to life . . . the movies meet the demand of exacting public taste to produce the finest, most realistic pictures ever made."

With an average of one "book picture" a week promised by the studios for the year, the managers are impressed that they must convey the idea that the producers are turning to new sources for plot material. "Only through this type of contact will you be able to reach thousands of people who have drifted away from our theatres," says the exhibitor manual which embraces the plan.

The timeliness of the campaign in meeting sincere criticism with the view of sidetracking unfair attacks is pointed out in one of the manual's statements:

"We have no quarrel with the honest, sincere critic who objects to the recent trend in movies. We agree with him in most of his criticism and we applaud and welcome his efforts. We are happy that the voice of criticism has at last become loud enough for Hollywood to hear. For a long time we have been complaining, but to no avail.

"However, you must not forget that the honest criticism of sincere people not only gives an excuse but lays a foundation for the savage, unfair criticism of the professional reformer who hates and despises the movies, no matter how clean or wholesome they may be."

Following is a list of the towns in which the Fox campaign is to be initially sponsored, in Fox Midwest Theatres:

Kansas City, Mo.
Boonville, Mo.
Brookfield, Mo.
Lexington, Mo.
Moberly, Mo.
Sedalia, Mo.
Springfield, Mo.
Fort Madison, Ia.
Muscatine, Ia.
Marshall, Mo.
Kansas City, Kan.
Kirksville, Mo.
Topeka, Kan.
Emporia, Kan.
Fort Scott, Kan.
Marysville, Kan.
Carthage, Mo.
Joplin, Mo.
Nevada, Mo.
Atchison, Kan.
Chanute, Kan.
Coffeyville, Kan.
Ottawa, Kan.
Pittsburg, Kan.
Beatrice, Neb.
Wichita, Kan.
Wellington, Kan.
Winfield, Kan.
Arkansas City, Kan.
El Dorado, Kan.
Newton, Kan.
Hutchinson, Kan.
Lyons, Kan.
Dodge City, Kan.
Liberal, Kan.
Salina, Kan.
Clay Center, Kan.
Concordia, Kan.
Springfield, Ill.
Jacksonville, Ill.
West Frankfort, Ill.
Benton, Ill.
Taylorville, Ill.
Murphysboro, Ill.
Mt. Vernon, Ill.
Belleville, Ill.
Cape Girardeau, Mo.

U. S. SUES SOCIETY OF COMPOSERS TO DISSOLVE ROYALTY AGREEMENTS

Mills Warns Exhibitors That ASCAP Will Continue to Collect Fees and Will Carry Out Planned Scale Increase

The United States Government struck forcefully Thursday afternoon at the heart of the American Society of Composers, Authors and Publishers, filing a suit charging monopoly of popular music, in an attempt to dissolve all existing license-fee agreements for royalty payments made to the society by the large commercial users of music—broadcasters, theatres, producers and others. With these agreements abrogated ASCAP would have little reason for existence.

Coming suddenly at the height of a battle between the society and exhibitors over increased music taxes for theatres, scheduled to become effective October 1, the Government's suit appeared immediately to lend moral support to the exhibitors' cause.

However, the Society, through E. C. Mills, general manager, warned that it would take 18 months, at least, for the machinery of the law to render a decision. Until that time the Society will continue to collect royalties from exhibitors and broadcasters. Nor does the Society's executive board in New York contemplate any changes from its plan to make the higher theatre scale effective.

Whether the decision also would serve to break up license-fee agreements between exhibitors and ASCAP, besides those of broadcasters, producers and others, depends on the extent of the court's findings in the long-drawn-out legal proceedings pending. If the government finds the operations of the society illegal, and obtains an injunction against it, then ASCAP could not continue, in its present form, to collect any fees under the licenses.

Meanwhile the National Exhibitors' Emergency Committee decided Tuesday to press its fight against the Society in spite of the Government's suit, according to Walter Vincent, chairman. A meeting was scheduled for Wednesday to advance plans for collecting penny-a-seat contributions from theatre owners to finance a federal court fight.

Mr. Vincent indicated that while exhibitors welcome the Government's action, they feel considerable time will be required to try the issues involved in that action. Injunctions will be sought within the next few weeks.

Would Bar New Contracts

Basically, the suit asks dissolution of the society, and, further, seeks restraining orders from the federal court to prevent the society and its affiliated enterprises from entering into new contracts or renewing old ones for the public performance of music on a royalty basis unless such contracts and royalties are determined by genuine competition between copyright owners.

The society's spokesmen in New York this week pointed to the fact that ASCAP already had successfully weathered other attempts by commercial users of music to "deprive the society's members of their rights to their own copyrighted music properties."

Mr. Mills said Wednesday that the society is not worried over the suit. He declared it developed from pressure brought to bear against the Government by powers both in radio and motion picture fields.

"The rights of our members who own copyrighted music are rights given to them by Congressional law and by the laws of every large country in the world," said Mr. Mills.

He predicted chaos if dissolution is ordered, declaring the commercial users of music will pay more than they now pay in royalties if they are compelled to deal individually with hundreds of music copyright owners.

In its attempt to break up all license-fee agreements made by the society with commercial users of music, the Government also seeks to abrogate similar agreements concerning all public performances of music written by members of the society, whose 24 directors are described as "a self-perpetuating body," and who are said to control "practically all of the musical compositions demanded by the public of the United States for entertainment purposes." The society is made up of some 969 of the country's leading composers and 97 of its leading music publishing companies.

Three Organizations Named

The suit was instituted by Harold M. Stephens, assistant attorney general, and Andrew W. Bennett and George P. Alt, special assistant attorneys general, on the order of Attorney General Homer S. Cummings, and was filed in federal court in New York.

Specifically named as defendants were: American Society of Composers, Authors and Publishers, Eugene Howard Buck, president; Music Publishers' Protectice Association (said to control 75 per cent of the nation's copyrighted popular music); Music Dealers' Service, Inc. (said to control most of the popular sheet music); and some 130 publishers and publishing companies belonging to the defendant societies.

The three organizations, it is charged, by interlocking directorates and by agreements have been allied since 1932 in a conspiracy to monopolize the music business in violation of the Sherman anti-trust law.

By means of this combination, says the Government, "competition between copyright owners in the sale of licenses to public performers of copyrighted musical composition has been eliminated and there has been created a pool or consolidation of individual copyright monopolies in the society by virtue of which the society has the power to dictate the manner" in which radio broadcasting stations and other commercial copyrighted music users may operate in this connection.

Charges Complete Monopoly

In exhibition, the Society demands—and collects—a certain sum a year from exhibitors for public reproduction rights. The Music Publishers' Protective Association collects recording rights on the same music from producers. In turn, exhibitors pay this recording royalty, too, through music score charges collected by the distributors along with film rentals.

The society, according to the Government, has a complete monopoly of the right to license users of music. "Broadcast stations, theatres and public performers are obliged to acquire from the defendant society upon terms and conditions arbitrarily fixed by the society a general license to perform."

Failure of an exhibitor or another commercial user of the music of members of the society almost always results in a suit against the violator under the copyright laws. Further, it is charged in the suit that the defendants forced public entertainment agencies to enter into agreements with them to prosecute under the copyright law, which allows damages to $250 for each infringing rendition.

Government Asks Injunction to Bar ASCAP from Entering Upon New Contracts or Renewing Those Now in Effect

The Government demands a perpetual injunction to restrain the defendants from violating the anti-trust laws, the setting aside of all agreements between the society and its music publishing, composing and writing members, between the society and John G. Paine, as its agent and trustee; between the society and music users, such as theatres, broadcasters and others.

Sees Direct Dealings Needed

It further asks that the activities of the defendants in the granting of blanket licenses to perform compositions of any and all of its 1,000 members on the basis of a royalty charge, determined by the board of directors, be declared illegal and void.

Such a decision, commented Mr. Mills this week, would have the effect of compelling broadcasters and producers and others to deal directly with each individual copyright owner.

Regardless, the Government believes that there should be restraint of any further agreements of such nature on any basis except that predicated upon free and open competition between copyright owners, with royalties fixed at the owners' discretion.

The Government seeks to restrain the defendants from forming an association for issuance of general agreements or licenses unless the facilities of such associations are made available to all copyright owners upon identical basis, this to aid the interests of non-members.

Forms of licenses now issued to commercial users include (1) to radio broadcasting stations not owned 51 per cent by newspapers; (2) to radio broadcasting stations owned 51 per cent by newspapers; (3) to theatres; and (4) licenses issued for general use.

Broadcasters Sue

The Government's charges, denied categorically by ASCAP, are also the principal allegations in an anti-trust suit filed by broadcasters against the society and set for trial in New York in October. The Exhibitors' Emergency Committee, representing 8,000 theatre owners, and organized to fight the increase in music charges to take effect on October 1, planned to incorporate the same basic allegations in a similar anti-trust suit, George Z. Medalie former United States district attorney, having been retained last week by the exhibitors for this purpose. An exhibitor action is expected to be filed shortly by Mr. Medalie in New York.

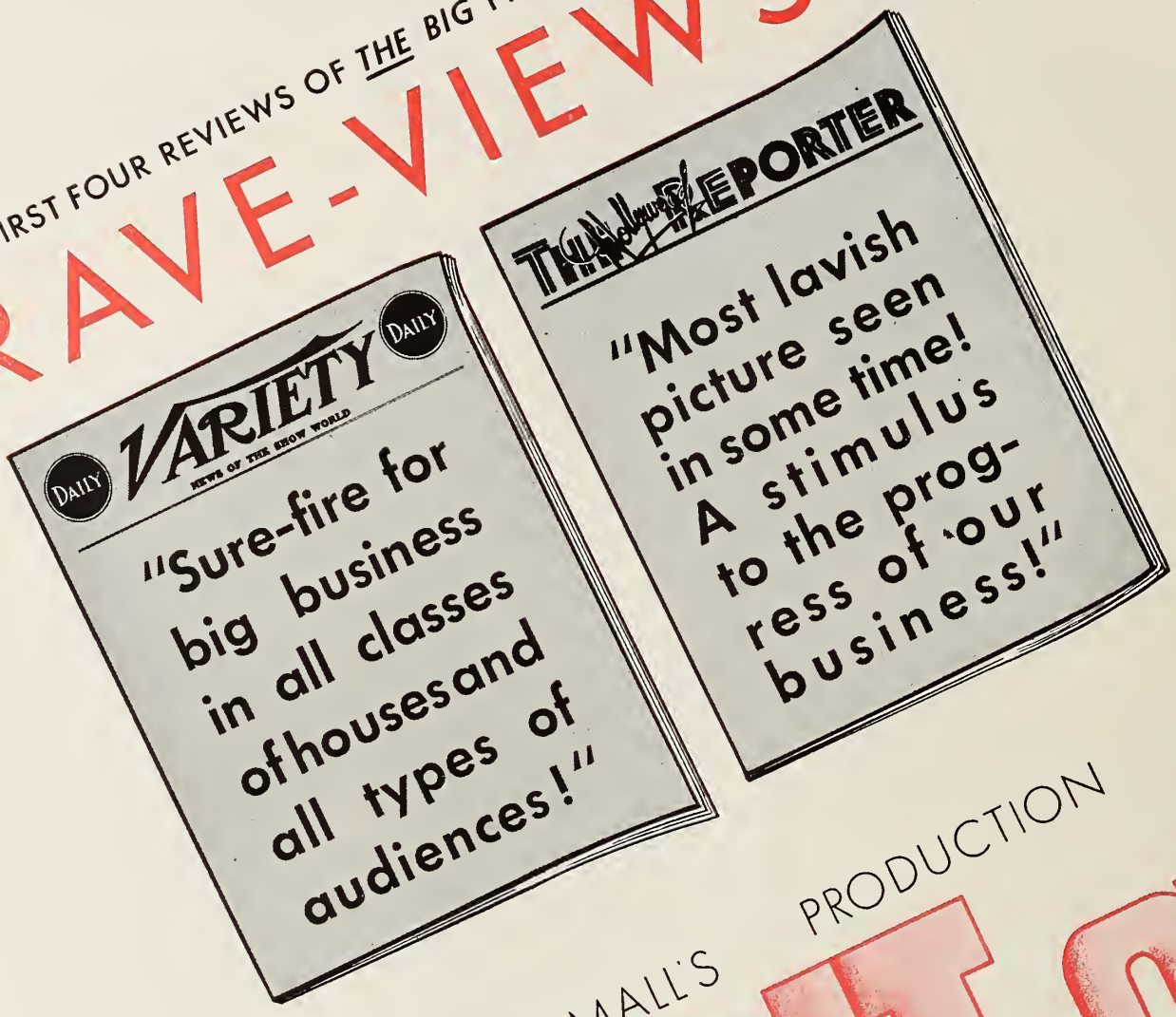
Exhibitors pledged last week to contribute one cent per seat to finance their fight against ASCAP.

Mrs. Burt Film Chairman

Mrs. Arretus F. Burt, St. Louis, chairman of motion pictures for the Missouri Federation of Women's Clubs, has been appointed motion picture chairman for the National Council of Federated Church Women, affiliated with the Federal Council of Churches.

THE FIRST FOUR REVIEWS OF *THE* BIG PICTURE OF 1934 ARE

RAVE-VIEWS!



EDWARD SMALL'S PRODUCTION OF

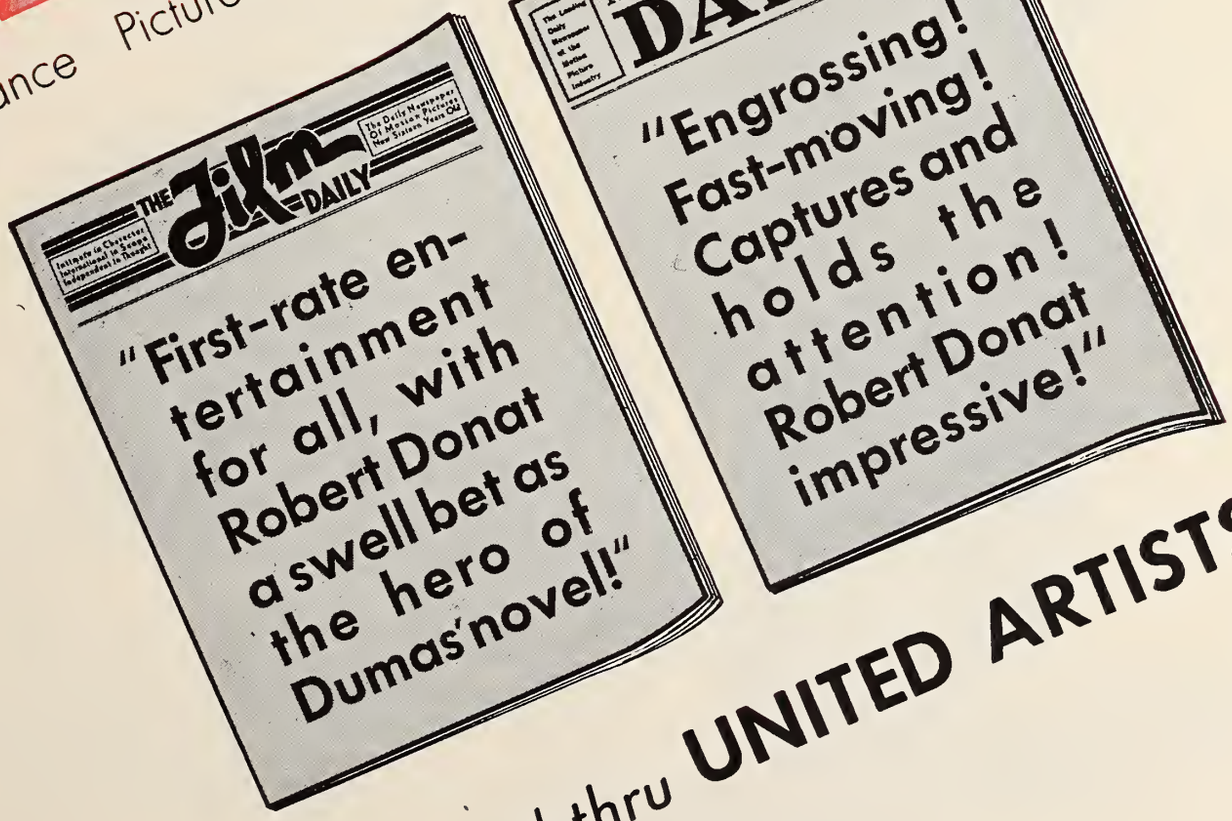
THE COUNT OF

with ROBERT DONAT • ELISSA LANDI

Alexandre Dumas' IMMORTAL CLASSIC

MONTE CRISTO

a Reliance Picture • Directed by ROWLAND V. LEE



Released thru **UNITED ARTISTS**

FACE VALUE



Strike up the band! He's breaking records in "BULLDOG DRUMMOND STRIKES BACK" and preparing for the triumph of his career in "CLIVE OF INDIA"



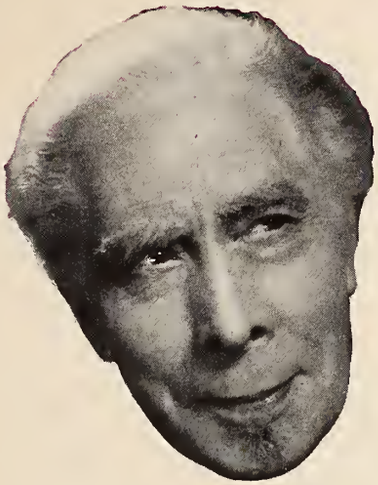
Simply beauty-full at the box-office in "THE AFFAIRS OF CELLINI" with Fredric March! Now prepare for her with Clark Gable in "IT HAD TO HAPPEN"



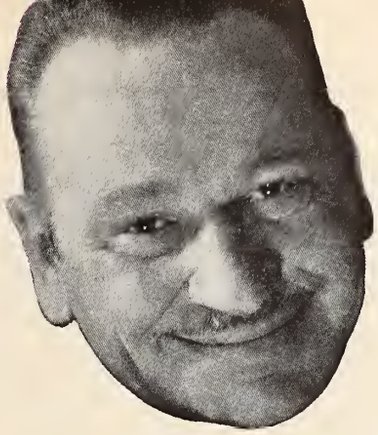
How he's March-ing on to new highs everywhere with Constance Bennett in "THE AFFAIRS OF CELLINI"



She's Young...and beautiful! And topping her "HOUSE OF ROTHSCHILD" success by her brilliant performance with Ronald Colman in "BULLDOG DRUMMOND STRIKES BACK"



Eclipsing his "HOUSE OF ROTHSCHILD" triumphs with "THE LAST GENTLEMAN"... and getting ready for the "best picture of 1935"..."CARDINAL RICHELIEU"



Mightier than ever in the mightiest of 'em all! "THE MIGHTY BARNUM!" Bigger than "THE BOWERY"... and you know how big that was!



What happened with "It Happened One Night" will happen again when he appears with Constance Bennett in "IT HAD TO HAPPEN"



Stepping from "The Merry Widow" to the roguish humor of the merry widower in "THE RED CAT"... merriest of all musicals!

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So that there will be no misunderstanding in the trade, United Artists Corporation has not changed its policy of selling but will continue to offer pictures to exhibitors individually, and each individual picture will be negotiated on separate terms and on separate contracts.

UNITED ARTISTS CORPORATION

Al Lichtman

VICE PRESIDENT AND GENERAL MANAGER



THOUSAND "JACK RABBIT" CIRCUITS CAUSE LARGE LOSS TO INDUSTRY

Exhibitors Fight Illegitimate Competition of Mediocre Product Reproduced Imperfectly in "One Night Stands"

Hundreds of thousands of dollars are being lost annually in rentals by distributors and in box office revenue by exhibitors through illegitimate motion picture performances put on by so-called "Jack Rabbit" circuits—conducted by persons traveling from town to town with portable equipment for "one night stands."

Pointed out as even more important than the financial loss is the fact that such operations do much to lower the prestige of the industry as a whole through slipshod and dishonest methods, antiquated prints which reproduce imperfectly and by mediocrity of the type of product screened.

"Jack Rabbits" have been a source of great trouble to the established exhibitor for many years, principally in the rural sections. Their development now has reached a point where not a few of the established exhibitors find their business in jeopardy, due to grossly unfair competitive methods employed by the itinerant circuit, which because of low overhead are in a position to charge little or no admission to their performances, staged in empty stores or vacant lots.

Some "Jack Rabbits" operate legitimately, but on the whole the procedure of the "Jack Rabbit" conductor is considered questionable. Both use portable equipment easily transported from one town to another with a minimum of cost, usually by automobile and trailer. While the so-called honest "Jack Rabbit" operator pays for his film and lives up to the terms of his contract with the distributor, frequently acquiring the prints outright, the illegitimate operator "bicycles" prints from one community to another though authorized to use the print for only one showing.

Dozens of Itinerants Operating

According to the Copyright Protection Bureau, operated on behalf of distributors to prevent "bicycling" and other forms of illegitimate showings, there are hundreds of these itinerants operating the year around.

Shortly after organization of the Bureau, some seven years ago, it was estimated that "Jack Rabbits" were regularly operating from one to four days weekly in more than 2,000 towns. The Bureau discovered that thousands of exhibitions were unauthorized and sponsors of these were prosecuted in many cases. In 1928, at the beginning of sound, many more were automatically eliminated. Some of the more ingenious "Jack Rabbits" circumvented this technical problem, however, by using ordinary phonographs, playing ordinary records to give the effect of musical synchronization. Again, in 1929, when the producers changed over completely to sound-on-film, the number of "Jack Rabbit" operators in the country was further reduced.

In 1930, however, when so-called "bootleg" sound equipment flooded the market, "Jack Rabbits" resumed operations and today there are as many as 50 varieties of this type of reproducer, all of them portable, being used by the itinerant showman.

The number of "Jack Rabbit" exhibitors currently operating in this country, principally during the summer months, when business is best, approximates 1,000. Where individual cases have been investigated it is reported that each "Jack Rabbit" showing is attended by an average audience of 200 persons.

It was pointed out that it is this type of exhibitor who does irreparable harm to the industry, and, especially, irks the Women's Federations, Parent and Teacher organizations and other moral influences staked against the industry.

A Question and an Answer

Typical of the attitude of established exhibitors complaining about the inroads being made on their business by the "Jack Rabbits," is the following letter, one of dozens of such complaints received by the "Code Question Box" department of MOTION PICTURE HERALD, and which explains another form of "Jack Rabbiting" known as local "Merchants' Shows":

"Is it allowable under the Code for an intinerant exhibitor to come into a town and run entertainment talking pictures (*sic*) repeatedly on an admission-free basis through a tie-up with the local merchants in competition with an ordinary exhibitor who has been running a moving picture show regularly in that town and paying taxes, etc., for the same? These free shows are run in the street once a week. They are paid for by the merchants of the town where they are run who contribute so much weekly in return for the exhibitor's running their advertising slides between reels. The picture itself is entirely of an entertainment nature and only the slides are advertising. These itinerant exhibitors are organized into some sort of cooperative group buying their films outright so that the ordinary exhibitor's normal means of complaint and opposition — through his local exchanges — is cut off. Thus the Code would seem to offer the only possible chance of relief from this devastating form of competition.

"Although not very well informed on Code matters, I am of the opinion that the Code regulates to some extent the conditions of exhibition for which distributors may rent films. Does it also regulate in any way the conditions of exhibition for which distributors may *sell* films or has the exhibitor an absolute right to use a film as he pleases once he has bought it?"

ANSWER—The motion picture code cannot prevent a travelling motion picture show from entering a town and giving motion picture performances under normal and fair competitive conditions. But, the fact that they do not charge any admission, operating in competition with another and regularly established exhibitor, is a definite violation of code clause, Section 1, Part 3-E, which says: "No exhibitor shall lower the admission prices publicly announced or advertised for his theatre by giving rebates in the form of lotteries, prizes, reduced script books, coupons, throw-away tickets, or by two-for-one admissions, *or by other methods or devices of similar nature* which directly or indirectly lower or tend to lower such announced admission prices *and which are unfair to competing exhibitors.*"

It appears, then, that because the itinerant exhibitor does employ a method in this connection that is unfair to competing exhibitors, he stands in violation of the motion picture code and any competitor has a right to file a complaint against him with the Local Grievance Board.

However, in view of the fact, as stated in the question, that the itinerant exhibitor is not serviced by the exchanges, owning prints outright, it is difficult to imagine how any Local Grievance Board could stop the practice, not having any policing powers.

The code cannot prevent a distributor from selling outright any films to whomsoever the distributor chooses, and the purchasing exhibitor has an absolute right to use the prints as he pleases. Although such a form of traveling exhibition would be governed by the fair trade practices provisions of the code, there does not appear to be any method by which a Local Grievance Board finding a violation against such itinerant exhibitor could enforce its order to cease and desist—except through the "policing" and court prosecution channels of the National Recovery Administration itself. If the exchanges were servicing the itinerant exhibitor, then they could be ordered to withdraw service if and when the itinerant refused to discontinue its free-admission shows.

Prints "Bicycled," Sometimes "Loaned"; New Enterprises Discouraged, Entire Industry Loses Prestige as a Result

Pays No Taxes

The "Jack Rabbit" operator pays no taxes, either municipal, state or Federal. The problem of rent is negligible as his theatre is usually where he "sets it up," in the field or in a vacant store. Too, the circuit sponsor usually operates his own equipment.

According to the Copyright Protection Bureau, "Jack Rabbit" shows have discouraged many potential independent exhibitors from attempting to develop or build a motion picture enterprise of their own, because the "Jack Rabbit" operators have either built up a following due to their low admission prices, or have discouraged potential patronage through their shoddy methods.

A typical case of "Jack Rabbiting" is one in New York State. The operator approached an exchange, rented two prints for which he paid about $7.50 each. The exchange was given to understand they were to be shown at a Civilian Conservation Corps camp. The operator hoodwinked the exchange as to the camp's postoffice address and took the prints upstate to a popular summer resort area and proceeded to rent them outright to hotels, for one showing at each hotel, the average rent paid the operator per showing being approximately $40, or a clear profit for the "Jack Rabbit" of $32.50 a show. He sold many hotels before the prints were returned, several days later.

The "Jack Rabbit" exhibitor sometimes finds a "cohort" in the projection room of some regular theatre in a small town who will "loan" him a print overnight for a showing. Film also has been known to disappear from exchange shipping platforms.

It is estimated that as many as 5,000 prints belonging to local distributors are "lost" annually, "duped" many times over by the bootlegger and then supplied to the illegitimate "Jack Rabbit" operator.

Columbo Is Killed In Coast Accident

Russ Columbo, radio singer of great popularity, orchestra leader and a rising screen player, was accidentally killed in Los Angeles last Sunday by the unexpected discharge of a long disused pistol from the Civil War, which he was examining in the home of Lansing V. Brown, Jr., well known Hollywood photographer, and an old friend of the singer. Mr. Columbo was only 26 years old. Six hours after the accident, the young player died in Good Samaritan Hospital. The bullet had lodged in his brain above the eye. A delicate operation, his only hope, was planned, but he died before he reached the operating table.

Mr. Columbo, who had flashed into prominence three years ago with his radio voice, was visiting his friend, and with him was examining Mr. Brown's collection of old pistols. The piece which was discharged was a cap and ball pistol. Mr. Brown was examining it, when the gun suddenly fired. The old fashioned ball glanced from a table top, striking Mr. Columbo over the eye.

The singer, whose real name was Ruggiero Eugenio Di Rudolpho Columbo, met his greatest success on NBC programs as a crooner. Reaching a top of $6,000 a week, his popularity began to fade. Two years ago he went to Hollywood to devote his time to motion pictures, only recently returning to the microphone.

He was born in Philadelphia, January 14, 1908. As a child he showed great aptitude for the violin. His only important screen role was in "Broadway Through a Keyhole." He played minor roles in "The Wolf Song," with Lupe Velez, and in "The Texan" with Gary Cooper. He wrote many of the popular songs he sang, in conjunction with his direction of his own orchestra.

Skouras and Randforce Cut as Fox Operators

The Skouras and Randforce circuits, active in the New York and New Jersey territories and also operating the Fox Metropolitan Playhouses, this week offered to accept a 50 per cent salary reduction as operators of the Fox circuit, following the circuit's reorganization.

Aggregate salaries of the Fox Metropolitan operators—Spyros, George and Charles Skouras, Samuel Rinzler and Louis Frisch—currently are $119,200. By such reduction their aggregate compensation would approximate $50,000.

It was reported that the operators' participation in profits of the circuit would not be disturbed by the salary reduction.

Shiffman, Bolognino Resign from ITOA

Harry Shiffman and Laurence Bolognino, of the Brill and Trio-Consolidated circuits, respectively, this week resigned from the Independent Theatre Owners' Association in New York.

Mr. Shiffman withdrew his 10 theatres when he became a partner with Publix in operation of the Paramount in Staten Island, and 12 Bolognino houses were withdrawn, he said, because of additional city taxes.

Dillingham, Dean Of the Theatre, Dies in New York

All of Broadway, and by that is meant the Broadway that is the theatre, early this week gathered to pay tribute to the memory of Charles B. Dillingham, one of the greatest theatrical producers of his time, who died last week at the Hotel Astor of arteriosclerosis. Recently seriously ill, the veteran of the stage suffered a general breakdown in health, and failed to rally. He was 66 years old.

Typical of the theatre which was his field for so many years, was Mr. Dillingham's own remark, that if he had selected a phrase descriptive of his life, he would have adopted as his motto, "You never can tell." At the peak of his career he declared his entire success "mostly luck." He had no use for vulgarity on the stage, and in three decades during which he produced more than 200 shows and managed 50 prominent stars, he never once qualified his conviction that the stage should be a thing of beauty. Most of his shows were musicals, and often of the spectacular variety.

For years he was closely connected with two other great producers, A. L. Erlanger and Florenz Ziegfeld, both dead. He also headed his own organization, the Dillingham Theatre Corporation, which he founded after leaving the employ of the late Charles Frohman, for whom he had acted as advertising agent. Deciding to go into business for himself, Mr. Dillingham began as a manager for stars, his first charge being Julia Marlowe. Many of the greater stars of yesterday and today owe their rise to Mr. Dillingham.

Charles Bancroft Dillingham was born in Hartford, Conn., May 30, 1868, the son of an Episcopalian clergyman.

In 1896 Mr. Dillingham wrote a play, which was poorly received, but attracted the attention of Charles Frohman. The friendship and association which developed then lasted until the day Mr. Frohman went down on the *Lusitania*. Then he went into his own business and the long series of theatrical triumphs followed one another, virtually culminating in the operation of the Hippodrome, which he took over in 1914 when the big house was relinquished by the Shuberts. He ran it until 1923, and during that period the theatre reached the top of its international fame. With R. H. Burnside he staged many productions there, and the theatre, according to the contemporary press, was "the greatest amusement institution of the city."

Mr. Dillingham was married twice. His first wife, the former Jennie Yeamans, actress, died in 1906, 10 years after their marriage. In 1913 he married Eileen Kearney, of San Francisco, and she divorced him in 1924. Late in May, 1932, a receiver was appointed for his Globe theatre in New York, and in July, 1933, with liabilities listed at $7,337,703, and assets listed at $108,063, he was forced into bankruptcy. Last season he emerged from retirement to produce "New Faces," a musical, with Leonard Sillman. Following cremation, Mr. Dillingham's ashes were to be buried in Cedar Cemetery, at Hartford.

Kin of Stebbins, Marin Are Killed

Mrs. Arthur W. Stebbins, 35 years old, wife of Arthur Stebbins, motion picture insurance agent and a niece of Joseph and Nicholas Schenck, was killed instantly late last week in a California automobile accident that resulted in fatal injuries to the two Stebbins children, Gary and Lila, and also Mrs. Ned Marin, wife of the assistant to Edward Mannix on Metro's Culver City production staff. The young daughter of Mr. Marin escaped with injuries.

The auto in which the party was riding hit a truck on the Ridge Route, 70 miles north of Los Angeles. They were returnng to Hollywood from a trip to Yosemite Valley.

Services were held in Hollywood on Monday.

Randolph Lewis, Former Pathe Editor, Is Dead

Randolph Lewis, former publicity director and scenario editor for Pathe, died Tuesday at General hospital in Hollywood of a heart attack. He was 71.

Mr. Lewis had been in Hollywood since 1927 as a freelance writer. Surviving are a daughter, Anna Montgomery, and a sister, Florence Bentley. Burial is to be in Chicago.

G. O. Burnett Dead

G. O. Burnett, general secretary of the Canadian Film Boards of Trade and executive assistant to Col. John A. Cooper, MPPDA Canadian representative, died in Toronto Sunday of cancer. He was 35 years of age.

Lou Metzger Injured

Lou Metzger, with Mrs. Metzger and Mr. and Mrs. Jack Shapiro, was injured in a train wreck near Peekskill, N. Y., over the weekend. The party was en route to Cape Vincent, N. Y. None was seriously hurt.

Leonard Grant Shot

Leonard Grant, manager of the RKO Prospect in Flushing, L. I., was shot in the back early Tuesday when he refused to open the theatre safe at the command of burglars. He is in Flushing hospital.

Nominate Arthur James

Arthur James, former trade paper publisher in New York, has been nominated for first selectman in Westport, Conn., on the Democratic ticket, on the recommendation of the town committee.

Palfreyman Returns to New York

Dave Palfreyman, exhibitor contact for the Motion Picture Producers and Distributors of America, returned to New York Tuesday from a vacation in his native Indiana.

Majestic Gets Criterion

The New York Criterion will become the metropolitan show window for Majestic product September 19, when "Young and Beautiful" opens.

THE CAMERA REPORTS



HONOR NEW UNION HEAD. As 3,000 members and guests of the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators paid tribute to George E. Browne, president of the organization, at a testimonial dinner at the Stevens Hotel in Chicago. Among the speakers were William Green, A. F. L. head; Sol Rosenblatt, amusement code deputy administrator, and Mayor Kelly of Chicago. Mr. Browne was president of the Chicago projectionists' local. [Kaufman & Fabry photo.]



TO FILM CLASSIC. (Left) John Hay Whitney, who has completed arrangements with Kenneth MacGowan, RKO Radio producer, for the production, in color, of Thackeray's "Vanity Fair," under the title "Becky Sharpe." He is shown just before boarding a New York plane at Glendale.

ALICES BOTH. (Right) Mrs. Alice Faye and Alice, Jr., posing with mutual pride upon a visit by mother to the Fox studio, where daughter has attained the eminence of a featured player. Miss Faye's latest role is the feminine lead in "365 Nights in Hollywood."





CYCOLOGIST. Dorothy Christy of the cast of "Six Day Bike Rider," Joe E. Brown's latest picture, demonstrating the complex which is reported, unreliably, to have unbalanced Warner folk since that film went into production. The picture, shortly to be released, may yet reawaken an old and popular locomotion.





ARTICINEMATOGRAPHERS. Which, if you can pronounce it, explains why Beverly Jones (above) and Nicholas Cavaliere (below) look the way they do in these snapshots from the Aleutian Islands, where they are filming matters Arctic with the Father Bernard Hubbard expedition. Out-of-the-way places are not new to long-time news cameraman Cavaliere.



A BRIDE. And looks the part, does Heather Angel, who was married the other day to Ralph Forbes at Yuma, Ariz., the wedding taking place following completion of her role in Universal's musical feature, "Romance in the Rain" in which the young—and attractive—player was featured opposite Roger Pryor.



PREMIERE PARTY. Hollywood folk, all guests of Harry Cohn, Columbia chief, as they boarded a special train for San Francisco to attend the opening of Columbia's "One Night of Love" at the Orpheum. Left to right: Donald Cook, Judith Allen, Ann Sothern, William Perlberg, Roger Pryor, Mr. and Mrs. Jack Haley, Mr. and Mrs. Clark Gable, Nancy Carroll, Mr. and Mrs. Walter Connolly, Fanchon, Victor Schertzinger, Tim Holt, Jack Holt, Joan Marsh, Virginia Pine, Mr. and Mrs. Robert Young, Billie Seward, Harry Langdon, Mrs. Milton Bren, Harry McCoy, Mrs. Harry Cohn, Milton Bren, Charlie Murray, Edward G. Robinson, Mona Barrie and Roscoe Karns. The feature, just released, features two noted vocalists, Grace Moore and Tullio Carminati, and was given considerable attention at its New York opening this week at the RKO Music Hall in Radio City. A smaller reception for invited guests in the studio atop the theatre, followed the premiere.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Tagged and labeled like a warehouse shipment of canned goods in cases, one of the first government-subsidized stage plays bowed into our little suburban community of Pelham Bay, near the Westchester County line, the other night, and for the sorely-needed salary of one dollar an hour, some hungry and frayed thespians gave a fairly fresh performance, free to the public, under a dark blue sky and a warm summer breeze. The play, on the handbills, was that hearty perennial, "Uncle Tom's Cabin." The play, on the records of the federal government, is known as ERA Project No. 2235—F6—91, or something like that.

The players work for the same wage as that of the men who sweep the stage of the large outdoor stadium. One dollar an hour is paid to the star and to the villain. The leading lady gets it. The drummer in the orchestra gets it. And so does the doorman. It fills their empty stomachs, the first step in the process of rehabilitation.

▽

A Baltimore mother, anxious to have her son witness "a clean picture," took him to Loew's Century in that city to see Metro's piratical "Treasure Island." Now she complains that ever since the boy saw Long John Silver, clutching a cutlass, and Red Dog and Blind Pew, he has been throwing knives about the house and shooting pistols, like the pirates in the picture. What's the use, eh Mr. Schenck?

▽

If and when Max Miller, English motion picture and stage comedian ever reaches our shores for Hollywood performances he probably will not remember that his theatrical career started during the Great War when he walked the battle field—after the battle—and cut off the tails of horses killed in action, using them for wigs.

▽

Hear Ye! Hear Ye! the well known Mr. M. R. (Duke) Clark, Jersey-born and New York-bred Paramount district sales manager of Ohio, with headquarters in the City of Columbus, will, on September 19th, in this year of 1934, become a Greek! On that day he will take the name of George Marmaduke Clarkopolis.

In order to give American "color" to the native Greek picnic which will be part of the festivities of the national (Greek) Alhelba convention, to be held in Columbus, Ohio, from September 19th to 25th, Mr. Theodore Perkas, prominent (Greek) Columbus exhibitor, in charge of the convention, placed Mr. Clark on the committee. In order to get Mr. Clark past the Alhelba examining board on credentials, Mr. Perkas officially rechristened him Clarkopolis. Which gives Marmaduke the same right as the Skouras Brothers to say "Strumberry Pie."

▽

There's Hearst (William Randolph) Metrotone News. And Hearst Motion Pictures (Marion Davies-Cosmopolitan-MGM). And Hearst Newspapers. And there's Hearst This and Hearst That. Now we have Hearst Ranch (San Simeon) Brand canned goods: Royal Anne Canned Cherries, Sliced and Yellow-Cling Peaches, Apricots and Fruit Cocktail. (Ask your nearest dealer).

▽

When Helen Hayes returned to her home in Hollywood, the other evening, from the Culver City studio of Metro-Goldwyn-Mayer, she found a box as large as a steamer trunk waiting for her, filled with orchids and gardenias. The card, from her husband, Charles MacArthur, who is busy producing films in New York, read: "Our anniversary is some time this week. Hope today was the day."

Helen wired back: "You're getting warmer. Keep guessing."

The rapidly passing years brought Lee de Forest, prominent participant in wireless, telegraph, telephone, radio and motion picture sound inventions, to his 61st birthday last Sunday afternoon.

Mr. de Forest's most important contribution to the art is the "Audion,"—detector, oscillator and amplifier—which made possible trans-continental telephony. The thin thread which still connects him with motion pictures is his de Forest Phonofilm sound recorder and reproducer, the rights to which he sold, reputedly for "a song" to the wealthy Schlesingers, who are said to be millionaires 250 times over, their principal holdings embracing a monopoly on virtually all forms of entertainment in dark South Africa.

▽

It's savage country up in the vicinity of Westchester Avenue and Simpson Street in New York's crowded Bronx, where the Tiffany theatre advertises:

THIS MAN IS MINE
EAT 'EM ALIVE

▽

Richard Arlen's new yacht, a 64-foot sailing schooner now being built at Newport Beach, will have a spring floor. No matter how rough the seas and no matter how far the boat may rock, the floor remains perfectly level.

▽

From Mr. Aylesworth's National Broadcasting publicity department comes this little gem:

Fay Wray, screen star, will impersonate Fay Wray in the Hollywood-on-the-Air program over an NBC network.

▽

An interesting shot for the newsreels would be the clock-like egg that was layed the other day in Ontario by a Plymouth Rock hen owned by Mr. Thomas Reed. Somewhat larger than the average, the egg is marked by a depression which is like the dial of a clock, while around it appear grooves marking the twelve hours. The markings are quite distinct and are properly spaced as they would appear on a regular timepiece.

▽

Man Bites Dog item: E. J. Sparks, Florida theatre operator, wrote to Universal officials in New York telling them he has no desire to take advantage of the ten per cent cancellation clause in the code, because "it is a foregone conclusion that if a large percentage of exhibitors exercise this privilege it will cut heavily into your revenue."

▽

F. Fitzsimmons, managing the Grove theatre at Freeport, Long Island, for Century Circuit, thought the following squib from the Bellmore (Long Island) Advocate would give us some idea of the trend in his neck o' the woods toward reconstructing America:

SIGNS OF ACTIVITY: The Bellmore Theatre marquee has been repainted. Munich's meat delivery wagon has new signs.

Some activity, eh what?

▽

Discussing theatre attendance in Japan—where the popularity of the legitimate theatre far outweighs that of the motion picture, as demonstrated by the low film box-office intake—Chic Aaronson, MOTION PICTURE HERALD'S doughty film reviewer, concluded that, "evidently they don't have a yen for pictures."

"Killer" Gray, so-called "bodyguard" of the pugilistically inclined George Raft, is rather a modest chappie, on whom the name "Killer" was foisted without his knowledge, so we learn from our Victor Shapiro of Hollywood.

It seems that Mr. Gray, as a boy, lived on the lower east side, where Yiddish is spoken more often than not. When a gangling kid, Gray was taken to the hospital to be operated on for hernia, which, in Yiddish, is known as "killeh." So, when the dapper Gray came out of the hospital, the kids of the neighborhood who knew about his operation called him "Killeh"—and the name stuck—which is the story Mr. Shapiro is sticking to, too!

▽

"Wanna' Buy a Duck?" which brought Joe Penner to Hollywood and motion pictures, has more than increased the Penner coffers, seeing as how the most beautiful automobile along Hollywood Boulevard these days is Joe's baby blue—trimmed in brown—especially built, from Italy.

They're driven along Hollywood Boulevard one day and are in a second-hand dealer's storeroom the next.

▽

The religious picket has made his appearance as part of the church crusade against socalled "indecent" films.

Appointing himself a vigilance committee of one, Father Charles J. Strasburger, pastor of the Kansas City Roman Catholic church of the Guardian Angel, has instittued an effective blockade against pictures on the "black" list that are shown at the Westport theatre, which is across the street from Father Strasburger's rectory.

When, from the vantage point of his porch, the cleric spies his parishioners headed in the direction of the theatre, he bolts to the scene and turns them back.

▽

Miss Marion Davies has saved the day for the standing committee on "Preservation of the Rebel Yell for Posterity." For many years the greying Daughters of the Confederacy have been worriedly endeavoring to find a veteran who remembered the yell which led the greys into battle in the Civil War. Miss Davis' M-G-M people found S. S. Simmons, tottering 90-year-old major general, who had served as a fleet footed courier in General "Jeb" Stuart's famous 8th Virginia Cavalry. Mr. Simmons took a series of deep breaths and sounded the yell into the Metro microphone for Marion's new "Operator 13." Posterity was served and the Daughters saved.

▽

Helen Twelvetrees' name was Helen Jurgens. It should be Helen Woody. She was born Jurgens, married Clark Twelvetrees, then married Frank Woody. She prefers to use Twelvetrees, "because it's so unusual."

▽

Want to know what the twelfth root of any number is?—or how many times Sam Goldwyn has used the word "colossal"?—or how long it would take a cannonball to reach the planet Betelguese?

"Iron Einstein" can solve any of these problems in six seconds.

The "Iron Einstein" is a mechanical mathematician about the size of a cigar-box, operated by an electric motor. It can mathematically perform from abstruse calculus to simple division—at the touch of a key.

The device is a new Metro gadget used at the studio in Hollywood to calculate interest, engineering problems, star salaries, and whatnot.

"John Citizen" AND THE CATHOLIC VIEWPOINT

by REVEREND GERARD B. DONNELLY

The status of sin and the lusts of the flesh as dramatic material, from the Catholic point of view and the reactions of the normal man are discussed with particular clarity in the article by the Reverend Gerard B. Donnelly, S.J., in the current issue of the magazine "America." Father Donnelly's exposition is an important contribution toward a better understanding of the basic intent of the Legion of Decency campaign, which continues to suffer from considerable confusion of minds in some quarters of the church, the motion picture industry and in the "public mind." His article herewith.

ACCORDING to certain newspaper critics who have been voicing their fears over Hollywood's return to decency, the picture patrons of the country are destined to be treated during the next few months to a run of pretty dull films. Screen entertainment is to be mid-Victorianized. Stories are to be unsexed and made puerile. We are about to witness a cycle of prim and priggish pictures—all about Little Lord Fauntleroys or the Rover Boys. The spirit of Sanford and Merton is to rule the studios, for, the columnists complain, the Church is against the dramatization of sin and has laid a taboo upon sex and crime in the pictures.

This is a pretty ludicrous charge to toss at a Church whose Founder invented the parable of the prodigal son, and whose earliest chronicles boldly talk about Magdalen, the penitent thief, the woman taken in adultery, Salome, and the Samaritan woman—sinners all of them. St. Augustine, an early Catholic, would disagree with our critics, since he went so far as to publish a book confessing his own weaknesses. The medieval Catholic, author of "Aucassin and Nicolet" saw no difficulty in dramatizing sin. Neither did Chaucer or Dante or the Catholic poets who wrote the "Golden Legend." Nor were crime and sex considered taboo on the stage by the artists who devised "Everyman" and the thousands of other miracle plays that entertained the Catholic Middle Ages.

The idea that Catholics want writers to treat only of an unreal world, that they forbid artists to touch upon the story of man's frailty and falls is, of course, an idea that only a person ignorant of history and literature could advance. The simple truth—capable of being proved by hundreds of examples—is that Catholics have never dreamed of denying that sin can be legitimate material for book, stage, or any other form of entertainment.

The present concern among Catholics over motion pictures originates in what they conceive to be their obligation to prevent material sin. The term is technical. But since it touches a fact which is the chief reason for the Legion of Decency, it calls for a bit of explanation.

Catholics hold that the standards by which any human act is judged to be morally good or evil are standards rooted in the natural law. They are therefore objective and immutable standards. Neither convention nor custom, civil law, nor any other expression of human opinion can ever cause an intrinsically immoral act to lost its evil character. Perjury, for instance, is a violation of the natural law, and as such, always has been and always will be wrong.

Now if a man, knowing that perjury is evil, nevertheless deliberately takes a false oath, he is guilty of what is called *formal sin.* But what if he happens to be honestly persuaded that perjury is not immoral? Well, answer the Catholic moralists, he may indeed be excused from personal guilt. Nevertheless—and here is the all-important point—because what he does is actually a violation of the Divine Lawgiver's will, his act is an evil thing, a *material sin,* something that dishonors God, and hence is to be deplored and if possible prevented.

Plainly, then, to the Catholic way of thinking, material sin is an almost certain result of false opinions about morality. Hence, it is important that all men should hold correct views about right and wrong and that they should be kept from adopting any principle that conflicts with the true law of nature.

But what bearing has all this on the motion pictures? Well, here is a thing that Catholic leaders clearly realize: despite the fact that our times are always being roundly denounced as pagan and licentious, the average citizen, even though he is a member of no particular church, pretty generally accepts as valid the traditional Christian code. He still holds, for example, that theft or murder or suicide is wrong. He continues to believe that adultery—and all the other items on this particular list—are offenses against God. True, his conduct may sometimes be deplorable; but while it is bad to fail in the observance of a code, it is far worse to reject the code itself, as outworn and invalid. John Citizen does not question the standards taught him by previous generations. Whether he be incited to lust or larceny, he still finds his chief inhibition in a sound moral judgment—"This is forbidden by the law of God."

Operators Stage Demonstration in New York Protest

Members of New York Local 306 of the Motion Picture Operators' Union, IATSE, staged a mass demonstration in Times Square on Saturday night in direct defiance of the orders of Mayor La Guardia and Police Commissioner O'Ryan, who had permitted pickets the right to "parade" so long as they did not interfere with traffic or theatre patrons. Thousands of theatregoers tied up traffic as they watched the demonstration, which centered about Walter Reade's Mayfair theatre at 47th street and Seventh avenue.

There were about 50 men in the group of demonstrators, most of them wearing trench helmets or American Legion caps, since many of the operators are members of a Legion post in New York. While the group was orderly it attracted attention because of the Legion regalia and because of placards carried by many of the men. One of the signs read: "We Protest Against Violations of the NRA." Another called for "Decent Hours and Decent Wages."

With the appointment of a labor committee the Independent Theatre Owners Association of New York on Saturday reported it would attempt to conciliate the differences between its members and the local operators' unions, with special effort directed toward peaceful settlement of the Local 306 controversy with the Allied Operators' Union, which precipitated Saturday's demonstration.

In Cleveland, operators' wage scales at subsequent run theatres increased 10 per cent on September 1. The rate there for first-run subsequents now is $117.90 as against $106.11 last year. It is estimated this raise will cost the subsequent run theatre owners of Greater Cleveland at least $75,000.

Decision to appeal to the NRA for a fair settlement of the union situation in Los Angeles was made last week at the first membership meeting of the reorganized Independent Theatre Owners of Southern California. The majority sentiment was against arbitration.

Loew, RKO Theatre Fight Appears Near Settlement

Settlement of the controversy between Loew's, Inc., and Radio-Keith-Orpheum in New York over film buying and theatre acquisition this week appeared imminent. If a settlement is effected, Fox product will go back to RKO and the contract with Loew's will be settled, it is understood. Both Loew's and RKO have curtailed their drive for new theatres in the territory, with RKO adding 11 theatres and Loew's only one. All theatre deals made by RKO's subsidiary, Keith-Albee-Orpheum, during the past seven months, have been approved by the company's board of directors.

With nine theatres currently in his circuit, Abraham Leff will increase his Bronx group to 11 within the next few weeks, and Trio-Consolidated this week took over two more independent theatres in New York.

Tri-Ergon Wins Long Patent Suit

After 15 years of litigation, legal arguments and trials, three German inventors, Josef Engl, Joseph Masolle and Hans Vogt of Berlin have won in the United States district court at Wilmington, Del., their claims for a patent on a "glow lamp" invention used in talking pictures. The glow lamp was used in the development of sound-on-film. The trio, who have assigned their claims to the American Tri-Ergon Corporation of New York and Tri-Ergon Holding A. G., of Switzerland, had brought suit in Wilmington against General Talking Pictures Corporation, DeForest Phonofilms, Inc., and Lee DeForest. The court will issue a decree that letters of patent be issued to the plaintiff.

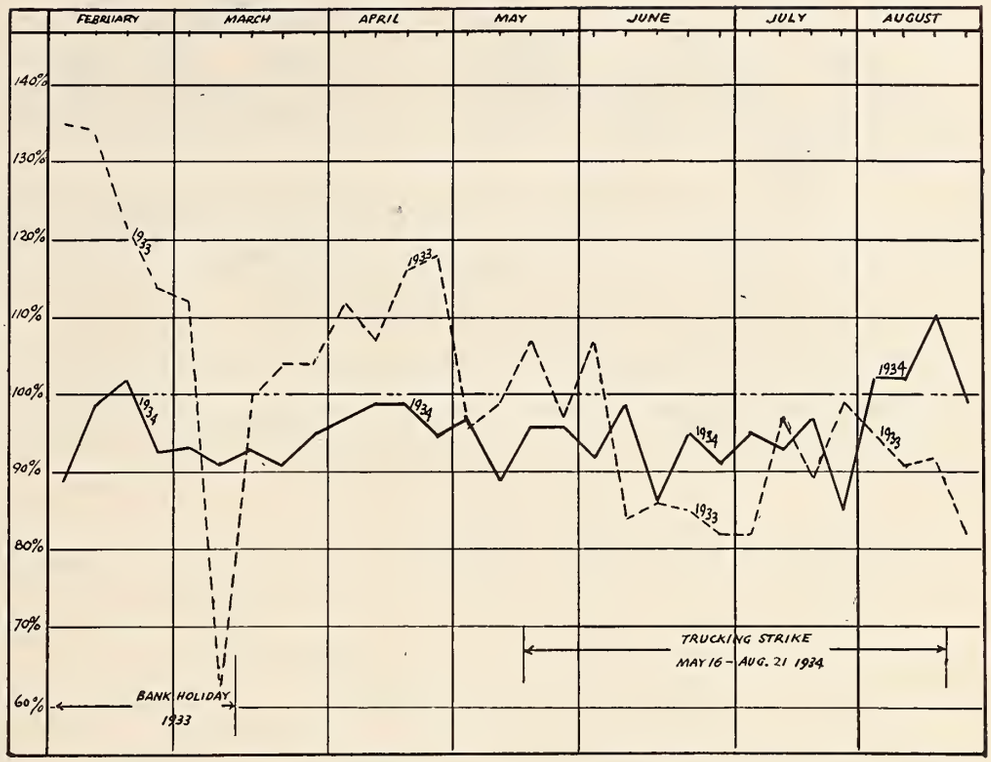
In the opinion handed down last week by Judge John P. Nields of Wilmington, it is stated that Dr. Lee DeForest, regarded as the "father" of talking films, was not the first inventor of this glow lamp, important in the photographic of sound. It goes on to say that the three Germans "are the joint and first inventors of the invention" and that the patent office in Washington had erred in refusing them a patent.

"The testimony and evidence produced in the district court," Judge Nields writes, "carry thorough conviction that the patent office erred in granting the patent to Lee De Forest and in refusing to grant the patent to Josef Engl et al."

The DeForest defense was that DeForest had filed his application for a patent for "means of recording and reproducing sound" on September 18, 1919. To prove that his invention was prior to that of the Germans, Dr. DeForest introduced at the trial several years ago in Wilmington a bit of paper on which was a sketch of his inventions. Dr. DeForest said he made the sketch at sea, crossing to Europe. The sketch was lost, he said, and not found till 1925 in a book of poetry.

In spite of the importance attached by Dr. DeForest to that bit of paper, Judge Nields states:

"Assume the sketch is unaltered since 1919, it is no part of the DeForest patent in issue and cannot be read into specification of that patent."



This chart, based on Motion Picture Herald's tabulation of box office grosses, compares the business done in the first-run theatres of Minneapolis during the thirty weeks' period from February 3 to August 25, 1934, with the receipts for the corresponding period in 1933. Indicated on the chart are the bank holiday period in 1933 and the period of the trucking strike, which lasted from May 16 to August 21, 1934. The average weekly gross from that city during the entire year of 1933 is taken as 100 per cent.

Sennett To Make Films in Britain

Mack Sennett, pioneer comedy producer, this week in London announced plans for production there of feature comedies with international casts, for both British and American markets, the first probably starring Sophie Tucker.

According to *International News Service* Al Rosen, Hollywood agent, will be associated with Mr. Bennett in the enterprise.

"We will bring over an entire technical crew from Hollywood," Mr. Sennett is quoted as saying.

At a press luncheon at the Dorchester hotel in London Wednesday, Carl Laemmle, Universal's president, said his company is willing to buy up to 20 independent pictures in Europe.

Drama Academy Is Mary Pickford Aim

A national academy of dramatic art is the latest of Mary Pickford's many contemplated enterprises. Miss Pickford arrived in New York Tuesday from Hollywood.

As directors of the academy—which may have headquarters in Washington—Miss Pickford proposes, in addition to herself, Eva La Gallienne, Katharine Cornell, May Robson, George Arliss and Walter Hampden.

Miss Pickford also is considering radio and stage offers and is conferring on publication of a series of stories she will write.

MGM Starts Studio Construction Program

Included in the extensive building program now underway at the MGM Hollywood studios are a building to contain 16 three-room suites for stars, a new and centralized administration building for executive offices and a two-story addition to the wardrobe department, for workrooms and offices.

Planned are a new emergency hospital, a dental office, a new central fire station, modernly equipped. Several hundred men will be employed in the program, which also calls for additions to the commissary, expansion of the casting department and erection of additional fireproof film storage vaults. Fred Pelton, studio manager, is in charge of the program.

Brown Resigns From Columbia

Resignation of George Brown as advertising and publicity director of Columbia Pictures was announced Tuesday, effective about October 1.

Mr. Brown, 41 years old and Cincinnati-born, had held the position three years. According to the announcement, his "new duties will be made known as soon as he is permitted to do so by his new connections." No successor has yet been named.

In 1920, after various independent publicity ventures, Mr. Brown joined Universal in New York, serving as advertising manager under Paul Gulick until 1928, when he resigned to return to free lance publicity, for Helen Morgan, the late Texas Guinan, Harry Richman and others. There followed a stay with Warners. In 1931 Harold B. Franklin took him to Hollywood to do advertising and publicity for West Coast Theatres. Then he returned to Columbia.

Wanger Definitely Set To Make Six for Paramount

Six pictures will be produced by Walter Wanger for Paramount during 1934-35.

Mr. Wanger, who was at one time in charge of Paramount production in the east, and more recently was an associate producer for Metro, is en route to Hollywood from New York, where he will immediately start on "The President Vanishes." Following will be Ann Harding in "Peacock Feathers," to be done in Technicolor.

Ask the man

Here's a Typical Answer

PINEHURST N.C

SOUTHERN PINES, N. C

THE CAROLINA THEATRES

CHAS W PICQUET, General Manager

PINEHURST, N. C

Aug. 24th, 1934

Fox Film Corporation,
Charlotte, N. C.

Dear Sirs:

All doubts as to Harold Lloyd's come-back after a lengthy absence from the screen, is most emphatically removed by his new corking attraction, "The Cat's Paw."

It went over with a bang last night with my audience to an opening gross that breaks the summer record for two years.

"The Cat's Paw" is great entertainment for young and old which cannot help but be a record smasher where ever it is shown.

It truly is entirely different from any of his previous attractions and is right up to the minute.

The laughs were so prolonged that some of the dialogue was drowned out.

Congratulations to you. Here's an attraction you are going to thoroughly enjoy distributing to exhibitors.

Very truly yours,

Chas. W. Picquet

Mr. Picquet is president of the North and South Carolina Motion Picture Theatre Owners Association



who played it!

and you'll know what it will do for you

Talk to the men who have doubled their grosses... cleaned up on extended runs... broken their records... in every part of the United States... as well as in Canada.

Hear their stories... and you'll join the rush of exhibitors... eager to sign for "The Cat's Paw" before the opposition beats them to it!

Ask the men who run the...

Paramount . . Atlanta	Palace . . Cincinnati	Rialto . . Louisville
Poli . . New Haven	Fox . . Philadelphia	New . . . Baltimore
Apollo . Indianapolis	Radio City Music Hall New York	Apollo . Atlantic City
Warfield San Francisco		Century . . Rochester
Palace . . Montreal	5th Avenue . Seattle	State . . Los Angeles

HAROLD LLOYD

in

The Cat's Paw

From the Saturday Evening Post story
by **CLARENCE BUDINGTON KELLAND**

PRODUCED BY HAROLD LLOYD CORPORATION A FOX RELEASE

EVERY ONE IN TOWN

will want to be in on the fun!



WHEN they hear the news that these "State Fair" sweethearts are in love with each other again . . . in the merriest, happiest, most appealing romance in years . . . the crowds will jam the aisles and overflow into the lobby . . . *and you know it!*

Janet
GAYNOR
Lew
AYRES
in
Servants' Entrance

with

NED SPARKS
WALTER CONNOLLY
LOUISE DRESSER
G. P. HUNTLEY, JR.
ASTRID ALWYN
SIEGFRIED RUMANN

Produced by Winfield Sheehan
Directed by Frank Lloyd
From the novel by Sigrid Boo
Adaptation: Samson Raphaelson

FOX

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

BIOGRAPHY OF A BACHELOR GIRL

Metro-Goldwyn-Mayer

This story, romantic comedy drama, is of the type in which Ann Harding has scored her biggest successes. Under the shorter title, "Biography," the S. N. Behrman yarn was a popular stage attraction in New York and other metropolitan centers. Similarly the novel on which it is based has been widely read. Consequently those who know about it constitute a potential audience to supplement the straight picture goers. This screen adaptation is by Anita Loos, famous for "Gentlemen Prefer Blondes" and scenarist of "Social Register." The director, E. H. Griffith, directed Miss Harding in her outstanding feature, "Holiday."

Robert Montgomery will be seen in the lead role opposite Miss Harding. The third most important figure is Edward Everett Horton, who was in "Holiday" and is favorably known for many other pictures. Edward Arnold, the surprise of "Sadie McKee," completes the quartet of principals. In support are Charles Richman, Una Merkel, William Tannen, Greta Meyer, Willard Robertson and Elizabeth Forrester.

A modern drawing room comedy romance drama, the story has an interesting premise. Montgomery, publisher of smart magazines, persuades Miss Harding, New York's most publicized bachelor girl, to write a series of articles dealing with her experiences with the men who have fallen in love with her. The spirit of amusing adventure, mad fun and life full of romance which the title conjures is boiled down to one exciting theme. Miss Harding would write of her affair with Horton, now married and a U. S. senatorial candidate, the airing of which would explode everything. The efforts to prevent its revelation is the show which of course eventually drives Miss Harding into Montgomery's arms.

Having the elements of smartness in idea, production and personalities it suggests showmanship that will accentuate and popularize its intriguing color.

THE KICK OFF

Radio

The title establishes this as a football picture, but with it there is a human interest story of a boy's regeneration, which, given a comedy twist, makes it more of a peppy comedy romance than a sport spectacle. At the same time, the color of collegiate life and the thrill of the gridiron game is an important consideration. The original story is by Nicholas Barrows and Earl Snell, the screen play by Glenn Tryon, author of "Rafter Romance," who also is directing.

An alumnus of Hamilton, scouting for football talent, discovers a boy on a prison football team who is just the kind of a humdinger the team needs. Obtaining the boy's release, identifying himself as a crook, the alumnus gets the kid into college with the idea that he soon become an All-American, a social status permitting easy access to wealthy homes and loot. That's okay. But the boy falls in love with the coach's secretary, gets the college spirit, and even though he keeps his hand in by doing an occasional bit of stealing, is being regenerated. At that, he goes through with his deal, robs one of his patrons and then, disgusted with himself, runs away. He lands up where he started, behind the bars, but the sheriff is a Hamilton fanatic, gets in touch with the college, everything is explained to the boy and he rushes back to the stadium to be sensational.

Eddie Quillen is the boy, Betty Furness the girl. Grant Mitchell is the alumnus and Robert McWade the man whose home is robbed. Joe Sauers is the coach. Its release coinciding with the football season and there being plenty of known football player names in the extra list, it's a natural for sport tieups. The romance and the human interest created by the regeneration theme can be made to appeal to women.

LIMEHOUSE NIGHTS

Paramount

This story is drama and romance, colored by intrigue, mystery, thrilling danger and human interest of the kind that often has proved its entertainment and showmanship value. The Limehouse atmosphere is pretty well established. People know about it and the weird things that happen there. Consequently the title has a value on par with the story content and the names of the players interpreting it.

The yarn is an original by Arthur Phillips, the screen play by Phillips in cooperation with Cyril Hume and Grover Jones. Alexander Hall, who made "Miss Fane's Baby Is Stolen" and "Little Miss Marker," is directing.

George Raft, whose latest pictures are "Bolero" and "The Trumpet Blows," and Jean Parker, whose work in "Caravan," "Sequoia" and "Have a Heart" is outstanding, are teamed in the leads. Anna May Wong, once highly popular and now a new source of fan interest, is brought back to the screen in a featured role. Other players are Kent Taylor, remembered for "David Harum" and "Double Door"; Montagu Love, currently in "Menace"; Billy Bevan, Louis Vincenot, James Wang, Robert Lorraine and John Rogers.

The story builds strong and exciting situations, in which thrilling suspense consolidates interest. Raft has a role that should fit him perfectly as a half-cast Limehouse power, cafe owner and smuggler. The same is true of Jean Parker, waif of the district, with whom he falls in love. It creates a situation that brings him into conflict with the girl's lover, Kent Taylor, and also with his own woman, Anna May Wong. The inscrutable temper of the Orient prevails as Miss Wong, to save the man for herself and save the girl from him, leads him into a trap set by the officers.

It affords much in idea, production, atmosphere and personalities with which to intrigue public interest.

NIGHT LIFE OF THE GODS

Universal

The title giving a significant hint, the unique entertainment idea of this story is its predominant showmanship quality. It is a comedy terror story. The novel by Thorne Smith is a sensational seller. The screen play is by Barry Trivers. Lowell Sherman is the director.

An eccentric young scientist has discovered a way of turning persons into statues, and stone statues into flesh and blood humans. First petrifying his unliked relatives, the man gets himself mixed up with a woman who claims to have lived for 900 years, and her character is the sum total of all furious womanhood, making her an A-1 hellion. The strange pair, having much in common, start out to see and do things. As a result of a roadhouse brawl, half the revelers and all the cops are turned to stone. Visiting an art museum, the woman persuades her pal to give the gods and ancient heroes a fling at modern life. So Diana, Hebe, Venus, Bacchus, Neptune, Apollo, Mercury and Perseus come to life and immediately take up the pursuits for which they are mythologically famous. The comedy of the situation being evident, its excitement is made more hectic when the city wakes up to find that somebody has stolen the gods, and it takes a peculiar twist when a thick cop refuses to stay stoned and turns up at the most inopportune times for the man and woman.

Finally, when the scientist figures the gods have had enough after a hilarious swimming pool sequence, he leads 'em back to the museum, lets them all say goodby, turns them back into stone and caps the climax by transforming himself and the girl friend into marble.

Alan Mowbray and Florine McKinney are the strange pair. Others are Irene Ware, Geneva Mitchell, Marda Deering, George Hassell and Robert Warwick (gods) and Wesley Barry, William Boyd, Peggy Shannon, Theresa Maxwell Conover, Henry Armetta, Douglas Fowley and Gilbert Emery for personalities.

NIGHT ALARM

Majestic - Larry Darmour

As the title indicates, this is an action yarn. Basically, it's the story of a newspaper man who prefers chasing the fire engines to writing his "Garden Beautiful" column. As it unfolds, it deals in crooked politics, a newspaper fire prevention campaign and arson rings which dramatize the sustaining boy and girl romance.

The original is by Jack Stanley, with the screen play by Earl Snell, who recently did "Let's Be Ritzy" and "Half a Sinner." The director, Spencer Bennett, made "Midnight Warning" and "Badge of Honor."

Bruce Cabot, recently in "Finishing School" and "Murder on the Blackboard," and Judith Allen, first seen in "This Day and Age" and subsequently in "Hell and High Water" and "The Witching Hour," are teamed in the lead roles. More than ordinary name value is found in the supporting cast, with H. B. Warner, Harry Hohlman, Sam Hardy, now in "Little Miss Marker," Harold Minjir, Tom Hanlon, Betty Blythe, currently in "Girl of the Limberlost," and Fuzzy Knight.

Because of its character, the yarn looks to be of unusual value for tieups with fire departments, newspapers and civic associations. Much of it deals with reporter Cabot's campaign to force building owners to install fire prevention and safety devices. With love interest generating at the start, the situation becomes tense when the girl, Miss Allen, finally realizes that her father is the man upon whom the boy friend is focusing his blistering campaign. It takes a thrilling fire in Warner's factory, with Cabot rescuing the girl, to open his eyes to the logic of Cabot's ideas.

COLLEGE RHYTHM

Paramount

As the title indicates, this is a rollicking, music tinged action comedy drama, built around two college rivals, Lanny Ross and Jack Oakie,

IN THE CUTTING ROOM

their competition in romance, on the football field, in student life and in the work-a-day world after graduation. The original story is by George Marion, Jr., who collaborated in writing "Kiss and Make Up" and the screen play on "We're Not Dressing." Adaptation is by Walter DeLeon, who did "You're Telling Me"; Jack McDermott and Francis Martin. Norman Taurog, who made "We're Not Dressing," is directing.

The cast introduces Joe Penner and his duck, familiar via the radio and vaudeville stage, to picture fans. Lanny Ross, radio broadcast favorite who made his screen debut in "Melody in Spring," is seen again. Other principals are Jack Oakie, last seen in "Shoot the Works" and "Murder at the Vanities;" Lyda Roberti, who has been away for some time, but remembered for "Three Cornered Moon" and "Torch Singer." In support are George Barbier, Helen Mack, currently in "Lemon Drop Kid," Joseph Sauers, Mary Brian, Julian Madison and Mary Wallace (newcomers), Franklin Pangborn, Robert McWade, appearing soon in another football picture, "The Kick Off," and Harold Minjir.

Music and lyrics are contributed by Harry Revel and Mack Gordon, similarly associated with many Paramount pictures, "We're Not Dressing," "Shoot the Works," "She Loves Me Not" and others. The yarn is peppy and full of the spirit of youth. Its release coinciding with the football season, plus the value of radio and screen names, suggests it as a colorful exploitation feature.

ENTER MADAME

Paramount

This picture story is adapted from a stage play which was one of the most widely played roadshows of the present era. In touring companies and stock it has been played almost every place where legitimate attractions are played. In atmosphere, it's an exciting and hectic comedy romance. The play is by Gilda Varesi and Dolly and Archibald Byrne. This screen adaptation is by Jacques Deval, Gladys Lehman and Charles Bracket. Elliott Nugent, maker of "She Loves Me Not," "Strictly Dynamite" and the well-remembered "Three Cornered Moon" is directing.

To secure proper character interpretation, the leads were assigned to Elissa Landi, currently in "The Great Flirtation" and "Sisters Under the Skin," both paralleling her character in this story, and Cary Grant, now in "Kiss and Make Up."

In the story, Grant marries the tempestuous, temperamental operatic star, Elissa Landi, only to discover that she's the big shot in the family and he is merely "Mr. Opera-singer" and chief dog-leader. Life is one grand series of cyclones that eventually convince Grant that he belongs some place else. Not getting any help from his wife's manager (Overman), Landi leaves on a tour as Grant leaves for America and romance with Sharon Lynn. Informed of this and considering it an insult to her charm, Landi comes over, moves in on Grant and Miss Lynn to again completely captivate her husband and make him glad to lead the dog around.

Comedy, fast-moving and explosive, appears to be the outstanding showmanship quality to back up the picture's entertainment prestige and the cast name strength.

LEMON DROP KID

Paramount

This is a typical Damon Runyon sporting-world human interest story topical of the characters and the manner of life and love as made famous in his short stories and the pictures adapted from those stories from "Lady for a Day" to "Little Miss Marker." Screen play is by Howard J. Green, who recently did "Morning Glory," "Success at any Price" and "Shoot the Works." Marshall Neilan, responsible for many successful pictures in the silent era, who lately made "Social Register" for Columbia, is directing.

Lee Tracy and Helen Mack, currently featured in "You Belong to Me," are again teamed in the leading roles. In support are Baby LeRoy, Claude Gillingwater, seen in "The Show-Off," "You Can't Buy Everything" and "In Love with Life"; William Frawley, appearing in "Bolero" and "The Witching Hour"; Henry B. Walthall, Kitty Kelly, Eddie Peabody and dozens of other lesser names in character and atmospheric roles.

As the odd hero of Runyon's published story, Lee Tracy is assigned a character that should be right down his alley. In the same sense, the emotion touching role that is Helen Mack's should give her every opportunity to develop the promise so impressively demonstrated in "All of Me" and "You Belong to Me." Tracy is a lemon drop-eating, but always busted wise guy race track tout. Swindling the health-seeking Gillingwater out of a winning bet, he hits the road to wind up as a small town grocery clerk in love with Helen Mack. Married and actually poverty stricken but wealthy as far as ambitious words are concerned, he robs his employer to pay the doctor who delivers his baby only to have his wife die. Arrested and imprisoned, he is regenerated by his child, Baby LeRoy. Never forgetting his lemon drop penchant, he is found by Gillingwater, whose swindling had resulted in a health cure.

Lively, excitingly colorful, yet carrying a tender heart sock, it calls for a campaign capitalizing on title value, author credits and the leading players' popularity.

STORIES SOLD TO PRODUCERS

COMPANY	SOURCE OF MATERIAL—ORIGINAL	BOOK	PLAY	TOTAL FOR WEEK
Columbia	1	..	..	1
Goldwyn	1	..	..	1
Mascot	..	1	..	1
Metro	..	1	..	1
Paramount	3*	2	..	5
Radio	3	8	..	11
Supreme	1	..	..	1
20th Century	..	..	2	2
United Artists	..	..	1	1
Universal	1	3	..	4
Warners	4	1	1	6
TOTAL FOR THE WEEK	14	16	4	34

* Includes one published magazine story.

ANDREW'S HARVEST, original of the Texas plains, by John Evans, purchased by Paramount, screen play by Marguerite Roberts, to feature Herbert Wilcox.

BEGGAR'S OPERA, play, by John Gay, purchased by Warner Brothers, William Dieterle to direct.

BEHIND THE GREEN LIGHTS, book, by Captain Cornelius J. Willemse, purchased by Mascot.

BROKEN SOIL, original, by Paul Green and Edwin Knopf, purchased by Samuel Goldwyn (United Artists), for Anna Sten and Gary Cooper.

DANGEROUS CORNER, play, by John Boynton Priestley and Ruth Holland, purchased by RKO, for Virginia Bruce, Conrad Nagel, Melvyn Douglas, Erin O'Brien-Moore, Betty Furness, Henry Wadsworth and Doris Lloyd; directors, Phil Rosen and Arthur Sircom.

DINKY, original about "mother love," by John Fante, purchased by Warners.

ESCAPE ME NEVER, play, by Margaret Kennedy, screen play by Margaret Kennedy and Carl Zuckmeyer, purchased by United Artists (British and Dominions).

FIGHTER FOOL, original western, by Robert Donaldson, purchased by Supreme, for Bob Steele.

FLORENTINE DAGGER, original, by Ben Hecht, purchased by Warners, screen play by Tom Reed, Harry Joe Brown supervising.

FOLIES BERGERE, play, by Aron Le Blanc and Cole Porter, purchased by Twentieth Century (United Artists).

FORSYTE SAGA, book, by John Galsworthy, purchased by RKO, for Katharine Hepburn.

FRECKLES, book, by Gene Stratton Porter, purchased by RKO.

GORGEOUS HUSSY, novel, by Samuel Hopkins Adams, purchased by RKO, for Katharine Hepburn.

HIGHBALL LIMITED, original, by Roger Rolt-Wheeler, purchased by RKO.

I'VE BEEN AROUND, original, by Gerald Beaumont, purchased by Universal, for Chester Morris, B. F. Zeidman supervising.

KAYO OKE, magazine story by Sophie Kerr, purchased by Paramount, for Charley Ruggles and Mary Boland.

KICK-OFF, original, by Nicholas Barrows and Earl Snell, purchased by RKO.

LADDIE, book, by Gene Stratton Porter, purchased by RKO.

LIVING ON VELVET, original war story, by Jerry Wald and Julius Epstein, purchased by Warners.

MADAME TUBBS, book, by Homer Croy, purchased by Universal.

NORTH SHORE, book, by Wallace Irwin, purchased by Warners, for Bette Davis.

OCEAN SWELLS, book, by Joseph Fields, purchased by RKO. (To use title only.)

OLD FOLKS AT HOME, play, by H. M. Harwood, purchased by Twentieth Century (United Artists), to be released as "Lady Jane."

PICCADILLY JIM, book, by P. G. Wodehouse, purchased by MGM, for musical comedy, to be produced by David O. Selznick.

PUZZLE OF THE PEPPER TREE, book, mystery, by Stuart Palmer, purchased by RKO.

SACRED FLAME, book, by W. Somerset Maugham, purchased by Paramount, possibly for Claudette Colbert and Warren William.

SHE MADE A MILLION, book, by Polan Banks, purchased by Universal.

SOCIAL PIRATES, original, by Ralph Spence, purchased by Warners, possibly for John Blondell and Guy Kibbee.

SILVER STREAK, book, by George Cory Franklin, purchased by RKO. (To use title only.)

SUCH A LOVELY COUPLE, book, by F. Hugh Herbert, purchased by Paramount, for Charley Ruggles and Mary Boland.

TWO FOR ONE, original, by Corey Ford, purchased by Columbia, screen play by Huston Branch, for Jack Holt and Edmund Lowe.

TWO LITTLE PEOPLE, original, by Frank Dazy and Agnes Johnson, for Paramount, screen play by Hyatt Daab.

WEST OF THE PECOS, book, western, by Zane Grey, purchased by RKO, to be produced by Cliff Reid, with direction probably by John Ford.

WHAT LADIES DREAM, book, by William Hurlburt, purchased by Universal, for Binnie Barnes, Neil Hamilton, Paul Cavanagh and Grant Mitchell.

No Gaumonts for United Artists

United Artists will not distribute two Gaumont British pictures next season, contrary to previous reports, according to the New York office of Gaumont.

THE HOLLYWOOD SCENE

Code Self Regulation Saves Money
Picking Star from Own Backyard
Five Films Start, Three Finished

An important money-saving reaction to the workings of the Production Code Committee came to light this week when a research executive uncovered the cold data that the Code Self Regulation now agreed upon by all majors and independents may save the industry from one to three million dollars a year.

While some in Hollywood do know, a greater percentage of the creative colony are not aware, that censor boards in various cities pass every film before it reaches the screen.

The money paid the censor boards for administration cannot at this time be saved to the industry unless censorship is completely abolished. But it is believed millions for other expenses will be saved by eliminating the necessity of returning productions to the studio for added scenes, cutting out sequences and reprinting positives after censor boards order changes.

The case of Mae West's picture, "Belle of the Nineties," is one in point.

After New York censors refused to pass the West production, it came back to the studio for retakes, and general refurbishing. This cost the Production Code intends to eliminate in future by suggesting changes when a script is just a glint in a writer's eye, long before the scenario is introduced to the camera.

Not alone Paramount but every company has passed through the harrowing experience of re-shooting and re-printing, after a censor board made mandatory deletions or changes, and reckoned with added costs.

Under the self-regulatory process, the Code Committee hopes to make these costs a thing of the past, relieving the companies of the headaches when changes are ordered and obviating the attendant pocketbook aches when the bills are paid.

Savings from one to two million dollars a year for the industry is considered, by financial chiefs, a tidy item in these days of economy.

▽

Divided Authority

Apropos the production analysis which recently appeared in these columns, Hollywood is busy discussing "Down to Their Last Yacht," a Radio picture, where authority and responsibility during filming were divided between director and producer, with opinion now divided about the box-office merit of the film.

Paul Sloane was engaged as director of the picture, with Lou Brock as associate producer.

While shooting was in progress, it was bruited about that Lou Brock was directing the musical numbers and supervising the dances.

Mr. Sloane, it is said, registered objection to this division of authority and disclaimed responsibility for the final film if Mr. Brock, the producer, assumed any part of the direction.

Immediately after the preview Mr. Brock flew to New York and embarked for Europe.

Even with such a classic example of divided responsibility, Hollywood is betting it will happen again, if not at Radio, at some other plant.

Since "Down to Their Last Yacht," Sloane has directed "Straight Is the Way" for MGM, which was well received by studio officials and reviewers.

▽

Not a Gambler

With Fox having acquired distribution rights to "Peck's Bad Boy," the question of whether Sol Lesser is a gambler or a real producer seems to be definitely settled.

For twenty years he has been in the business, as an individual theatre owner, as a partner and officer in the original West Coast circuit, as a producer, distributor and just plain patron of the industry.

Finishing "Peck's Bad Boy," he took it down to Santa Ana, a little long haired town fifty miles from Los Angeles. Without a preview, he put it into the Broadway theatre. Sunday, August 25, its opening day, it broke every record that the house ever knew. During the week, it set up figures that seem impossible. On a basis of population and house seating capacity, 60 per cent of the Santa Ana public paid to see the show.

Mr. Lesser is more a producer than a gambler.

▽

News Flashes

Four directors joined the directors' branch of the Academy last week, bringing the total to more than one hundred.

They were: Victor Fleming, Kurt Neuman, Louis King and Richard Boleslavsky.

* * *

Baer Roast and Toast

Max Baer was toasted and roasted at a distinctive Hollywood party flung by his agent, Leo Morrison, Wednesday evening at a local hotel. It was a curtain-raiser to Baer's return to California and Paramount Pictures.

On the dais were Eddie Cantor, toastmaster; Benny Rubin, referee; Joe Cunningham, Leo Carrillo, Ancil Hoffman, Baer's manager, and Gene Biscailuz, Sheriff.

▽

Talking Like Human Beings

A new auditory technique for the talking screen is making its debut in Hollywood.

Instead of actors talking like actors, the new technique calls for them to talk as human beings talk when no camera is focused on them.

Ann Harding and Brian Aherne use it in "The Fountain" as does Pauline Lord in "Mrs. Wiggs of the Cabbage Patch."

Hecht and MacArthur hit upon the same technique in their first independent picture, "Crime Without Passion."

▽

A new organization known as Adventure Pictures plans 26 features and five serials.

Bud Barsky is sitting in as chief production executive, having been engaged by Arthur Weiss.

* * *

Hollywood paid final tribute last week to Mrs. Benjamin Warner, mother of the Warner Brothers, who passed away three hours after her 58th wedding anniversary.

* * *

George Batcheller and Maury Cohen signed with Pathe to produce their combined eighteen pictures representing the product of Invincible and Chesterfield at that studio. Monogram, Sol Lesser Productions, Reliance and Phil Ryan Productions now are using space for production.

* * *

Two more new production organizations springing up during the week were Blue Ribbon Pictures with a program of four to six pictures a year to be made at General Service Studios and American International Productions, which will produce features, musicals and westerns at Prudential.

▽

Five Pictures Start

Anticipating the extended Labor Day week end, Hollywood production wheels slowed down quite a bit during the past week. Only five new pictures were started. But three were finished. Fox and Warner each have two of the new ones. The other is a Paramount. The finished pictures are credited to Columbia, Radio and Metro Goldwyn Mayer respectively.

At the Movietone Studio, Fox started "The White Parade." In this Loretta Young, John Boles, Muriel Kirkland, Gertrude Short, Jane Barnes, Ruth Hoyt and Dorothy Wilson are featured. "Hell in the Heavens" was placed before the cameras at the Western Avenue plant. Warner Baxter and Conchita Montenegro are starred, with Herbert Mundin, J. Carroll Naish and Ralph Morgan heading the supporting cast.

Both the new Warner productions are dramas and both have unusual titles. "I Am a Thief" features Ricardo Cortez, Mary Astor, Irving Pichel and Dudley Digges. "Murder in the Clouds," a thriller, will present Lyle Talbot, Ann Dvorak and Gordon Westcott at the head of an extensive cast.

Paramount's activity is a musical comedy, "Here Is My Heart." Bing Crosby is starred. The supporting cast includes Kitty Carlisle, Alison Skipworth, Reginald Owen and Roland Young.

Drama is the keynote of the completed pictures. Columbia's feature is "Police Ambulance," featuring John Mack Brown, Sally Blane and George Meeker. Sentiment predominates the drama in Radio's "Dangerous Corner," in which Virginia Bruce, Melvyn Douglass, Conrad Nagel and Erin O'Brien-Moore are the principal personalities.

The same quality colors MGM's "What Every Woman Knows." In this Sir James M. Barrie story, Helen Hayes is starred with Brian Aherne and the supporting cast includes Madge Evans, Lucille Watson, Dudley Digges, Donald Crisp, David Torrence and Henry Stephenson with Gregory LaCava directing.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Merry Widow

(MGM)

Musical Romance

With the release of "The Merry Widow," a new mode in musical screen entertainment is here. In the picture is almost every element that has proved its ability to entertain.

There's romance, lots of it. Sometimes it's tender. Then it's comic opera in its hilarity. Sometimes, though always carefully and intelligently handled, it's intriguingly intimate. It has drama, to contrast and lend suspense to its motivating romance. Always there's laugh-packed comedy in the modernized dialogue, animated action and situations.

The girl glamour spectacle is colorful. The music, vocal, in solo and chorus, and instrumental, is what everybody knows the Lehar "Merry Widow" music is—a treat for music lovers. Additionally a few tingling modern numbers have been tossed in for good measure. There is novelty of timeliness, locale and story significance. Production, in settings, costumes and backgrounds, enhanced by excellent photography is elaborate. One word—beauty—supplements every quality.

The first locale being Marshovia, a theatrically conceived Balkan country, the time 1885, Danilo is the idol of every woman's heart. Introducing himself to a masked vision of beauty in her castle garden, he learns that instead of being the terrific heart-cracker he thinks, he is, in her estimation, just a washout. Nevertheless, his brazen effrontery has flamed a dormant spark in the merry widow's heart.

Posing as outraged that such a thing could happen, Princess Sonia, owner of 52% of the kingdom, leaves for Paris. The King scours the land for a cavalier to charm her back and threatens dire punishment to the one who drove her away, if he ever is found. The Queen ridicules every name the King suggests. But when he finds Danilo in her boudoir, he knows he has found his man. Danilo is named special agent to bring Sonia back.

In Paris, gayety, charm and color motivating, the audience now knowing the whole situation, Danilo and Sonia are still in the dark. Danilo's meeting with The Ambassador is just plain slapstick. In Maxim's, he meets the widow again. There, having introduced herself as Fifi, she is just another of his horde of mademoiselles, a lady of the night and the cabarets. Again to the tune of "The Merry Widow Waltz" and other Lehar music, Danilo is lifted to the heights of romantic ecstacy only to wake up in a drunken stupor after all his accomplished efforts have failed to register with Fifi.

Disaster is threatening back in Marshovia. The King's coded wire to the Ambassador, translated by Zizipoff, is a comedy gem. An embassy ball in honor of Sonia is arranged for the next night. The absent Danilo, finally brought in and back to normalcy by liberal doses of black coffee, is ordered to go to work and do what he was supposed to do. Here the colorful and glamorous spectacle reaches its entertaining height as does the music. For the first time, Danilo finds out who Sonia really is and she learns of the King's plot. Despite the Ambassador's engagement announcement both renege notwithstanding what it means to either or Marshovia.

Danilo, having failed in his mission, is brought back for courtmartial. Sonia appears as his witness to testify that he did everything possible to win her heart. Nevertheless he is jailed. Then the desperate conspiring King frames her into visiting his mouse-infested cell. There they are just plain man and woman and are married, and Marshovia saved.

As previewed, there are several slow spots in the picture, but these will be eliminated.

Selling it successfully is merely taking advantage of what is there. There is plenty of name value and though the director's name seldom sells many tickets, the Ernst Lubitsch reputation for class and smartness should not be overlooked.—McCarthy, Hollywood.

Distributed by Metro-Goldwyn-Mayer. Produced by Irving G. Thalberg. Directed by Ernst Lubitsch. Screen play by Ernest Vajda and Samson Raphaelson. Based on book and lyrics by Victor Leon and Leo Stein. Music by Franz Lehar. Musical adaptation, Herbert Stothart. Lyrics by Lorenz Hart. Additional lyrics, Gus Kahn, Richard Rodgers and Lorenz Hart. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate directors, Fredric Hope, Edwin B. Willis. Wardrobe, Ali Hubert. Miss MacDonald's gowns, Adrian. Photographed by Oliver T. Marsh. Film editor, Frances Marsh. Running time, as on Coast, 110 minutes. Release date (tentative), October 12, 1934.

CAST:

Danilo ..... Maurice Chevalier
Sonia ..... Jeanette MacDonald
Ambassador ..... Edward Everett Horton
Queen ..... Una Merkel
King ..... George Barbier
Marcelle ..... Minna Gombell
Lulu ..... Ruth Channing
Orderly ..... Sterling Holloway
Valet ..... Donald Meek
Zizipoff ..... Herman Bing

Caravan

(Fox)

Dramatic Romance

"Caravan" is really several pictures in one. In plot it is a light dramatic romance building to a unique triangle situation. In locale, settings and background it bears a close resemblance to an educational travelogue. In music it is a colorful operetta, combining sentimental, peppy modern ragtime and stirring martial airs, vocal and instrumental, solo and choral. Continually there is a vivid atmosphere of symbolic spectacle. It was produced by the man who made "Congress Dances," Erik Charell. Charles Boyer, noted European actor, previously seen in small parts in domestic pictures, is starred.

The locale is rural Hungary. The time is that of the grape harvest. The situation which precipitates its motivating drama romance is occasioned by a native custom pertaining to that season. Lazi's band of gypsies is brought to the vineyards that their playing of gypsy music, wild and sweet, may insure the quality of the wine. Coming home, after long absence, Wilma learns that she must marry within 24 hours in order to inherit the estates of her ancestors. Spurning the unseen choice of her uncle, she enters into a marriage contract with Lazi. As the gypsy crew makes merry in the castle with music, dancing and comedy, von Tokay, deserting his gay metropolitan playmates, leaves for the castle and the unknown girl his father, the Baron, has chosen for his wife. Meeting Wilma, who has now gone gypsy, and not knowing her identity, he pursues her furiously, creating a situation which Lazi cannot comprehend. The trouble it brings only accentuates the difficulty he is having with his erstwhile gypsy sweetheart, Tinka, as symbolic music and spectacular groupings are utilized to emphasize the potency of the situation. As Wilma and von Tokay each comes to find out who the other really is, the amazing contract which the girl entered into with Lazi becomes a feared and awesome thing. But Lazi realizes the situation. Though it means a bit of heartbreak, he consents to give the girl up, which isn't so much a sacrifice inasmuch as the forgiving Tinka is anxiously awaiting him. As the contract is annulled, everything is set for Wilma and von Tokay, and the disappointed and departing band of gypsies are brought back to play their music that the wine may be sweet.

This picture offers many things to sell. Isolation of the qualities, either personalities, theme, spectacle or music, and concentrating on the combinations that mean most to patrons appears to be the most effective selling method.—McCarthy, Hollywood.

Distributed by Fox Films. Produced and directed by Erik Charell. Executive producer, Robert T. Kane. Screen play and dialogue by Samson Raphaelson. Continuity by Robert Liebman. From the novel by Melchior Lengyel. Photographers, Ernest Palmer and Theodor Sparkuhl. Sound, A. L. Von Kirbach. Art directors, William Darling and Ernst Stern. Costumes, Ernst Stern. Music and musical supervision, Werner Richard Heymann. Lyrics, Gus Kahn. Musical direction, Louis De Francesco. Production Code Administration Certificate No. 155. Running time, 105 minutes. Release date, October 5, 1934.

CAST

Lazi ..... Charles Boyer
Countess Wilma ..... Loretta Young
Tinka ..... Jean Parker
Lieutenant von Tokay ..... Phillips Holmes
Miss Opitz ..... Louise Fazenda
Gypsy Chief ..... Eugene Pallette
Baron von Tokay ..... G. Aubrey Smith
Notary ..... Charley Grapewin
Innkeeper ..... Noah Beery
Administrator ..... Dudley Digges
Major-domo ..... Richard Carle
Station Master ..... Lionel Belmore
Police Sergeant ..... Billy Bevan
Captain of Hussars ..... Armand Kaliz
Priest ..... Harry C. Bradley

Peck's Bad Boy

(Principal)

Comedy-Drama

Every once in a while some producer challenges precedent and makes a picture that is entirely out of the beaten path. "Peck's Bad Boy" is that kind of picture. It's a "kid" picture. In the past, "kid" pictures, with only few notable exceptions, have been box office bugaboos. But here is a picture so humanly real, so full of the elements in story and personnel that any doubts as to its value on the part of exhibitor or patron should be completely exploded.

The public may be drawn to see this picture, will like it, probably will tell their friends about it, if, first breaking down the negative complex, there is gotten over to them in advance just a little of its warm human interest; its natural sympathy-stirring drama, comedy, tragedy and unaffected heart-warming tenderness and sincerity. Bill Peck, the boy, is every boy of today, the boy of every man who was a regular boy. The public will know and understand him; his viewpoints on life; his mischievousness, his virtues; his yearning for the old familiar comradeship of his father as a cold and calculating aunt and another little boy coming into his home create a situation he cannot understand, bringing bitterness and tragedy.

This picture imparts a lot of the philosophy that should govern father and son relations. Yet it is not a preachment. As there are no

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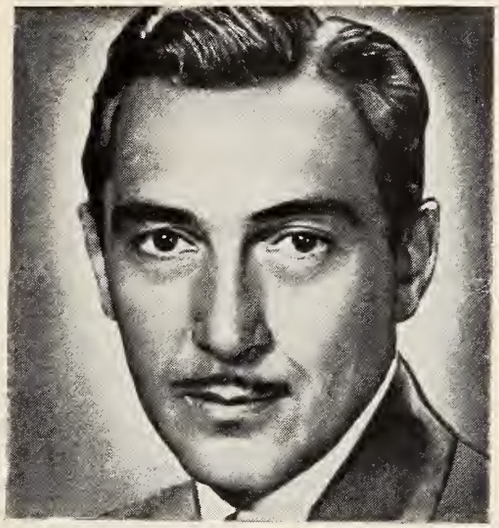
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"thou shalls" or "shall nots" about it, every father, mother and boy should be deeply touched by the story and the way it is played by Jackie Cooper as the boy; Thomas Meighan as his father; Dorothy Peterson, the aunt, and Jackie Searl as the mean and spiteful usurping cousin.

For the kids it should be a delight, as it only is a picturization of the fatherly companionship which is their dream. As for the adolescents, their appreciation will be governed by the manner in which they are convinced of the sympathetic and inspirational quality of its thoroughly human story.

There is no sex, no boy and girl love interest in the picture. Its entertainment, though, is that of life and the romance of today's boyhood. If possible, see this picture before playing it. From a personal preview get the wallop that is there. Then write your own messages, assuring patrons that you have something real and big for them. As this picture is chock full of salable elements, selling it in the sincere spirit that marks its production should bring results.—McCarthy, Hollywood.

Distributed by Principal. Produced by Sol Lesser. From the story by George W. Peck. Screen play by Bernard Schubert and Marguerite Roberts. Story editor, Harry Chandlee. Photography, Frank B. Good. Production manager, Frank Melford. Film editor, Donn Hayes. Musical direction and score, Hugo Riesenfeld. Sound recorder, L. E. Clark. Assistant director, William Carr. Art director, Harry Oliver. Running time, 70 minutes. Release date not set.

CAST

Jackie Cooper	Bill
Thomas Meighan	Mr. Peck
Jackie Searl	Horace
Dorothy Peterson	Aunt Lily
O. P. Heggie	Duffy
Charles Evans	Minister
Gertrude Howard	Maid
Larry Wheat	Father
Harvey Clark	Master of Ceremonies

The Count of Monte Cristo

(United Artists - Edward Small)

Drama

"The Count of Monte Cristo" is an old story. This picturization of it is as new and modern as today and just as timely. It's drama. Accentuating that quality and preserving all the other elements that have made the Dumas classic great, the picture tells the whole story in a complete and interest holding manner. It is finely and intelligently played, presented and produced. Concentrating attention immediately on its central character, capitalizing on suspense, it moves fast so that the long running time is hardly noticed.

Having the qualities that appeal to general mixed audiences, it is both a class and mass picture, that should be presented as a special event, with showmanship of the highest caliber.

The story is drama with a heart punch. Produced on a massive scale, it's the story of Edmond Dantes, the Count of Monte Cristo, the inhumanity of his fellow men and his revenge. An innocent victim of political intrigue that established the story's character, Dantes is cast into a dungeon in the Chateau D'If. A forgotten man, time ceases until another prisoner, Abbe Faria, tunneling his way to freedom, comes to Dantes' cell. For years they work together to escape. The Abbe, educating Dantes, tells him of the fabulous treasure on Monte Cristo. As freedom is just ahead, the Abbe dies. Sewing himself in his dead friend's sack, Dantes is cast into the sea. Picked up by roving smugglers, he eventually reaches the island of Monte Cristo, finds the treasure, the world is his, and the way is open to avenge himself upon the three men who caused his tragedy. With wealth, power and prestige his, Danglars, first to feel his wrath, is driven to suicide. Next, Mondego, is made mad. Only the woman, Mercedes, from whom he was cruelly torn on their wedding eve, seems to sense who Monte Cristo is. When her son, Albert, challenges Monte Cristo to a duel, Mercedes begs the man she now knows was Edmund Dantes not to kill her boy. The duel is bloodless. Arrested as Edmund Dantes, an escaped prisoner, Monte Cristo's greatest revenge is in the court trial when he exposes and ruins de Villefort. Then the romance with Mercedes, shattered years ago, is picked up.

In story and production, "The Count of Monte Cristo" has everything that is necessary. In personnel, it makes Robert Donat an immediate star. There are other excellent performances, by O. P. Heggie, Louis Calhern, Sidney Blackmer, Elissa Landi and Luis Alberni particularly. It should be sold so that the public will know that it is a big picture, something that must be seen.—McCarthy, Hollywood.

Distributed by United Artists. Produced by Reliance Pictures under the personal supervision of Edward Small. Directed by Rowland V. Lee. Screen play and dialogue by Philip Dunne, Dan Totheroh and Rowland V. Lee. Photographed by Peverell J. Marley. Art director, John Ducasse Schulze. Technical direction by Louis Ban Den Ecker and Edward P. Lambert. Film editor, Grant Whytock. Assistant director, Nate Watt. Gowns, Gwen Wakeling. Sound, Vinton Vernon. Musical direction, Alfred Newman. Production Code Administration Certificate No. 166. Running time, 113 minutes. Release date, September 7, 1934.

CAST:

Edmond Dantes	Robert Donat
Mercedes	Elissa Landi
de Villefort, Jr.	Louis Calhern
Mondego	Sydney Blackmer
Danglars	Raymond Walburn
Abbe Faria	O. P. Heggie
Valentine	Irene Hervey
Mme. de Rosas	Georgia Caine
Morrel	Walter Walker
de Villefort, Sr.	Lawrence Grant
Jacopo	Luis Alberni
Albert	Douglas Walton
Clothilde	Juliette Compton
Fouquet	Clarence Wilson
Haydee	Eleanor Phelps
Louis XVIII	Ferdinand Munier
Judge	Holmes Herbert
Captain Leclere	William Farnum
Napoleon	Paul Irving
Vampa	Mitchell Lewis
Ali	Clarence Muse
Prison Governor	Lionel Belmore
Detective	Wilfred Lucas
Cockeyc	Tom Ricketts
Bertrand	Edward Keane
Ali Pasha	Sydney Jarvis
Placas	Desmond Roberts
Pellerin	John Marsden
Beauchamp	Leon Waycoff
Batistino	Alphonse Martell
Manouse	Russell Powell
Albert (age 8)	Wallace Albright

Outcast Lady

(MGM)

Romantic Drama

This is sophisticated romance drama. Building to that dramatic heart interest that establishes a picture as a woman's attraction, it accentuates pathos. It might be well to know that this picture was adapted from the Michael Arlen novel, "The Green Hat," which subsequently became an outstanding stage attraction. In bringing it to the screen under the new code to which its producers subscribe, certain alterations have been made in the premise. These changes, while readily evident to those familiar with the story or play, are none the less entertaining to those who will be seeing it for the first time. Concentrating on drama, to the total exclusion of comedy contrast, its appeal is to the moderns. It is an adult attraction exclusively.

As the story unfolds, the principal locale being England, Iris, deprived of Napier's love because of fanatic family objections, marries Fenwick. Confessing that he is worthless, Fenwick commits suicide on their wedding night. To protect his memory, Iris preserves his secret, befriended only by her brother Gerald. His death forces her to become an outcast. Wandering over the continent she meets Napier and their old affection is momentarily renewed, but when he refuses to break off his engagement with Venice, her cup of bitterness is full. Later, while she is ill, Napier, now married, visits her; learning the true story of her sacrifice and the secret of Boy which she has so faithfully kept, he would divorce his wife and marry Iris. Going to his father, Sir Maurice, Iris pleads her love only to have the old scandal flung at her again. Even the attempts of Napier to defend her result in her being shocked by his lack of faith. Fate having cheated her of every dream of happiness there is only one thing left for her to do—accept the bitterness of destiny.

This picture calls for intelligent showmanship. It affords good cast names. The book on which it is based was widely read. The picture itself has been given unusual advance publicity. These two elements are those which demand astute showmanship. It should be presented as an adult attraction; eliminating, if possible, juvenile and adolescent attendance and segregating it from other attractions of the all family character.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwn-Mayer. Directed by Robert Z. Leonard. Screen play by Zoe Akins. From the book by Michael Arlen. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate directors, Joseph Wright, Edwin B. Willis. Gowns by Adrian. Photographed by Charles Rosher. Film editor, William Le Vanway. Running time, 76 minutes. Release date, September 28, 1934.

CAST:

Iris	Constance Bennett
Napier	Herbert Marshall
Lady Eve	Mrs. Patrick Campbell
Gerald	Hugh Williams
Venice	Elizabeth Allan
Sir Maurice	Henry Stephenson
Hilary	Robert Loraine
Guy	Lumsden Hare
Dr. Masters	Leo Carroll
Boy Fenwick	Ralph Forbes
Truble	Alec B. Francis

Wagon Wheels

(Paramount)

Outdoor Drama

Generally a western is accepted as being a screen full of quick shooting, wild-riding, heroic cowboys, a girl in distress and a lot of villainous bad men. "Wagon Wheels" is not of that character. Rather it is a semi-historical. It is adapted from Zane Grey's "Fighting Caravan," previously made as a silent.

This picture traces the experiences, dangers and hardships of the band of pioneers who broke the first wagon trail from Missouri to Oregon. Essentially it is an action drama. Contrasting with that quality, however, are romance, comedy, human interest and the introduction into the story of "Wagon Wheels," a popular current radio musical feature. Motivated by the spirit of adventure, courage and daring, the picture is logical and moves fast.

There is drama in this band of pioneers and the hardships that are theirs during the long trek. It is interpreted by Nancy and Sonny Wellington, who seek a new and happier life in the new West; also by the three scouts, Belmet, Burch and O'Meary and the double-crossing Indian guide, Murdock. There are the dangers of the unknown trail, the fights with the Indians, the terror of being treacherously deceived, the eventual man to man conflict between the hero and the renegade villain, and the thrill of safe arrival in a new country.

There is appeal for the youngsters principally, also for the grownups to whom sophistication means little. It should be sold in a manner that capitalizes the Zane Grey story popularity. —McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Harold Hurley. Directed by Charles Barton. From the novel by Zane Grey. Screen play, Jack Cunningham. Art director, Earl Hedrick. Sound, Phil G. Wisdom. Photographed by William Mellor. Production Code Administration Certificate No. 196. Running time, 55 minutes. Release date, September 14, 1934.

CAST

Clint Belmet	Randolph Scott
Nancy Wellington	Gail Patrick
Jim Burch	Raymond Hatton
Murdock	Monte Blue
Sonny Wellington	Billy Lee
Abby Masters	Jan Duggan
Hetty Masters	Leila Bennett
Bill O'Meary	Olin Howland
Couch	J. P. McGowan
Jed	James A. Marcus
Mrs. Jed	Helen Hunt
Masters	James B. "Pop" Kenton
Ebe	Alfred Delcambre
Orator	John Marston
Negro coachman	Sam McDaniels
Permit officer	Howard Wilson
Russian	Michael Visaroff
Lester	Julian Madison
Chauncey	Eldred Tidbury
The factor	E. Alyn Warren

A Lost Lady

(Warner)

Drama

The story this picture tells has been told many times. It is dramatic romance with both an appealing and an intriguing punch. Its basic appeal is for women, inasmuch as it deals with a woman's tragedy, her marriage for honesty and appreciation only; her affairs with other men and the final triumph of real and understanding love. It moves in a serious vein. There is no attempt at comedy contrast; where laugh generating situations are inserted, they have but little relevance to the theme. As such it is essentially adult entertainment, something to which feminine patrons should respond, bringing along the natural masculine contingent, but over the heads and meaningless to those below the adolescent years.

On her wedding eve, Miriam's intended husband, Ned, is slain by an outraged husband. The shock wrecks her physically and mentally. Pursuaded to go to the mountains to rest and forget, she becomes the object of wealthy Forrester's sympathetic affection. Married, there a hint of romance between Miriam and Neil, her husband's junior law partner, which never gets beyond the hinted stage. Although fought against at first, a vibrating affair develops between the girl and the almost interloping Ellinger. She is a lonesome woman and the affair grows in intensity, as Forrester's business forces long absences from the hearthstone. Feeling that she is unwanted, that her marriage for honesty is no longer understood, she tells her husband of her romance with Ellinger. The shock being almost fatal to him, Miriam, learning that Ellinger is doing a little side-line philandering, nurses her husband back to health; the climax being that they both understand and embark upon a pursuit of that happiness so long denied them as individuals and as mates.

There's love interest, romance and drama to market in this picture. To this must be added the lure of its unusual triangle situation. Supplementing these qualities are name values of more than ordinary worth. An advance campaign combining the merit and appeal of both, which ingeniously ties in the significance of the title tone and capitalizes upon the reader popularity of the author of the original story, Willa Cather, should have the power to create the desired interest.—McCarthy, Hollywood.

Produced and distributed by First National. Story by Willa Cather. Screen play by Gene Markey and Kathryn Scola. Director, Alfred E. Green. Photography by Sid Hickox. Supervisor, James Seymour. Art director, Jack Okey. Film editor, Owen Marks. Production Code Administration Certificate No. 147. Release date, September 29, 1934. Running time, 64 minutes.

CAST

Marian	Barbara Stanwyck
Daniel Forrester	Frank Morgan
Ellinger	Ricardo Cortez
Neil	Lyle Talbot
Ned	Phillip Reed
Robert	Hobart Cavanaugh
John Ormsby	Henry Kolker
Rosa	Rafaela Ottiano
Simpson	Edward McWade
Judge Hardy	Walter Walker
Sloane	Samuel Hinds
Chinese Cook	Willie Fung
Lord Verrington	Jameson Thomas

The Age of Innocence

(RKO Radio)

Drama

One again Irene Dunne becomes the cinematic victim of circumstances, and suffers therefrom as she has so often in the past. This time the setting is that of the staid and socially prominent sector of New York City of the sometimes "gay nineties." The original, and therein lies a strong selling point worthy of exhibitor attention, is the well known, and considerably widely read novel of the same title by the popular Edith Wharton.

It is, in the film version, a story which unquestionably will have its greatest appeal to the feminine element of the patronage, and as such should, in the selling, be directed at that group. The women, in all probability, will bring the men, but it contains little essentially for the masculine film-goer.

The story, told in flashback fashion, permits of the comparison, or contrast, of a set of circumstances which took place in the closing years of the last century, with a definitely similar situation in the present. This latter situation serves merely as an introduction to the telling of the older tale, one which is fashioned of crinoline and leg-of-mutton sleeves, actually and in respect to the attitude of a people toward the exigencies of life. Its setting is not without an appearance of authenticity and charm, and the older adults among the potential patrons may well be drawn by just that atmosphere.

The selling attack might be based on the thematic element which finds three lives almost ruined by dictates of a hidebound, circumspect convention which thought infinitely more of social position and freedom from the breath of publicity, with its implication of scandal, than the lives of any individuals concerned. The obvious contrast with the modern trend is the note to strike in the selling copy.

A young man seeks his grandfather's support in his quest of happiness with a married woman, and the grandfather tells the story of his affair of the heart, which forms the picture. John Boles, the young man, is engaged to Julie Haydon. Suddenly returned from a long sojourn in Europe comes Miss Dunne, separated from her titled husband, and seeking quiet and contentment. But the breath of scandal has touched her. With her is her grandmother, Helen Westley, who offers a delightful characterization. Miss Dunne, feeling herself entitled to seek happiness, further scandalizes the family by attempting to obtain a divorce.

Boles, a young lawyer, dissuades her from her intention, urging her to understand the reaction to the necessary public airing of sacred family matters. Then Boles further complicates himself and the situation by falling completely in love with Miss Dunne, and, reversing himself, urges her to get her divorce anyway. She refuses, and to protect himself from what he might do to the life of Miss Haydon, urges his fiancee to marry him at once. Her parents object, and Boles and Miss Dunne carry on clandestine meetings, with Lionel Atwill, European, also an element in the entanglement.

Eventually, as the two plan to leave together, Miss Haydon suddenly sets an early date, and they are married. But the affair continues, and as he and Miss Dunne plan to go away together, the latter learns of Miss Haydon's approaching motherhood and sails alone. The conclusion, therefore, is somewhat unexpected.

It is an adult picture exclusively, and a woman's picture in particular.—Aaronson, New York.

Produced and distributed by RKO Radio. A Pandro S. Berman production. Directed by Philip Moeller. Associate director, Jane Loring. Novel by Edith Wharton. Screen play by Sarah Y. Mason and Victor Heerman. Musical director, Max Steiner. Photographed by James Van Trees. Art directors, Van Nest Polglase and Al Herman. Costumes by Walter Plunkett. Recorded by John L. Cass. Edited by George Hively. Running time, 82 minutes. Release date, September 14, 1934.

CAST

Countess Olenska (Ellen)	Irene Dunne
Newland Archer	John Boles
Beaufort	Lionel Atwill
Mrs. Welland	Laura Hope Crews
Granny Mingott	Helen Westley
May Welland	Julie Haydon
Mr. Welland	Herbert Yost
Mrs. Archer	Theresa Maxwell Conover
Janey Archer	Edith Van Cleve
Butler	Leonard Carey

Young and Beautiful

(Mascot)

Comedy-Drama

In the featuring, in this independently-produced picture, of the 13 Wampas Baby Stars for 1934, the exhibitor has something which he should find no real difficulty in selling, especially to the younger elements of his patronage. The obvious tieup with local beauty contests in the community, and theatre-sponsored local talent shows on the stage, should be productive exploitation material. The picture will stand plenty of ballyhoo, and, as not too serious comedy drama, with the comedy element predominating, the film should be found entertaining.

The fact that much behind-the-scenes motion picture material is contained in the story, and that the setting is exclusively Hollywood, also should be a point for exhibitor use in the selling of the film. The cast is headed by the once-popular William Haines, who makes for the most part an engaging and often amusing lead. In support, in addition to the Baby Stars, are Joseph Cawthorn, John Miljan and Ted Fio-Rito and his orchestra.

The story having much to do with the build-up publicity of Judith Allen by Haines, the go-getter publicity man of Superba Pictures, Hollywood, there is further opportunity for selling tieups. The comparative lack, in the cast, of outstanding box office names for the marquee, makes concentration on the yarn the best point of attack. Comedy is the element to be stressed.

Haines is the press agent who, in love with Miss Allen, of the Baby Stars, plans to put her over in a big way, including the signing of a contract by Cawthorn, amusingly accented president of Superba Pictures.

He talks Cawthorn into signing the girl to a contract, and the dizzy merry-go-round of parties, publicity stunts and more stunts goes on, while the girl pines for real happiness, a moment of quiet and marriage to Haines. Eventually, as she understands he is more interested in publicity and building her into a star, in almost impersonal fashion, they quarrel. Miss Allen, avidly pursued by John Miljan, gentleman of wealth, goes out with him, and Haines sees them together. When they fight over her, she declares herself through with Haines, and prepared to go with Miljan, planning to marry him. Haines, through another ruse, halts her as they are about to board an airplane, and the two finally fly off to be married.

The whole thing emerges as rather good fun, with its burlesque of publicity man and stunts. There is nothing in the picture for the children, and the chief appeal will be to the younger adults.—Aaronson, New York.

Produced and distributed by Mascot. Produced by Nat Levine. Directed by Joseph Santley. Story and adaptation by Joseph Santley and Milton Krims. Screen play, Dore Schary. Additional dialogue and construction, Al Martin and Colbert Clark. Photographed by John Stumar. Film editor, Thomas Scott. Sound, Karl Zint. Running time, 63 minutes. Release date, September 1, 1934.

CAST

Bob Preston	William Haines
June Dale	Judith Allen
Herman Cline	Joseph Cawthorn
Gordon Douglas	John Miljan
Ted Fio-Rito & Orchestra	Themselves
The piano movers	Shaw and Lee
Dick	James Bush
Sammy	Vincent Barnett
The Champion	Warren Hymer
The radio announcer	Franklin Pangborn
Farrell	James Burtis

The Coast of Catalonia

(Fox)

Good

One of the Fox Magic Carpet of Movietone travel series, this subject offers unusual camera work and interesting subject matter in a picturization of a portion of the attractive coastline of Spain. The people, their manner of life and the scenic beauty of their surroundings, are excellently photographed. With an appropriate musical score, the short has a minimum of explanatory dialogue.—Running time, 9 minutes.

Mice in Council

(Educational)

Entertaining

A lively and entertaining number of the Terry-Toon cartoon series, in which the old grandfather mouse tells a crowd of his young hearers how he came to win the medal for belling the cat. His tale is re-enacted, the council of the mice to decide on a method of ridding the world of the cat being especially amusing. The short would fill a spot on almost any bill.—Running time, 6 minutes.


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URSULA PARROTT'S

S TOMORROW



FRANK MORGAN
BINNIE BARNES

Lois Wilson, Elizabeth Young, Louise Latimer, Alan Hale.
Produced by Carl Laemmle, Jr. Directed by Edward Sloman. Presented by CARL LAEMMLE.

A UNIVERSAL PICTURE

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ending September 1, 1934, from 97 houses in 19 major cities of the country, reached $1,132,903, an increase of $42,982 over the total for the preceding calendar week, ended August 25, when 96 houses in 19 cities reported an aggregate gross of $1,089,921.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			**Picture**	**Gross**	**Picture**	**Gross**		
Boston	2,900	25c-50c	"Blind Date" (Col.) and "Name the Woman" (Col.)	17,000	"Adventure Girl" (Radio) and "Their Big Moment" (Radio)	16,000	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"You Belong to Me" (Para.) and "Wild Gold" (Fox)	10,000	"She Was A Lady" (Fox) and "Crime Without Passion" (Para.)	9,000	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-65c	"Down to Their Last Yacht" (Radio)	17,000	"Romance in the Rain" (Univ.)..	15,000	High 12-2 "Little Women"	28,000
Loew's State.....	3,700	35c-50c	"Hideout" (MGM)	16,000	"Treasure Island" (MGM) (2nd week)	15,000	Low 3-11 "When Strangers Marry"....	12,000
							High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight".....	11,000
Metropolitan	4,350	30c-65c	"Handy Andy" (Fox)	28,000	"Dames" (W. B.)	28,000	High 11-4 "I'm No Angel"	44,500
							Low 8-4-34 "Notorious Sophie Lang"..	26,000
Paramount	1,800	30c-50c	"You Belong to Me" (Para.) and "Wild Gold" (Fox)	9,000	"She Was A Lady" (Fox) and "Crime Without Passion" (Para.)	8,000	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-18-34 "Housewife" and "She Learned About Sailors"	7,000
Buffalo								
Buffalo	3,500	30c-55c	"Treasure Island" (MGM)	17,800	"The Old Fashioned Way" (Para.)	21,000	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"She Learned About Sailors" (Fox) and "The Great Flirtation" (Para.)	6,000	"A Very Honorable Guy" (F.N.).. and "Laughing Boy" (MGM)	7,200	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	8,100
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Court Street	1,200	25c	"Flaming Gold" (Radio) and "Success at Any Price" (Radio)	900	"Murder on the Blackboard".... (Radio) and "Keep 'Em Rolling" (Radio)	1,100	.....	
Hippodrome	2,100	25c-40c	"Dames" (W. B.)	9,300	"The World Moves On" (Fox)...	6,800		
Lafayette	3,300	25c	"The Countess of Monte Cristo".. (Univ.) and "Twin Husbands" (Chesterfield)	6,400	"Whom the Gods Destroy" (Col.) and "Embarrassing Moments" (Univ.)	6,900	High 5-19-34 "The House of Rothschild"	18,000
							Low 7-28-34 "Here Comes the Navy"..	4,800
							High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 8-4-34 "Uncertain Lady" and "Midnight"	4,200
Chicago								
Apollo	1,400	25c-50c	"Scarlet Empress" (Para.) (9 days)	13,000	.....		.....	
Chicago	4,000	35c-68c	"One More River" (Univ.).....	43,500	"Man With Two Faces" (F.N.)..	42,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
Oriental	3,940	25c-40c	"Kiss and Make Up" (Para.)....	21,000	"Operator 13" (MGM).....	18,500	High 10-14 "I'm No Angel".....	50,000
							Low 12-16 "A Man's Castle".....	10,000
Palace	2,509	25c-50c	"Down to Their Last Yacht" (Radio).....	24,000	"The Lady Is Willing" (Col.)....	15,000	High 9-9 "Morning Glory"	37,000
							Low 4-28-34" "Glamour".....	11,500
Roosevelt	1,591	25c-50c	"Treasure Island" (MGM)..... (2nd week)	15,000	"Treasure Island" (MGM)..... (1st week)	21,000	High 8-25-34 "Treasure Island"	21,000
							Low 8-18-34 "Paris Interlude".....	6,000
State-Lake	2,776	20c-35c	"Whom the Gods Destroy" (Col.)	18,500	"Let's Try Again" (Radio).....	16,500	High 9-1-34 'Whom the Gods Destroy"	18,500
							Low 2-18 "Lucky Devils"	4,500
United Artists ..	1,700	30c-60c	"Affairs of Cellini" (U. A.)..... (2nd week)	14,000	"Affairs of Cellini" (U. A.)..... (1st week)	20,000	High 5-5-34 "The House of Rothschild"	30,000
							Low 3-18 "Perfect Understanding".....	6,800
Cleveland								
Hippodrome	3,800	30c-44c	"Grand Canary" (Fox)	6,500	"Man With Two Faces" (F.N.)...	8,000	High 10-21 "East of Fifth Avenue"...	30,000
							Low 6-10 "Circus Queen Murder".....	2,900
RKO Palace.....	3,100	30c-44c	"Whom the Gods Destroy" (Col.) (30c-60c)	20,000	"The Lady Is Willing" (Col.)....	9,500	High 3-3-34 "It Happened One Night"..	28,000
							Low 8-19 "No Marriage Ties".....	4,200
State	3,400	30c-44c	"Affairs of Cellini" (U. A.).....	14,000	"Treasure Island" (MGM)..... (30c-40c)	20,000	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk".	5,000
Stillman	1,900	20c-40c	"Elmer and Elsie" (Para.).....	3,500	"Notorious Sophie Lang" (Para.)	4,000	High 10-28 "I'm No Angel"	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Denver								
Aladdin	1,500	25c-50c	"The Last Gentlman" (U. A.).... (2nd week)	3,500	"The Last Gentleman" (U.A.).. (1st week)	5,500	High 2-25 "Cavalcade"	10,000
							Low 8-11-34 "I Give My Love".....	1,200
Denham	1,500	25c-50c	"Cleopatra" (Para.)	15,000	"Ladies Should Listen" (Para.).. (6 days)	3,500	High 10-28 "I'm No Angel"	16,000
							Low 8-4-34 "Elmer and Elsie".....	1,800
Denver	2,500	25c-50c	"Treasure Island" (MGM).....	9,000	"Dames" (W. B.).....	10,500	High 1-13-34 "Roman Scandals".....	17,500
							Low 12-16 "The World Changes".....	3,000
Orpheum	2,600	25c-50c	"One More River" (Univ.).....	7,500	"Grand Canary" (Fox).....	8,000	High 2-17-34 "Hi, Nellie!"	19,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"Dames" (W. B.)	2,500	"Paris Interlude" (MGM)..... (4 days)	800	High 4-1 "The Kid From Spain".....	7,000
							Low 7-28-34 "No Greater Glory" and "He Was Her Man"	1,200
					"Sing and Like It" (Radio) and.. "Let's Try Again" (Radio) (3 days)	700		
Detroit								
Fisher	2,975	15c-50c	"Straight Is the Way" (MGM)..	4,700	"Friends of Mr. Sweeney" (W. B.)	6,300	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"The World Moves On" (Fox)....	21,600	"Cockeyed Cavaliers" (Radio)..	18,200	High 9-16 "Sing, Sinner Sing".....	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,100	15c-50c	"Dames" (W. B.)	23,200	"She Loves Me Not" (Para.)....	21,600	High 4-7-34 "Mystery of Mr. X".....	31,400
							Low 7-1 "College Humor"	7,300
United Artists...	2,070	25c-50c	"Treasure Island" (MGM)..... (2nd week)	6,700	"Treasure Island" (MGM)..... (1st week)	11,500	High 5-12-34 "The House of Rothschild"	17,600
							Low 3-25 "The Sign of the Cross".....	4,100

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Pantages	3,000	25c-40c	"The Human Side" (Univ.) and "Paris Interlude" (MGM)	5,000	"Grand Canary" (Fox) and "Romance in the Rain" (Univ.)	4,800	High 1-7 "Handle With Care" Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	13,000 1,500
W. B. Hollywood	3,000	25c-55c	"Circus Clown" (F. N.)	19,500	"The Man With Two Faces" (F. N.)	12,000	High 3-25 "42nd Street" Low 1-27-34 "The Big Shakedown"	26,000 7,000
Indianapolis								
Apollo	1,100	20c-40c	"Cat's Paw" (Fox) (25c-40c)	4,000	"Handy Andy" (Fox) (4th week)	2,500	High 8-4-34 "Handy Andy" Low 7-28-34 "Grand Canary"	7,000 2,000
Circle	2,800	20c-40c	"The Scarlet Empress" (Para.) (25c-40c)	4,000	"Housewife" (W. B.)	4,000	High 8-19 "She Had to Say Yes" Low 3-4 "The Sign of the Cross" (2nd run)	12,000 2,500
Lyric	2,000	20c-40c	"The Lady Is Willing" (Col.) (25c-40c)	3,500	"Romance in the Rain" (Univ.)	3,500	High 7-22 "College Humor" Low 11-11 "Saturday's Millions"	9,500 3,000
Palace	3,000	25c-40c	"Hideout" (MGM)	5,000	"Treasure Island" (MGM)	5,500	High 2-3-34 "Sons of the Desert" Low 8-18-34 "Straight Is The Way"	12,500 3,500
Kansas City								
Mainstreet	3,049	25c	"The Dragon Murder Case" (Radio) (7 days and Sat. late show)	4,500	"Return of the Terror" (F. N.) and "Their Big Moment" (Radio) (7 days and Sat. late show)	4,900	High 6-23-34 "Glamour" Low 5-20 "Sweepings"	23,000 4,000
Midland	4,000	25c	"Treasure Island" (MGM) (7 days and Sat. midnite show) (25c-40c)	19,000	"Hideout" (MGM) (7 days and Sat. midnite show)	12,900	High 1-7 "Strange Interlude" Low 4-15 "Perfect Understanding"	30,000 4,900
Newman	1,800	25c	"She Loves Me Not" (Para.) (7 days and Sat. midnite show) (25c-40c)	13,000	"Ladies Should Listen" (Para.) and "Call It Luck" (Fox) (7 day sand Saturday late show)	3,600	High 10-21 "I'm No Angel" Low 5-27 "Picture Snatcher"	20,000 2,800
Tower	2,200	25c	"Blind Date" (Col.) (7 days and Sat. midnite show)	8,300	"The Defense Rests" (Col.) (7 days and Sat. midnite show)	8,100	High 9-1-34 "Blind Date" Low 5-5-34 "Let's Fall in Love"	8,300 4,000
Uptown	2,000	25c	"The World Moves On" (Fox) (5 days)	2,500	"Romance in the Rain" (Univ.)	2,500	High 1-6-34 "Mr. Skitch" Low 7-1 "Lilly Turner"	8,500 1,600
Los Angeles								
Loew's State	2,416	30c-55c	"Treasure Island" (MGM) (2nd week)	20,505	"Treasure Island" (MGM) (1st week)	20,000	High 4-7-34 "Riptide" Low 2-24-34 "Coming Out Party"	28,500 4,870
Paramount	3,596	30c-55c	"Now and Forever" (Para.)	29,998	"The Scarlet Empress" (Para.)	17,890	High 1-7 "No Man of Her Own" Low 3-18 "King of the Jungle"	30,000 10,000
RKO	2,700	25c-40c	"Down to Their Last Yacht" (Radio)	6,000	"The Lady Is Willing" (Col.)	4,000	High 3-31-34 "Little Women" Low 9-30 "Brief Moment"	15,500 1,700
W. B. Downtown	3,400	25c-55c	"Circus Clown" (F. N.)	18,000	"Here Comes the Navy" (W.B.) (3rd week)	10,000	High 3-25 "42nd Street" Low 6-2-34 "Merry Wives of Reno" and "Harold Teen"	19,000 5,000
Minneapolis								
Century	1,650	25c-40c	"Housewife" (W. B.)	4,000	"Stamboul Quest" (MGM)	4,000	High 4-22 "Secrets" Low 3-11 "Secret of Madame Blanche"	5,500 2,500
Lyric	1,238	20c-25c	"Beyond Bengal" (Showmen's)	1,500	"She Learned About Sailors" (Fox)	1,500	High 4-1 "20,000 Years in Sing Sing" Low 7-28-34 "Kiss and Make Up"	3,000 1,000
RKO Orpheum	2,900	25c-50c	"Dragon Murder Case" (F. N.)	6,000	"The Lady Is Willing" Col. (4 days) "Blind Date" (Col.) (3 days)	2,700 2,800	High 1-7 "Animal Kingdom" Low 3-11 "Cynara"	14,000 3,000
State	2,300	25c-40c	"Treasure Island" (MGM)	6,500	"Dames" (W. B.)	6,500	High 4-29 "Cavalcade" Low 3-11 "King of the Jungle"	8,000 3,500
World	400	25c-75c	"Halsinger" (Swedish) (2nd week)	2,500	"Halsingar" (Swedish) (1st week)	2,500	High 5-5-34 "Private Life of Henry VIII" (5th week) Low 11-25 "Vi Som Gar Koksvagen"	4,300 1,000
Montreal								
Capitol	2,547	25c-60c	"Treasure Island" (MGM)	9,000	"Blue Danube Nights" (British) and "I Give My Love" (Univ.)	8,000	High 2-24-34 "Queen Christina" Low 7-28-34 "Here Comes the Groom" and "Jane Eyre"	13,500 6,500
Imperial	1,914	25c-50c	"Cockeyed Cavaliers" (Radio)	4,500	"Emma" (MGM)	5,000	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion" Low 7-8 "Les Bleus d'Amour"	6,500 1,500
Loew's	3,115	25c-65c	"Paris Interlude" (MGM) and "Embarrassing Moments" (Univ.) (25c-75c)	7,500	"Murder in the Private Car" (MGM) and "All Men Are Enemies" (Fox)	7,000	High 1-21 "The Mask of Fu Manchu" Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman"	14,500 4,500
Palace	2,600	25c-75c	"The Cat's Paw" (Fox) and "Let's Try Again" (Radio)	9,500	"Wonder Bar" (F. N.) and "We're Rich Again" (Radio) (2nd week)	6,000	High 2-18 "The Sign of the Cross" Low 7-21-34 "Shoot the Works" and "Friday the 13th"	15,500 6,000
Princess	2,272	25c-65c	"Bulldog Drummond Strikes Back" (U. A.) and "His Greatest Gamble" (Radio) (2nd week)	5,000	"Bulldog Drummond Strikes Back" (U.A.) and "His Greatest Gamble" (Radio) (1st week)	8,000	High 1-7 "The Kid from Spain" and "Speed Demon" Low 8-11-34 "The Constant Nymph" and "Happy Ever After"	12,000 5,000
New York								
Capitol	4,700	35c-$1.65	"Hideout" (MGM)	41,500	"Treasure Island" (MGM)	32,000	High 4-7-34 "Riptide" Low 2-10-34 "You Can't Buy Everything"	63,373 15,500
Mayfair	2,300	35c-65c	"Straight Is The Way" (MGM) (8 days)	11,000	"She Was A Lady" (Fox)	6,600	High 1-7 "The Half Naked Truth" Low 7-14-34 "Call It Luck"	24,750 3,150
Palace	2,500	25c-75c	"Hat, Coat and Glove" (Radio)	8,500	"One More River" (Univ.)	10,500	High 7-21-34 "Of Human Bondage" Low 4-15 "Parole Girl"	16,200 4,500
Paramount	3,700	35c-99c	"Cleopatra" (Para.) (2nd week)	45,200	"Cleopatra" (Para.) 1st week)	72,000	High 10-21 "I'm No Angel" Low 8-11-34 "Elmer and Elsie"	83,450 10,500
Rialto	2,200	25c-65c	"Dragon Murder Case" (Radio)	12,000	"The Defense Rests" (Col.)	12,000	High 4-7-34 "The Lost Patrol" Low 4-15 "Destination Unknown" and "The Fighting President"	32,800 5,800
Rivoli	2,200	40c-99c	"Bulldog Drummond Strikes Back" (U. A.) (2nd week)	22,000	"Bulldog Drummond Strikes Back" (U. A.) (1st week)	29,000	High 12-30 "Roman Scandals" Low 8-5 "The Rebel"	48,000 7,200
RKO Music Hall	5,945	35c-$1.65	"The Cat's Paw" (Fox) (2nd week)	71,000	"The Cat's Paw" (Fox) (1st week)	83,000	High 11-25 "Little Women" Low 6-17 "Ann Carver's Profession"	109,000 44,938
Roxy	6,200	25c-55c	"Charlie Chan's Courage" (Fox)	26,700	"Handy Andy" (Fox) (3rd week)	19,800	High 11-25 "The Invisible Man" Low 1-28 "Air Hostess"	42,000 9,100
Strand	3,000	25c-$1.10	"Dames" (W. B.) (2nd week)	29,000	"Dames" (W. B.) (1st week)	41,231	High 10-14 "Footlight Parade" Low 12-23 "Sin of Nora Moran"	55,190 6,850

SYMBOL *Of A Notable Achievement*



Neon-lighted sign recently installed over the coast headquarters building of Quigley Publications.

Nightly over Los Angeles and Hollywood this symbol of the service and utility of the three Quigley motion picture publications cuts through the darkness.

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QUIGLEY PUBLICATIONS

OFFICES IN *NEW YORK* *CHICAGO* *HOLLYWOOD*

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"Where Sinners Meet" (Radio)..	2,500	"Born to Be Bad" (U.A.).....	2,100	High 1-6-34 "Going Hollywood".....	4,100
							Low 3-11 "From Hell to Heaven".....	1,350
Criterion	1,700	10c-56c	"Bulldog Drummond Strikes Back"	4,000	"Treasure Island" (MGM).....	5,500	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires".....	1,800
Liberty	1,500	10c-36c	"Housewife" (W. B.)..... (4 days)	2,000	"The Defense Rests" (Col.)..... (4 days)	2,000	High 6-16-34 "Half a Sinner" and "Uncertain Lady"	5,000
			"Let's Talk It Over" (Univ.).... (3 days)	1,000	"Return of the Terror" (W.B.).. (3 days)	1,000	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"The Cat's Paw" (Fox).....	6,000	"Dames" (W. B.).....	6,300	High 2-25 "State Fair".....	8,500
							Low 3-11 "Employees' Entrance".....	1,400
Omaha								
Brandeis	1,200	20c-35c	"The Dragon Murder Case" (F.N.) and "No Greater Glory" (Col.)	5,000	"Man With Two Faces" (F.N.) and "Blind Date" (Col.)	5,200	High 11-18 "One Man's Journey".....	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-40c	"Treasure Island" (MGM) and.. "She Was A Lady" (Fox)	10,700	"She Loves Me Not" (Para.) and "Embarrassing Moments" (Univ)	11,200	High 3-10-34 "Easy to Love".....	17,250
							Low 4-29 "Sweepings"	5,000
World	2,500	25c-40c	"Romance in the Rain" (Univ.).. and "Elmer and Elsie" (Para.)	3,800	"One More River" (Univ.) and... "Paris Interlude" (MGM)	4,000	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 5-19-34 "As the Earth Turns" and "Smoky"	3,250
Philadelphia								
Arcadia	600	25c-50c	"Notorious Sophie Lang" (Para.) (6 days)	1,400	"The Old Fashioned Way" (Para.) (6 days)	2,100	High 1-6-34 "Duck Soup" (7 days)....	6,500
							Low 9-1-34 "Notorious Sophie Lang"..	1,400
Boyd	2,400	40c-65c	"Cleopatra" (Para.) ..... (6 days-2nd week)	7,500	"Cleopatra" (Para.) ..... (6 days-1st week)	14,000	High 1-6-34 "Little Women"	30,000
							Low 6-30-34 "Where Sinners Meet" ..	8,000
Earle	2,000	40c-65c	"Hat, Coat and Glove" (Radio).... (6 days)	12,000	"Housewife" (F.N.) ..... (6 days)	12,000	High 4-7-34 "Harold Teen"	40,000
							Low 10-21 "Saturday's Millions.".....	10,000
Fox	3,000	30c-60c	"The Cat's Paw" (Fox)..... (6 days)	24,000	"The World Moves On" (Fox).. (6 days-2nd week)	14,500	High 4-22 "Cavalcade"	29,000
							Low 7-14-34 "Charlie Chan's Courage"	13,000
Karlton	1,000	30c-50c	"Straight Is the Way" (MGM) (6 days)	2,600	"Let's Talk It Over" (Univ.).... (6 days)	2,200	High 4-8 "42nd Street"	7,700
							Low 8-25-34 "Let's Talk It Over".....	2,200
Stanley	3,700	40c-65c	"Dames" (W. B.) ..... (6 days)	14,500	"Treasure Island" (MGM) ..... (6 days)	10,500	High 11-25 "I'm No Angel"	32,500
							Low 7-7-34 "The Hollywood Party"....	8,000
Stanton	1,700	30c-55c	"Paris Interlude" (MGM) ..... (6 days)	5,200	"The Defense Rests" (Col.)..... (6 days)	5,200	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man".....	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"Bulldog Drummond Strikes Back" (U. A.) (2nd week)	5,000	"Bulldog Drummond Strikes Back" (U. A.) (1st week)	7,000	High 4-7-34 "Wonder Bar"	13,000
							Low 3-11 "What! No Beer?".....	3,500
Music Box	3,000	25c-40c	"Their Big Moment" (Radio).....	3,500	"Bachelor Bait" (Radio)	3,000	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids".....	1,600
Oriental	2,040	25c	"Housewife" (W. B.) and..... "Adventure Girl" (Radio)	2,500	"Stingaree" (Radio)	2,500	High 10-14 "Rafter Romance".....	14,000
							Low 11-18 "College Coach".....	1,600
Pantages	1,700	15c-25c	"Unknown Blonde" (Majestic).....	1,700	"Dick Turpin" (Gaumont).....	1,600	High 11-4 "Lady for a Day".....	10,200
							Low 4-21-34 "Laughing at Life".....	1,500
Paramount	3,008	25c-40c	"She Loves Me Not" (Para.) and.. "Hell Cat" (Col.)	5,800	"Handy Andy" (Fox) and..... "Ladies Should Listen" (Para.)	6,500	High 11-18 "The Way to Love".....	12,000
							Low 12-2 "Walls of Gold".....	3,500
United Artists	945	25c-40c	"Affairs of Cellini" (U. A.).....	5,000	"Treasure Island" (MGM) ..... (2nd week)	7,500	High 4-28-34 "The House of Rothschild"	9,800
							Low 3-11 "Madame Butterfly".....	1,600
San Francisco								
Fox	4,600	10c-25c	King Kelly of the U. S. A."..... (Monogram) and "Woman Who Dared" (Ind.)	6,000	"Moonstone" (Monogram) and.... "City Park" (Chesterfield)	5,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally"	4,500
Golden Gate	2,800	25c-40c	"The Lady Is Willing" (Col.).....	11,500	"Romance in the Rain" (Univ.)..	12,000	High 2-11 "The Mummy".....	25,500
							Low 10-21 "My Woman".....	8,000
Paramount	2,670	15c-65c	"The Man With Two Faces".... (W. B.) and "You Belong To Me" (Para.)	10,000	"Murder in the Private Car"(MGM) and "Ladies Should Listen" (Para.)	10,000	High 10-28 "I'm No Angel".....	40,000
							Low 12-23 "Sitting Pretty".....	7,000
St. Francis	1,400	15c-65c	"She Loves Me Not" (Para.)....	7,000	"Housewife" (W. B.) and..... "Pursued" (Fox)	5,000	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"..	3,500
United Artists	1,200	15c-55c	"House of Rothschild" (U. A.).. (4th week)	6,000	"House of Rothschild" (U.A.).... (3rd week)	8,000	High 12-30 "Roman Scandals".....	17,000
							Low 8-26 "The Wrecker".....	4,000
Warfield	2,700	25c-65c	"The Cat's Paw" (Fox).....	26,000	"She Loves Me Not" (Para.).....	23,500	High 9-1-34 "The Cat's Paw"	26,000
							Low 5-27 "Story of Temple Drake"....	10,000
Seattle								
Blue Mouse	950	15c-35c	"Personality Kid" (W. B.) and.. "No Ransom" (Liberty)	3,200	"Their Big Moment" (Radio) and "Return of the Terror" (W. B.)	3,200	High 12-9 "Little Women".....	8,500
							Low 8-19 "The Rebel".....	2,500
Fifth Avenue	2,750	25c-55c	"Treasure Island" (MGM).....	8,500	"The Cat's Paw" (Fox).....	7,300	High 8-5 "Tugboat Annie".....	19,250
							Low 5-5-34 "Tarzan and His Mate"....	5,000
Liberty	2,000	10c-25c	"Whirlpool" (Col.) and..... "The Morning After" (Col.)	4,100	"Countess of Monte Cristo" (U.) and "Man from Utah" (Mono.)	3,500	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York".....	3,000
Music Box	950	25c-55c	"Bulldog Drummond Strikes Back". (U. A.)	3,700	"One More River" (Univ.).....	3,900	High 11-11 "Footlight Parade".....	8,000
							Low 6-16-35 "The Black Cat".....	2,900
Music Hall	2,275	25c-55c	"Affairs of Cellini" (U. A.).....	6,000	"Bulldog Drummond Strikes Back" (U. A.)	6,000	High 5-26-34 "Wild Cargo".....	11,500
							Low 8-18-34 "Bachelor Bait".....	4,100
Paramount	3,050	25c-35c	"Stamboul Quest" (MGM).....	5,400	"Grand Canary" (Fox)	5,200	High 1-7 "A Farewell to Arms".....	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

Breen on Radio, Says Films Are Much Improved

Joseph I. Breen, head of the Production Code Administration of the Motion Picture Producers and Distributors of America, in Hollywood, last week told radio listeners throughout the United States that, contrary to the expressed "fears" of many persons within and without the industry that stricter morality impositions would make forthcoming pictures "too wishy-washy," new pictures are more abundantly supplied with action and are of a generally higher quality than last year.

Mr. Breen also said that 98 per cent of all pictures now being made in this country are being submitted for the MPPDA's seal of approval.

The Production Code Administration issued code certificates on 16 features, eight shorts and two serials during the week from August 20 to 28.

175 New Jersey Houses Sign An Anti-Dual Pledge

One hundred and seventy-five affiliated theatres in New Jersey have signed an agreement pledging their cooperation in eliminating double featuring in that state. Before the ban can become completely statewide, however, it will be necessary for about 35 independent theatres in the territory to become parties to the agreement.

Under the terms of the agreement the ban on duals became effective on Monday of this week for those who had signed. In close proximity to the New Jersey ban, Philadelphia distributors this week reported considerable progress in their gradual elimination of duals in that sector, and in Philadelphia itself only about 50 smaller neighborhood houses are double billing.

In St. Louis exhibitors have relinquished hope of eliminating duals during the coming season. Warner, with the Shubert-Rialto and Orpheum, have refused to agree to a ban on the practice, although Fanchon & Marco, with five first run houses, was willing to cease doubling.

Los Angeles county women's organizations, aggregating 390,000 members, this week were threatening to boycott all theatres playing double features and plan to take the matter before the state legislature to bring about a legal ban on the practice.

Shmitkin on Code Board

Al Shmitkin, recently transferred from Indianapolis to Cincinnati as Warner manager, has been appointed affiliated distributor member of the Cincinnati grievance board, replacing Maurice White, who resigned as Warner manager to enter exhibition.

ENGLISH COURT RULES ON THEATRE BUILDING

Decision Called Victory for Control Advocates; Group Takes Clean Pictures Pledge

By BRUCE ALLAN
London Correspondent

On the eve of the issue of the Cinematograph Exhibitors' Association circular to licensing authorities, advising a legal opinion in favor of the right of these bodies to refuse cinema licenses for other than "safety" reasons, a distinct success has been scored, in the courts, by the advocates of public control of the new theatre erection.

The magistrates of Wells, Somerset, have refused a license for a modern cinema which it had been planned to erect in the town on the grounds that the needs of the local public are adequately met by an existing theatre, admittedly not of the most modern type.

Decision Provides Precedent

The Wells case was by way of being a test one, and the decision provides a precedent which, if it is not upset, may make it difficult to carry through new theatre erection plans in various parts of the country. Its importance lies in the fact that both the applicant and the objector rested their cases on general principles. In favor of the new scheme it was urged that the Cinematograph Act was concerned solely with the public interest and that it conferred no powers to restrict the number of theatres, provided they complied with safety requirements and the proposed licensee was a "suitable" person. The opposition based its case entirely on facts and figures going to show that a town with the population of Wells (under 5,000) could not support more than one cinema. It won, after a number of C. E. A. officials had given supporting evidence to this effect, and in doing so has, it seems, enabled a definite legal decision to be registered to the effect that the powers of licensing authorities are limited only by their interpretation of public interest.

Ruling May Be Challenged

Whether this decision (which registered a majority vote of the magistrates after the clerk had been consulted on legal points) will be repeated in other areas, and if it will ultimately be supported in the higher courts, are matters on which a good deal of uncertainty must be felt at the moment. It is probable that the ruling, if not in this case then in others, will be challenged and that an appeal court judgment will finally establish just what the powers of licensing justices really are. In the meantime, it is open to any exhibitor threatened by the competition of a new theatre to quote the Wells decision as proof of the magistrates' competence to take business conditions into consideration in adjudicating on license applications.

Trade opinion is divided on most of the points raised by this very important case. While exhibitors as a class rejoice at a victory which promises to make their battle against "overbuilding" easier, it is pointed out that the practically unlimited right of veto now supposed to be within the powers of licensing authorities may not always be exercised in favor of one exhibitor as against another; there may be cases in which clerical, theatrical or other interests may invoke them to prevent perfectly legitimate trade expansion. There is also the possibility that if every new theatre plan is open to challenge on the ground of "redundancy," progress in the theatre field may be seriously hampered and obsolete or obsolescent theatres allowed to continue careers which would be abruptly terminated if the law of the survival of the fittest were allowed to operate.

Confers Censor Right

A good deal depends on the validity of the C. E. A.'s legal opinion on the wide powers of licensing authorities. No doubt an equally authoritative legal opinion in the opposite sense would be forthcoming if required.

The Cinematograph Act is somewhat loosely worded, but it is a point of importance that it has already been interpreted as conferring a right of censorship on local authorities, though such powers were certainly not contemplated in the original act. The C. E. A. may therefore be on firm ground in its circular to these authorities, and every future license application may become the signal for a battle royal. One wonders what the attitude of magistrates will be in the cases, common nowadays, in which a cinema is an integral part of real estate developments promising to employ capital and labor on a large scale and, incidentally, to increase rateable values to the considerable benefit of the community.

Take Clean Films Pledge

Although the "clean films" campaign is not nearly so formidable a movement in this country as in the United States, certain interests involved are at least militant. That has always applied to Catholic critics of screen fare and it is a Catholic organization, the Westminster Federation, which has made the most definite anti-film move so far recorded. This takes the form of a pledge, of which the pertinent parts are: "I shall do all in my power to arouse public opinion against all films which tend to corrupt public morals. . . . I hereby promise to stay away from all films except those which, so far as I know, do not offend against decency and morality."

This pledge can be sent to branches of the Federation, or handed to a parish priest and so far as it goes can be taken as indicating a definitely critical policy towards films on the part of the Catholic Church in England. Recent declarations in Rome will tend to stiffen that attitude, from which American films, if any, are likely to suffer most, since a "Hollywood" label is automatically attached to anything questionable in films.

Production Notes

Warner-First National's first Claude Hulbert feature, directed by Cyril Gardner, is in the cutting room.

* * *

Fair Ground sequences for "It's a Bet," with Helen Chandler and Gene Gerrard, were shot at midnight on the B. I. P. outdoor lot by Alexander Esway.

* * *

B. I. P. is still searching for a "Little Nell" for "The Old Curiosity Shop," and also for a star to play the name part in "The DuBarry."

* * *

Fox-British signed Ernie Lotinga, variety star, for "Josser on the Farm," to be directed by Hayes Hunter, now on long term Fox contract.

* * *

"The Rocks of Valpre," from the Ethel M. Dell novel, will follow "Kentucky Minstrels" on the floor at Twickenham. Henry Edwards will direct.

J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

We would like to ask you exhibitors how you would feel if you had been laid up with a blood pressure of 220 and had counted all the figures on the wallpaper five hundred times, and then, after you had recovered a little, and the doctor wouldn't let you kick the dog nor jaw your family and then you would come down with intestinal flu and get so weak you couldn't hardly walk, and just as you were recovering from that to have the hay fever strike you until you had sneezed the curtains off the windows and had upset the reading lamp, and the neighbors had threatened to shoot you, we repeat, how would you like it?

Well, that's our condition right now, and on top of it all our American Legion Junior baseball team, which has won the state championship for three consecutive years, has gone out to Sterling, Colorado, to play for the championship of Wyoming, Colorado, New Mexico and Nebraska, and from there they go to Topeka, Kansas, to play for the championship of the western half of the United States, and our grandmother at Sterling has wired us that she has had another relapse of the same old complaint and is quite bad and wants us to come out and see her, and now our hay fever steps in and keeps our laundry woman washing handkerchiefs and talking to herself while the balance of the family stuffs cotton in their ears and wonders where we learned such language. Doggone the doggone luck anyhow.

▽

A Real Baseball Team

Well, you baseball fans may want to know how the game came out. New Mexico played Wyoming and cleaned them 7 to 1. Our colts played Denver and romped on them 7 to 3. The next day we played it off with New Mexico and the score was Neligh 24, New Mexico 4. And now they have to go to Topeka, Kansas, and play for the championship of the western half of the United States and from there they will go (maybe) to Chicago and win the championship of the whole works.

Some scientists are now claiming that about every 184 years the earth is due for a dry period, such as we are having now, and that the population of the earth is changed, and that the dry period has a duration of two years, and they are predicting dire things to come next year.

Everything Will Be All Right

We don't know who writes these alarming reports, whether it is the "brain trust" or a collection of scientists who want to alarm the people and at the same time get pay for filling so much newspaper space. We have had these "alarmists" even since we can remember, and we know that few of their predictions have come true, so don't get excited, folks, keep quiet and everything will come out all right.

It is a law of Nature that water evaporates, and when it evaporates it is carried in mist until it comes in contact with a cooler current, when it is condensed into drops large enough to fall to the earth and then we have rain. That law is immutable and no scientist can change it. It has always been so and it will always remain so. We have more moisture in the summer than we do in the winter but that is because there is more evaporation in the summer than there is in the winter. Water evaporates more under heat than under cold. We had an unusual dry spell this summer but that was because of the unusual shifting of air currents.

Overbuying Causes Trouble

There are those who won't sleep in a room numbered 13. Others won't walk under a ladder. A black cat is a bad omen to some. Some wouldn't step over a broom. Others won't start on a journey on Friday. Some won't drink milk on Thursday, etc., etc., so why shouldn't we have scientists who write a lot of bologna because they think people won't stop to think. Don't let these prognosticators worry you. Everything is going to come out all right. We'll get rain. We'll get crops and business is going to come back to normal. They can't keep the American people down, so look over your contracts for pictures and if you don't have enough bought go and buy some, but if you already have enough under contract *don't buy any more until you need them.* Overbuying has caused more trouble than anything else in the business.

▽

"Jaysee" Supposes

Let's just suppose the case. Suppose you were supposed to write a full page for the best magazine on earth, and suppose you couldn't think of anything sensible to write, and suppose you had to sneeze every time you hit a key on the typewriter, and suppose that the water ran out of your eyes and nose until you had to put on rubber boots to keep you feet dry, and suppose you knew that Ernie was the best guy in New York City and would help you out, and suppose you felt so darned ornery that you wanted to hit your grandmother with an ax, what would you do, would you stop right here or would you continue to vent your spleen upon a suffering public? You would, eh? Well, we wouldn't. Therefore we are going to stop right here, with a full knowledge of the calamity this brevity is liable to cause, and with the hope that we will be feeling better next time.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

JAYSEE'S LESSON IN FORESTATION

To the Editor of the Herald:

Your "Vagabond Columnist," Colonel J. C. Jenkins, makes some statements in the August 18, 1934 issue of the Herald that convey such an erroneous impression that I have been asked to prepare a short article on this subject of "Shelter Belt Planting." I will take up the Colonel's statements in order:

(1) "Somebdy has had a pipe dream."

If anyone will take a rainfall map of the United States, he will note that around the coastal plane the rainfall is 60 inches or more and that the rainfall gradually decreases going north and west with a few exceptions, due to elevation and forested regions. Raphael Zon, international authority on the influence of forest and rainfall, points out that if the coastal forests were cut, states as far away as Iowa would probably be a desert. This statement is based on the fact that forests transpire enormous quantities of water which is given off into the air, form clouds, which in turn, drift over an area, are cooled and are reprecipitated. If this area is forested, the same process is repeated and thus you see the contour-like rainfall lines receding from the gulf coastal region. The same is true, to a lesser degree, on the west coast, because of interference of high mountain ranges.

Most of us believe that the ocean is the great source of our rain, but scientists have determined that the land area itself is capable of producing 78 per cent of our precipitation.

(2) "Trees do not give off moisture and moisture is what produces rain and rain produces crops, so why not find something that will produce moisture."

European foresters, by careful tests, have determined that a beech forest transpires from 250 to 750 tons per acre per year. A forest acre will give back to the air 47 per cent of a 30 inch rainfall, while a bare soil will evaporate only 30 per cent. "A 30-foot forest should increase the local rainfall one to two per cent," says an article in the Meteorological Magazine. As this shelter belt roughly follows the line of 18 inches of rainfall, two or three more inches of water might mean the difference between agricultural success and failure.

It has also been proven scientifically that a forest gives back more of the rainfall than an area of equal size of water. This is to answer the statement of the Colonel in objecting to the drainage of lakes in Western Nebraska. Technical foresters, in the main, will agree with him on the basis of this drainage being one of the causes of our floods, but will disagree on the basis of "trees don't produce rain."

To disprove this statement, look at China and Palestine that cut their trees, and to France who planted a shelter belt along her seacoast in the Landes and is now reaping the benefits.

Any one who has lived in a treeless country knows the wonderful effect of even a small shelter of trees. The air is moister, the wind is decreased, the soil is bound by the tree roots, the landscape is more cheerful, and it has been proven that you can fatten cattle quicker with the same food supply with a shelter than without one.

This shelter belt planting program of the President is not a theory. We undoubtedly will have planting failures, as the area is on the edge of growing conditions. This will be particularly true if we have a dry year or two when the seedlings are small.

This shelter belt will not be 100 miles of solid forest, but will be in 100 strips of seven rods each, spaced one mile apart. Native species will be used as far as possible. We can expect better survival than we experienced under our "Timber Land Act" because of the planting work already undertaken at Halsey, Nebraska and Towner, North Dakota. The land for the most part, within the belt, will remain in private control. Only where voluntary agreements or leasing is not workable, will the land be purchased.

Dr. W. A. Albrecht, head of the soils department of the Missouri College of Agriculture, recently told members of the United Press that "the idea of a belt of trees bisecting the central part of the country is not a hair-brained plan concocted for political reasons, nor is it a waste of taxpayers' money. It represents an honest and intelligent effort to do something about the weather. And, after this summer, I think everyone is agreed that some thing should be done.—T. J. Starker, Professor of Forestry, Oregon State College, Corvallis, Oregon.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did For Me
MOTION PICTURE HERALD
1790 Broadway, New York

Chesterfield

QUITTER, THE: Emma Dunn, Charley Grapewin, Barbara Weeks, William Bakewell—An interesting story and a clean picture. Emma Dunn is splendid in a mother part. Played with vaudeville. Running time, 65 minutes. Played Aug. 15-16.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vermont. General patronage.

Columbia

FIGHTING RANGER, THE: Buck Jones—Average western that did good business and pleased the cash customers. Running time, 63 minutes. Played Aug. 15.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

FIGHTING RANGER, THE: Buck Jones—My western fans liked it very much. Too much noise of creaking wagon wheels and other things to please me personally.—L. G. Tewsbury, Opera House, Stonington, Maine. Small town patronage.

HELL CAT, THE: Robert Armstrong—Nothing big but a pleasing little program picture to average business. Running time, 69 minutes. Played Aug. 22.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—A light but pleasing story made into perfect entertainment by a good cast and excellent direction. It did unusual business on a midweek date. Played Aug. 14-15.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—Have only praise for this picture, even if it did not get much business. We played it too late. They could have cut out several reels; it would have been better. However, it is one swell show, and a pleasure to run. Strictly clean. Running time, 105 minutes. Played Aug. 12-13-14.—Mr. A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

KING OF THE WILD HORSES: William Janney—Played on a double program. Just a "horse oprey" and our horse fans were disappointed in it. Personally, I thought it great. Our patrons never hesitate to tell us what they don't like. Running time, 66 minutes. Played Aug. 10-11.—Mr. A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

LET'S FALL IN LOVE: Edmund Lowe, Ann Sothern—Good for bargain nights.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

THE MAN TRAILER: Buck Jones, Cecilia Parker—Average western with plenty of action which seemed to please.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

MOST PRECIOUS THING IN LIFE: Richard Cromwell, Jean Arthur—Fair little show that pleased the customers more than it did the management. So that's that. Played Aug. 12-13.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

NINTH GUEST, THE: Donald Cook, Genevieve Tobin—Played on double program to a good crowd. This was above the average mystery picture, and one of the best programmers we have received from Columbia. Pleased the Friday and Saturday crowds. Running time, 69 minutes. Played Aug. 10-11.—Mr. A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

NO GREATER GLORY: Frankie Darro—This is a well made and interesting picture but no box-office. Against county fair competition it grossed ten dollars less than film rental. Played Aug. 21-22.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

POLICE CAR 17: Tim McCoy—Tim is a pleasing actor and one thing stands out like a sore thumb. None of his pictures will ever be censored, unless it is done by a class of patron who would really like to see him kiss the leading lady occasionally. But I do not recall one picture in which he has done so. Come on, Tim, smack her just once, anyhow. You know the old adage, "A kiss for a blow." Give the villain the blow and girl the kiss. It'll be all right with us. Played Aug. 10.—Peter Bylsma, Victory Theatre, Napoleonville, La. General patronage.

WHOM THE GODS DESTROY: Walter Connolly, Robert Young, Doris Kenyon—This is a program picture of a light type. Good family night picture, but a poor box office one. Running time, 71 minutes. Played Aug. 22-23.—A. Gasaway, Strand Theatre, Tuscola, Illinois. General patronage.

WHOM THE GODS DESTROY: Walter Connolly, Robert Young, Doris Kenyon—Another good one from Columbia. Although the gross was nothing to brag about, received many favorable comments and not one word against it. Running time, 71 minutes. Played Aug. 20-21.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vermont. General patronage.

First National

CIRCUS CLOWN, THE: Joe E. Brown—Very good comedy. Not so good as box office. Brown's pictures too much the same. Running time, 63 minutes. Played July 19-20.—A. Gasaway, Strand Theatre, Tuscola, Illinois. Small town patronage.

FOG OVER FRISCO: Bette Davis—OK. Plenty excitement. Saturday crowd liked it.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

MERRY FRINKS, THE: Aline MacMahon—Another good comedy, though very much of the slapstick variety.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

MIDNIGHT ALIBI: Richard Barthelmess—More entertainment in this hour feature than in many of the so called two hour specials. Will please everyone; leaves a good taste after seeing it. Running time, 59 minutes. Played Aug. 19-20-21.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

MIDNIGHT ALIBI: Richard Barthelmess, Ann Dvorak—This is a swell picture. I started "Wolf Dog" serial and served my patrons ice cold lemonade free with this feature and did an excellent business. Played Aug. 22-23.—H. J. Stallings, Moon Theatre, Henderson, N. C. Town and rural patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers—This is a great picture. Did the best business I have done this summer. Advertised it as a follow up for "42d Street" and "Gold Diggers" and it brought them in. It has music, story and cast, and everyone enjoyed it. Pat O'Brien and Ginger Rogers click.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

VERY HONORABLE GUY, A: Joe E. Brown, Alice White.—This is average entertainment from Joe E. Brown. Not as good as his last one, but will please the average fan. It is good clean comedy that will keep the patrons laughing from beginning to end and should please every one. The trailer sold this picture for us days in advance and with the result of good business for the day, but did not please as well as some of his other pictures. Running time, 62 minutes. Played Aug. 18.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Fox

BABY TAKE A BOW: Shirley Temple, James Dunn, Claire Trevor—Hats off to Shirley Temple, my biggest star, next to Will Rogers. Patrons went wild over this picture. Broke Sunday-Monday house records. The second day was bigger than the first and it was raining bullfrogs. Half my patrons stayed for both shows and came out asking when I would have her again. Dunn and Trevor also good. Story good, comedy good, everything good. Running time, 68 minutes. Played July 15-16.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

BOTTOMS UP: Pat Patterson, Spencer Tracy, John Boles—Played rather old. Weak plot. Not much to draw from. This picture does not do Tracy justice. Running time, 84 minutes. Played Aug. 15-16.—A. Gasaway, Strand Theatre, Tuscola, Illinois. Small town patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell—Nice to see this pair together again in a nice comedy romance. Clean in every respect, with a little comedy by James Dunn. Running time, 76 minutes. Played Aug. 5-6-7.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell—Pleased everybody okay. Personally, have seen better.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

COMING OUT PARTY: Frances Dee, Gene Raymond—The poorest picture we have run for a long time. It did not even stand up on Pal Night. Story, acting and plot weak. The love scene between Raymond and Dee was drawn out so long that the audience laughed and made some wise cracks about it, instead of using their handkerchiefs. Poor direction. Business fair. Running time, 79 minutes. Played Aug. 22-23.—Mr. A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

DAVID HARUM: Will Rogers—Fox has a picture here that in many ways matches "State Fair." One of the finest tributes paid to this picture, the one thing that registered 100 per cent approval louder than any spoken word was this: four well educated people came in together and stayed there during the four hours it took to run the program twice. These four were between 70 and 80 years of age. If anyone knows of a better way to express approval, let him speak, or forever hold his peace. Will was well supported by Evelyn Venable and Kent Taylor. It begins to look like the Fox Corporation is taking or has taken its rightful place in the sun again. Go to it, Fox, just produce "Harums," let the others produce "Harems." Played Aug. 17.—Peter Bylsma, Victory Theatre, Napoleonville, La. General patronage.

EVER SINCE EVE: George O'Brien, Mary Brian—George O'Brien looks about as well as I do in a dress suit. Where they got the title was too deep for me, but it did not draw. However, it is a good little programmer. Running time, 72 minutes. Played Aug 17-18.—Mr. A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, Alice Faye, Jimmy Durante—Picture will liked. Some had been cut to clean it up and did very well. Business good. Drew well against free street fair. Played Aug. 11-12.—K. H. Ball, Royal Theatre, Brownstown, Ind. Small town and family patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, Alice Faye—If they had left out the irrelevant and uncalled for dirty wise-cracks and also Jimmy Durante, I would have rated this as one of the best musicals of the season. Music good and the dance numbers are fine, especially the song and dance sequence. Business hit a new low on this, as it had been shown in three surrounding towns some time previous. It pleased most of my patrons. How did Durante break into the movies? Running time, 78 minutes. Played Aug. 15-16.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

GRAND CANARY: Warner Baxter, Madge Evans—Not the type picture Baxter's fans want to see him in and the semi-tragic ending disappointed all the ladies. Sure wish Fox would give this star a couple of real stories; then he wolud be right up at the top where he belongs, but as it is, his stories are usually fair to middling, so to speak. Poor business. Running time, 80 minutes. Played Aug. 19-20.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

HANDY ANDY: Will Rogers, Peggy Wood—Regardless of the fact that I have read a few reports that say this isn't his best, I still feel that it is mighty close to it. When Bill plays Tarzan, it is simply a riot. My patrons who usually just "giggle" were whooping and hollering. Will Rogers most popular star in my town and this picture broke records and my people are asking when I have him on again. Running time, 81 minutes. Played Aug. 9-10.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

HANDY ANDY: Will Rogers, Peggy Wood—One of the most enjoyable shows made. Just let patrons know it is set and they will be there. Running time, 81 minutes.—H. J. Longaker, Glenwood Theatre, Glenwood, Minn. General patronage.

HOOPLA: Clara Bow—Having read so many reports on this picture that were inclined to be of an

adverse nature, I was very much surprised to find it quite an entertaining picture. Five years ago, if Clara Bow had put on that same picture the fans as a rule would have raved over it. Some raved as it was, but not the right way. My people seemed to enjoy it hugely. I didn't lose my shirt or my temper and I stood at the exit as the patrons emerged, which is a fair indication of how I regarded it. But you know how it is, the fans have erected new idols to worship. Played Aug. 7.—Peter Bylsma, Victory Theatre, Napoleonville, La. General patronage.

SHE LEARNED ABOUT SAILORS: Lew Ayres, Alice Faye—Did not see this one personally, but business was good. Everyone liked it. I had no walkouts, so it must have been good. Alice Faye has a following in my town and I would like to see her have better and bigger parts. I predict that with a decent break, she could go places. Running time, 80 minutes. Played July 22-23.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

SLEEPERS EAST: Wynne Gibson, Preston Foster—One of those good little mystery pictures from Fox that give satisfaction to those who see it, but will not draw them in. The picture was old, but the print good. Played on a double feature with "Ever Since Eve." Business fair. Running time, 69 minutes. Played Aug. 17-18.—Mr. A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

SMOKY: Victor Jory, Irene Bentley—Not as good as I thought it would be, although pleased fairly well. Especially good for kids. Running time, 69 minutes.—Bob Schwall, State Theatre, Ipswich, S. Dak. Small town patronage.

STAND UP AND CHEER: Warner Baxter, Madge Evans, Shirley Temple—Good picture. Did good business. Shirley Temple is swell. Played August 18-19.—K. H. Ball, Royal Theatre, Brownstown, Ind. Small town and family patronage.

STAND UP AND CHEER: Warner Baxter, Shirley Temple, Madge Evans, James Dunn—Just a bunch of jumbled-up film that did not mean a thing here and they sold it for a special. My people and myself will be glad when the producers get over the musical craze. Running time, 84 minutes. Played July 2-3-4.—Beatty & Johnson, Crescent Theatre, Red Deer, Alberta, Can. Small town and country patronage.

STAND UP AND CHEER: Warner Baxter—Comments have been so diverse on this picture by exhibitors that I was pleased to see a very good show. Plenty of good singing, and good entertainment. Of course, Shirley Temple, the baby star, was a big attraction. Played Aug. 11.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

SUCH WOMEN ARE DANGEROUS: Warner Baxter—Nothing to brag about. Just a feature with a slow, draggy story. I guess the women like Baxter here, as we always do good with women trade on his features. Running time, 81 minutes. Played Aug. 10-11.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

WILD GOLD: John Boles, Claire Trevor—Made the mistake of using this one on Saturday in place of my usual western and it disappointed. Not enough action, the comedy was weak, not much story and Boles completely miscast, and for that matter, so was Miss Trevor. Harry Green might have been good, but his role did not offer too much possibility. Picture as a whole mediocre. Running time, 73 minutes. Played Aug. 4.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

MGM

GIRL FROM MISSOURI, THE: Jean Harlow—A right good little show that will please the customers. Maybe some of the great critics won't like it, but for the folks that spend their nickels for entertainment and not art, they will get their money's worth. Patsy Kelly adds to the picture. Played Aug. 16-17. —J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

HER SWEETHEART, CHRISTOPHER BEAN: Marie Dressler, Lionel Barrymore—Fine. Miss Dressler always pleased my customers. I know we'll all miss her. It's a star like her that puts a bright side to Hollywood.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

HOLLYWOOD PARTY: Jimmy Durante, Mickey Mouse—Horrible. Just a few thousand feet of wasted film. I stood in the lobby all night and apologized to the customers as they came out. A picture like that is enough to start me to drinking or give me the urge to run off and get married or do something just as bad. Played Aug. 17-18.—Rudolph J. Covi, Covi Theatre, Herminie, Pa. Town and rural patronage.

MANHATTAN MELODRAMA: Clark Gable, William Powell, Myrna Loy—Good picture well liked by most. Business good from Dillinger publicity. Gable, Powell and Loy make a swell cast. Played Aug. 4-5.—K. H. Ball, Royal Theatre, Brownstown, Ind. Small town and family patronage.

OPERATOR THIRTEEN: Marion Davies, Gary Cooper—This is one of the best pictures of its type ever made. Metro made a great show of this and one that should please every theatre-goer. It is a historical dramatic romance of the operations of the secret service in the Civil War. The Mills Brothers sing two selections that should please any audience. This is good family entertainment. Played two days to good business. Running time, 86 minutes. Played Aug. 20-21.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SADIE McKEE: Joan Crawford, Franchot Tone, Edward Arnold—The best picture that Crawford has done since "Dancing Daughters." She proves that she is an emotional actress and much credit must be given to Edward Arnold. He gave a bang-up performance that was difficult for he portrayed the part of a rounder and you will admit that to keep a part like that in bounds and have the audience with him is some job. It easily could have been offensive, but his work was great. He handled the drunken scenes with restraint. Average business. Things pretty tight in the small towns due to the drought. Legion of Decency rated it as C, the lowest classification on the full page on the back of the "Tribune" (Chicago) Sunday of their classifications, and if you ask my audience whether they were right, their reaction showed them wrong, for the picture was highly commended and it is the type that the theatregoers will support. The more that I see of their classifications and look over the pictures that I have played without a single criticism the more I think they are wrong in their crusade. They are not in touch with the average man and woman that support the theatres.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

SADIE McKEE: Joan Crawford—Did not hear one dissenting voice and everybody hated to see it end. Will add my praise to that of others in regard to acting of Edwin Arnold in this picture. He was wonderful.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

THIN MAN, THE: William Powell, Myrna Loy—Excellent mystery story. Pleased all who saw it including the Mrs. and that's something. Running time, 91 minutes. Played Aug. 18.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

THIN MAN, THE: William Powell, Myrna Loy—Everyone liked this one. More told me this was a good picture than any for a long time. Played Aug. 14-15.—K. H. Ball, Royal Theatre, Brownstown, Ind. Small town and family patronage.

VIVA VILLA! Wallace Beery, Fay Wray—A marvelous picture from every angle. Truly an epic. I read the story in advance of my showing and felt that ladies would not like it, but they did and turned out along with the men folks to give me a nice business. No question about this picture being big and having class. It and "House of Rothschild" about the two biggest and finest pictures of the current season. Running time, 115 minutes. Played July 5-6. —Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

Monogram

MANHATTAN LOVE SONG: Dixie Lee, Robert Armstrong—They should make a list of the year's poorest pictures and this should head the list. Nothing to it. Rotten picture and business the same. Running time, 70 minutes. Played July 26-27-28.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Can. Small town and country patronage.

MANHATTAN LOVE SONG: Robert Armstrong, Dixie Lee—Light comedy drama. Dixie Lee sings a couple of times. Will get by if audience not too critical. Book good shorts with it. Armstrong miscast. Very amateurish throughout. Nydia Westman stole the show. Couple of wisecracks that did not help. Should have been left out. Played Aug. 23-24. —D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MANHATTAN LOVE SONG: Dixie Lee, Robert Armstrong—Very good entertainment and well liked by those who saw it. Business below average, but not the fault of the picture. Running time, 70 minutes. Played July 23-24.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vermont. General patronage.

MOONSTONE, THE: David Manners, Phyllis Barry—This is a very good picture of the mystery type and will please those who like mystery shows. It is a story of the famous Moonstone diamond originally stolen from a Hindu temple and based on the story by Wilkie Collins. It is full of action and will keep the patrons in suspense from start to finish. Played one day with a beauty show and to a good business. Running time, 62 minutes. Played Aug. 22.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Paramount

DOUBLE DOOR: Evelyn Venable, Kent Taylor—This is a little heavy but will appeal a lot to the Christian Scientist and enough to warrant preview and tieup.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

ELMER AND ELSIE: George Bancroft, Frances Fuller—This is very poor entertainment and after you see it you will agree with my patrons. This is one of the reasons why the code gives the exhibitors a cancellation privilege. Just a waste of time, money and film. It is a comedy drama and is weak in story material. The excellent cast fails to add much to this poor story. Played one day to poor business. Running time, 64 minutes. Played Aug. 23.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

GOLDEN HARVEST: Richard Arlen, Chester Morris, Genevieve Tobin—A good program picture of a different type and they liked it. Just fine for a small town. Old but good. Running time, 57 minutes. Played July 9-10-11.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Can. Small town and country patronage.

GREAT FLIRTATION, THE: Elissa Landi, Adolphe Menjou, David Manners—Very punk; stage and screen actors may enjoy this type of show, but the rest of the world does not. The French brogue was enough to kill the show. But whoever chose this story for screen fare should be put on the retired list. People want such stories as "Golden Harvest," "David Harum," "State Fair," "Wild Geese," football and air stories. "Elmer the Great" and other good, clean, athletic stories with several good westerns interspersed to combat the objection to dirty pictures put forth by churches and others. Too many musicals of back stage origin are also being made. Running time, 71 minutes.—H. J. Longaker, Glenwood Theatre, Glenwood, Minn. General patronage.

KISS AND MAKE UP: Cary Grant, Genevieve Tobin—One of the weakest pictures that Mr. Grant has yet made. Comedy fairly good, but the story, as a whole, punk and no picture is ever much better than its theme. Very poor drawing card and did not give satisfaction. Running time, 70 minutes. Played July 29-30.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

LADIES SHOULD LISTEN: Cary Grant, Frances Drake—Pleased about 50 per cent. Richness of settings and costuming made it passable.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

LITTLE MISS MARKER: Shirley Temple, Adolphe Menjou, Dorothy Dell—Played this picture a bit old, but it is just as good as ever. If your patrons don't like this one, then I'd suggest that you give up trying to please them. Both this picture and "Baby Take a Bow" from Fox will be on my "Ten Best of the Year," both as to entertainment and box-office Shirley Temple outdraws everybody except Will Rogers. Running time, 80 minutes. Played Aug. 12-13.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

LITTLE MISS MARKER: Shirley Temple—One of the sweetest pictures of all time and when Father Dineen of the Chicago League of Decency classifies this as "No" he proves that an unbalanced religious group are unable to fairly judge anything that competes with church business. 99 per cent of the people of the world will receive more moral uplift and helpful, good influence from this picture than they will receive from any sermon ever preached at them from any pulpit. If troubled by a local league activity, make it ridiculous by advertising this picture as one condemned and pack your house.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

MANY HAPPY RETURNS: Guy Lombardo, Burns and Allen—This is a pretty entertaining comedy with Gracie Allen just about carrying the whole picture with a little help from Lombardo and his orchestra. Picture leaves everyone laughing as possibly the best crack is right at the end of the picture. Drew above average business. Running time, 60 minutes. Played Aug. 23-24.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

MELODY IN SPRING: Charlie Ruggles—A very funny comedy. Lanny Ross' singing is entirely satisfactory and with more experience, he will make a good actor. He has the looks and personality. Played Aug. 7-8.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MELODY IN SPRING: Lanny Ross—One or two of my patrons said they didn't care for it but the other half dozen (not quite as bad as that) praised it very highly. I would have felt better about it had the theatre-going public also patronized it more highly. This was far from a sad picture, but after all when one counts the receipts and finds the gross about 50 per cent of what the picture deserved, isn't that a sad ending, I ask you? Played Aug. 5.—Peter Bylsma, Victory Theatre, Napoleonville, La. General patronage.

MELODY IN SPRING: Charlie Ruggles, Mary Boland, Lanny Ross.—Advertised this heavily, but it did not satisfy our patrons. One good musical number, the milking song. Just a program picture. Something missing. Ross a good singer, but not much of an actor. We think he will improve. Business poor. Pleased about 50-50. Running time, 76 minutes. Played Aug. 5-6-7.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

MELODY IN SPRING: Charlie Ruggles, Mary Boland, Lanny Ross—A very good program picture. Nothing outstanding, but will please most everybody. Running time, 76 minutes.—Bob Schwall, State Theatre, Ipswich, S. Dak. Small town patronage.

MURDER AT THE VANITIES: Carl Brisson, Kitty Carlisle, Victor McLaglen, Jack Oakie—Better than most of the big special musicals because it had an interesting story running through. Business fair. Running time, 85 minutes. Played Aug. 2-3-4.—

Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Can. Small town and country patronage.

MURDER AT THE VANITIES: Carl Brisson, Kitty Carlisle—This is a very good picture that should please the average picture fan. It is a mystery drama set in a background of music. It is a backstage story located in the theatre in which the famous Earl Carroll "Vanities" are presented. It is full of romance, comedy and enough action to keep interest from start to finish. Played on late show to a very good business. Running time, 89 minutes. Played midnight Aug. 25.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

OLD-FASHIONED WAY, THE: W. C. Fields, Baby LeRoy—Personally thought this picture a little weak. If your patrons like W. C. Fields, then this will be Okay, as he is the whole show. My only trouble is that Fields is not liked much, so this one kind of "limped through." Running time, 71 minutes. Played July 24-25.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

SHOOT THE WORKS: Jack Oakie, Ben Bernie, Dorothy Dell, Arline Judge—This was an excellent attraction. Plenty of good music by Bernie and his band. Comedy from start to finish with a good love theme. Did extra business on it and same proved 90 per cent satisfactory, so I was more than satisfied. Running time, 81 minutes. Played July 10-11.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

SHOOT THE WORKS: Jack Oakie, Ben Bernie and his Orchestra, Dorothy Dell and Arline Judge—Adolph Zukor presents. He did not present much in this one. In the first place Jack Oakie is no draw at the box office and Bernie may be a great band leader and has a good orchestra, but his smug line of chatter before the mike was very unfunny. He had the appearance of a cat licking the cream off his whiskers. Never have we seen anyone on the screen that looked so self-satisfied. The picture drags and there are plenty of our patrons that were fed up and walked out on it. If these band leaders knew it they don't add to their prestige when they turn actors. And I think that it was the advertising value of the band that was responsible for what little pull the picture had. Certainly they would not have come to see Oakie do his stuff.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

WHARF ANGEL: Dorothy Dell, and **LITTLE MISS MARKER:** Shirley Temple, Dorothy Dell, Adolphe Menjou—These pictures were well received here. Especially "Little Miss Marker." The latter had Shirley Temple as an added attraction. From her performance in these two pictures, we feel sure that the untimely death of Miss Dorothy Dell Goff was not only a loss to her immediate family but to the whole motion picture world.—Peter Bylsma, Victory Theatre, Napoleonville, La. General patronage.

WE'RE NOT DRESSING: Bing Crosby—The above title will about fit our own case, if more people don't come out and go in. Bing was good, Carole Lombard was ornamental, Ethel Merman was lively, Burns & Allen contributed some comedy and Leon Errol was himself. By a strange coincidence, the last named was also leading man in the two reel comedy "Hold Your Temper." Needless to say, he acquitted himself well in both instances, but getting back to the feature, the very people who didn't care for "Melody in Spring" were loud in their praise of "We're Not Dressing." But in my opinion, one scene in "Melody in Spring" (The Milking Song) in every way so far outclassed anything shown in "We're Not Dressing," that it is hard to understand why or how they arrive at this conclusion. I must be like the feller in the army who said "everybody is out of step but me." By the way, am I the only exhibitor in Louisiana? If so, I ought to gross more, which I don't. Played Aug. 19.—Peter Bylsma, Victory Theatre, Napoleonville, La. General patronage.

WE'RE NOT DRESSING: Bing Crosby, Carole Lombard—Will Rogers and Bing Crosby usually get them in where all others fail. A weak story, and too many songs by Crosby made it tiresome. The poorest Crosby we have had, but we paid expenses, and we're satisfied. Running time, 74 minutes. Played Aug. 19-20-21.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

WITCHING HOUR, THE: Judith Allen, Tom Brown—This is a nicely produced mystery story. Above the average and one that should be run.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

YOU'RE TELLING ME: W. C. Fields—Fields puts over a slim story in great shape. Had a number of compliments on this picture. Better Sunday business than usual. Played Aug. 19-20.—Roy W. Adams, Mason Thaetre, Mason, Mich. Small town patronage.

RKO

COCKEYED CAVALIERS: Wheeler and Woolsey—Certainly not up to this pair's standard. Wheeler-Woolsey used to mean something back when they were given good stories, but their last two or three stories were very weak and even their lines were poor. One good story would bring them back and just about one more like this will finish them. Business off. Running time, 72 minutes. Played July 15-16.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

COCKEYED CAVALIERS: Wheeler and Woolsey—Not as good as these two stars are capable of. Our patrons liked it, those that came.—Bob Schwall, State Theatre, Ipswich, S. Dak. Small town patronage.

CRIME DOCTOR: Otto Kruger, Karen Morley—Ran this on a Saturday as half of a double program. Fairly good murder with a surprise end that helps the picture. Running time, 74 minutes. Played Aug. 4.—Tom Fleming. Alimar Theatre, Live Oak, Florida. General patronage.

CRIME DOCTOR: Otto Kruger, Karen Morley—As I knew little about this feature when I booked it, I was curious to see what it was all about. It started slowly and appeared to be without any appeal for our patrons. Later it changed to tense, interesting action, that appealed strangely to them. Played Aug. 18.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

FINISHING SCHOOL: Ginger Rogers, Frances Dee—We'll give RKO credit for this one. Pleased all, including the rougher element. All right for small towns. Running time, 73 minutes.—Bob Schwall, State Theatre, Ipswich, S. Dak. Small town patronage.

FLYING DEVILS: Arline Judge, Bruce Cabot, Eric Linden—Good romance with a little drunken comedy by Cliff Edwards will please the average crowd. Some nice stunt flying with a few thrills. Running time, 63 minutes. Played Aug. 3-4.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Gene Raymond—A wonderful musical. The young folks just ate it up. Notwithstanding the fact that we played it late, the cash customers were plentiful. Played Aug. 25-26.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

HIS GREATEST GAMBLE: Richard Dix—Very good and clean. Played it Sunday and was well liked. —J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

KEEP 'EM ROLLING: Walter Huston, Frances Dee—A very good program picture that held up and kept them interested. Running time, 69 minutes. Played Aug. 20-21-22.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Can. Small town and country patronage.

LET'S TRY AGAIN: Diana Wynyard, Clive Brook—Played this one family night in a pinch and was not liked at all. No action, weak comedy, acting just so-so. Practically no story, just sixty-seven minutes of dialogue and even that was practically about nothing except domestic squabbles, and even then the story wound up just about where it had begun. If you don't have to play it, then skip. Running time, 67 minutes. Played Aug. 1.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

LIFE OF VERGIE WINTERS: Ann Harding, John Boles—This is a worth-while picture. After reading the story, I thought it was too sexy and the tragic ending would make a poor picture, but it went over fine. My lady patrons all had a good cry and said it was marvelous and none of my men folks walked out, so they must have liked it too. I recommend this highly. A most dramatic and sentimental theme. Running time, 82 minutes. Played Aug. 5-6. —Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

LIFE OF VIRGIE WINTERS: Ann Harding, John Boles—A nicely produced entertainment with heart interest and fine acting proving a good evening's entertainment.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

LIFE OF VIRGIE WINTERS: Ann Harding, John Boles—A swell story well done. It makes great entertainment for the women if you can get them in. Title against it. Ann Harding superb as is the rest of the cast. Running time, nine reels.—E. W. Kundert, Empress Theatre, Beresford, S. D. General patronage.

LIFE OF VERGIE WINTERS: Ann Harding, John Boles—Another blacklisted show that I think is excellent on account of the good moral. In my opinion, it is the show where the stars break all the commandments and then "live happy ever after" that does the harm. This could not be recommended for children, but for adults and young people I consider it a good show. Wonderful acting by Ann Harding with good support from John Boles, Helen Vinson and entire cast. Pleased my patrons. Running time, 82 minutes. Played Aug. 18-19.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

MAN OF TWO WORLDS: Francis Lederer—This is an out-of-the-ordinary picture and was very much enjoyed by my patrons. Francis Lederer dominated the picture throughout, but it was well dominated at that. RKO can well be proud of this one. Not a great one of roadshow proportions, but a thoroughly entertaining one for the home folks. It received 100 per cent attendance. Played Aug. 3.—Peter Bylsma, Victory Theatre, Napoleonville, La. General patronage.

MURDER ON THE BLACKBOARD: James Gleason, Edna May Oliver—Played this picture on Saturday as half of a double program and it got by, but that is about all I can say for it. Just another murder-mystery-comedy. Average business. Running

(Continued on following page)



OFFERING YOU:

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Camden, N. J.
A Radio Corporation of America Subsidiary



time, 71 minutes. Played Aug. 18.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

MURDER ON THE BLACKBOARD: James Gleason, Edna May Oliver—Edna May Oliver does some pleasing comedy work in this as Miss Philo Vance and it is a very entertaining show.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

MURDER ON THE BLACKBOARD: James Gleason, Edna May Oliver—If your patrons don't go for mystery thrillers, and I can hardly call it that, better leave this one alone. I played it with the Baer fight pictures and got hy.—Boh Schwall, State Theatre, Ipswich, S. Dak. Small town patronage.

PROFESSIONAL SWEETHEART: Ginger Rogers—Just a program picture. Will please a mid-week audience hut will not get you any extra money. Running time, 73 minutes. Played Aug. 8-9.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

SING AND LIKE IT: ZaSu Pitts—With the cast of comedy stars this picture has it should be good but it certainly is not. No use wasting a playdate at this one. Business just fair and plenty of complaints. Running time, 73 minutes. Played Aug. 11.—B. Hollenheck, Rose Theatre, Sumas, Wash. Small town patronage.

SON OF KONG: Robert Armstrong, Helen Mack—I saw that some of the exhihitors called this a silly one, so I advertised it as a show for the youngsters. True enough, it has some absurd scenes in it, but it drew above average for us. No doubt because we played "King Kong" last year. Played Aug. 23-24.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

SPITFIRE: Katharine Hepburn—Even "Little Women" did not build up Hepburn for us. This star has always been a flop here. Story poor, but Hepburn's acting was wonderful when she talked slow enough to understand her. Business off. Running time, 88 minutes. Played Aug. 8-9.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

SPITFIRE: Katharine Hepburn—A very clever performance with Ralph Bellamy receiving as many favorahle comments as Miss Hepburn. Hot weather cut into our attendance so we did not do as much as expected. Played August 8-9.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

STINGAREE: Irene Dunne, Richard Dix—I think this one of the finest pictures of the year. Box office didn't agree with me hut the people who saw it did so. Guess it was my salesmanship and not the picture's fault. Boost it all you can.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

STINGAREE: Richard Dix, Irene Dunne—An excellent picture. Clean, good acting, good singing, but flopped at the hox office. Think the Australian locale and the fact that it was a costume picture was responsihle. Pleased those who came. Running time, 76 minutes. Played Aug. 8-9.—Gladys E. McArdle, Owl Theatre, Lehanon, Kans. Small town patronage.

STRICTLY DYNAMITE: Jimmy Durante, Lupe Velez, Norman Foster—Expected this to he an all-around good show, hut it slipped somewhere. Business good, hut it did not please the majority. Running time, 67 minutes. Played July 8-9.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

WE'RE RICH AGAIN: Marian Nixon, Billie Burke, Reginald Denny, Buster Crabhe, Edna May Oliver—A rather light, frothy entertainment that got by on family night. Would also have been okay for double program night. Didn't promise my patrons too much, so they liked it alright. Running time, 75 minutes. Played August 7-8.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

WHERE SINNERS MEET: Clive Brooks, Diana Wynyard—Now here is a picture with a good title, and the idea behind it should have made it quite entertaining. Literary Digest gave it AAA. My people gave it one H, one E and two LL's. Incidentally, they gave me the same thing. I have learned that there are really two kinds of English. One that is spoken in its mother country and the other kind over here. That is the difference between over here and over there. The English we speak and very much prefer on our side of the Atlantic is really United States. England may scoff at us for murdering the Queen's English, and we feel like murdering the people who take liberties with the version President Roosevelt and a few others think is good enough. From the language they (the patrons) used when coming out, I imagine quite a few downright sinners met at my place. Just another version of English, sometimes called "profane." Played July 8.—Peter Bylsma, Victory Theatre, Napoleonville, La. General patronage.

WHERE SINNERS MEET: Diana Wynyard, Clive Brook—Might he OK in England. Nix here. Too much British accent.—J. J. Hoffman, Plainview Theatre, Plainview, Neh. General patronage.

WILD CARGO: Frank Buck—One of the very best jungle pictures we have ever shown. If Frank Buck would take the mush out of his mouth, we could all understand him. Some scenes plainly faked, hut for those who like jungle pictures, it is a dandy. Box office very sick. Running time, 96 minutes. Played August 15-16.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

United Artists

THE HOUSE OF ROTHSCHILD: George Arliss—A wonderful and heautiful picture and, hest of all, had plenty of drawing power and pleased about 99 per cent. Running time, 86 minutes. Played July 23-24-25.—Beatty & Johnston, Crescent Theatre, Red Deer, Alherta, Can. Small town and country patronage.

HOUSE OF ROTHSCHILD, THE: George Arliss—One of the finest pictures of all time. Started to pass it up on account of excessive rental wanted by U. A., hut finally decided to book it. One hundred per cent satisfaction from six to sixty-six. Men, women, youths and children all liked it. Business extra good. Certain to be one of the ten best of this year and, in my opinion, almost one of the ten best of all time. Color ending great. Running time, 86 minutes. Played July 26-27.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

LOOKING FOR TROUBLE: Spencer Tracy, Jack Oakie, Constance Cummings—A real good action picture that should please any crowd any day. Business good. Running time, 76 minutes. Played Aug. 23-24-25.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Can. Small town and country patronage.

MASQUERADER: Ronald Colman—An old one, but still a good show. Played Aug. 18.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

MOULIN ROUGE: Constance Bennett, Franchot Tone, Tullio Carminati—Got in a tight place for a picture and wired in to United Artists for a booking and this is what they gave me. Proved quite a surprise, as everyone liked it fine and I did a nice business on it. Constance Bennett extra good and Mr. Tone fitted his role like a glove. Clever comedy all through, good story, enough music and girls, plenty of suspense. Running time, 70 minutes. Played Aug. 2-3.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

ROMAN SCANDALS: Eddie Cantor, Gloria Stuart—We thought this was too old to get much business hut Eddie still packs 'em in. Very good.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

Universal

ALL QUIET ON THE WESTERN FRONT: Lew Ayres—This picture holds the house record here. Played it again July 27 to S. R. O. business. Now, with all the trouble in Europe, is a good time to play it. Don't see how it could miss.—Bob Schwall, State Theatre, Ipswich, S. Dak. Small town patronage.

BLACK CAT, THE: Boris Karloff, Bela Lugosi—No dice, no reason, no excuse and not much of anything else. Both Karloff and Lugosi are polished performers but they were surely helpless in this one. I don't quite get Universal's idea for the current season. Twenty-five years in the business and all at once they apparently run up a stop sign. Played Aug. 17-18.—William Conn, Webb Theatre, Gastonia, N. C. General patronage.

COUNTESS OF MONTE CRISTO: Fay Wray—Pleasing comedy drama. Slim Saturday business. Played Aug. 10-11.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GLAMOUR: Constance Cummings, Paul Lukas—Duck this if possihle. Five years ago, it might have stacked up as okay, but today its another story. In one scene Miss Cummings did a bit of very good acting. Paul Lukas just so-so and Joe Cawthorne, whom I think is a splendid performer, had ahout as little to do as one of our ushers during this engagement. Business positively brutal. Played Aug. 13-14.—William Conn, Wehb Theatre, Gastonia, N. C. General patronage.

HALF A SINNER: Joel McCrea, Sally Blane—Dandy comedy-drama with plenty of laughs, enough action and suspense. Berton Churchill, as the deacon, gets plenty of laughs. Unlike many pictures, I have not seen this story filmed before. In other words, the theme has not been worn out. Your patrons will like it. Average business on a family night. Running time, 78 minutes. Played Aug. 14-15.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

I LIKE IT THAT WAY: Gloria Stuart, Roger Pryor—A good picture—pleased 100 per cent. A fast-moving story with music. Running time, 67 minutes. Played Aug. 21-22.—Bob Schwall, State Theatre, Ipswich, S. Dak. Small town patronage.

I'LL TELL THE WORLD: Lee Tracy—Fairly good. Got hy on Saturday. Played Aug 17-18.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

I'LL TELL THE WORLD: Lee Tracy, Gloria Stuart—A typical Lee Tracy picture that will please where he is popular. Plenty of action and comedy with enough suspense to make it a very entertaining show. Drew little hetter than normal business. Running time, 76 minutes. Played Aug. 21-22.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

LITTLE MAN, WHAT NOW?: Margaret Sullavan, Douglass Montgomery—This is properly ranked as a special, for that is what it is. Fine action, some comedy, some drama, but always well acted. Only objection is that it is a little too long. Played Aug. 25.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

MADAME SPY: Fay Wray, Nils Asther—Plenty of thrills and action, and the picture was well liked and well received. Slightly over our average attendance. Played Aug. 4.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

ONE MORE RIVER: Diana Wynyard—Well made, but will likely please the Johnny Bulls more than American patrons. Too much dialogue—not enough comedy. Uncle Carl better get hack to good foothall stories, a few more such as "King for a Night," "Embarrassing Moments," and forget his crooners.—H. J. Longaker, Glenwood Theatre, Glenwood, Minn. General patronage.

STRAWBERRY ROAN: Ken Maynard—According to comments, this was the hest liked western we have played. A patron was heard to say: "This is the best picture I have seen in two years." Running time, 60 minutes. Played Aug. 2-3.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vermont. General patronage.

WHEELS OF DESTINY: Ken Maynard—The poorest of the Maynards. The way this one jumps around in continuity, looks like it was made after work hours. Played Aug. 14-15.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

WHEELS OF DESTINY: Ken Maynard—This is a very good western picture that will please all western fans. It is a good story with plenty of action and thrills. Maynard at his hest in a role that suits him and an excellent supporting cast. There is also a love story and a touch of comedy here and there. We played this one day to very good business and pleased all that saw it. Running time, 64 minutes. Played Aug. 25.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Warner

DR. MONICA: Kay Francis, Warren William—A fine picture in spite of the fact that it was blacklisted. It certainly demonstrates the fact that "the wages of sin is death" and while not suitable for children I think it is an excellent show for the young people. Acting good. Jean Muir almost steals the show. It pleased most of my patrons. Running time, 65 minutes. Played Aug. 11-12.—Gladys E. McArdle, Owl Theatre, Lehanon, Kans. Small town patronage.

GAMBLING LADY: Barbara Stanwyck, Pat O'Brien—An excellent picture with Barhara Stanwyck turning in one of the hest performances she has ever given, splendid dialogue, modern atmosphere and a good supporting cast all in the Warner manner.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

GAMBLING LADY: Barbara Stanwyck—Just another picture. The star has been living on her reputation too long and is considerahly overdue with a real pleasing role in an entertaining picture.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

HERE COMES THE NAVY: James Cagney, Pat O'Brien, Gloria Stuart—This is a splendid picture of its kind. Not so heavy in box office. Clean picture—one everyone should see. Running time, 86 minutes. Played Aug. 19-20.—A. Gasaway, Strand Theatre, Tuscola, Illinois. General patronage.

HERE COMES THE NAVY: James Cagney, Pat O'Brien—In my opinion, our friend Jimmie slipped a notch or two in "He Was Her Man" but he most assuredly re-establishes himself in this one. Having about all that is desired, it proved to be one of the greaest audience pictures that we have ever presented and should be well received in the majority of situations hy the trade in general. Just ahout stacks up as Cagney's hest. Running time, 86 minutes. Played Aug. 20-21-22.—William Conn, Wehb Theatre, Gastonia, N. C. General patronage.

HERE COMES THE NAVY: James Cagney, Gloria Stuart, Pat O'Brien—A fast moving comedy with plenty of action and snappy dialogue and the U. S. fleet coming in for a "big hand" of applause. The audience was still laughing when the newsreel started.—O. T. Kirhy, Palace Thetre, Roxhoro, N. C. Small town patronage.

HI, NELLIE: Paul Muni, Glenda Farrell—A real good program picture that pleased. Running time, 75 minutes. Played July 12-13-14.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Can. Small town and country patronage.

HI, NELLIE: Paul Muni, Glenda Farrell—An excellent newspaper story with Muni turning in an excellent performance, with splendid support from Glenda Farrell, produced in the usual Warner manner.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

I'VE GOT YOUR NUMBER: Joan Blondell, Pat

O'Brien—A very good comedy with a very good cast, some swell wisecracks, fast action and good direction. A very interesting beginning.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

Short Features

Columbia

FISHING FOR TROUBLE: Sidney and Murray—Fair comedy, some slapstick, better than this pair's average. Running time, 20 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

STABLE MATES: Sidney and Murray—A great comedy. They laughed just like they used to laugh at Larry Semon. A sure cure for the blues.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

Educational

BIG MEOW, THE: Tom Howard—This one brought plenty of laughs. Did not care for it myself but the customers liked it so it must have been O. K. Running time, 20 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

LITTLE BOY BLUE: Terry Toons—A good cartoon, good music but poor print. Running time, nine minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

TRAV'LLING THE ROAD: Song Hit Stories—Good one reeler, with good voices. Railroad songs, well liked. Running time, nine minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

Fox

ADVENTURES OF THE NEWSREEL CAMERAMAN: These one reelers are fine with a slow, draggy feature. They are thrillers. Running time, 10 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

RKO

GOOD KNIGHT: Cubby the Bear Cartoon—Is amusing.—Gladys E. McArdle, Own Theatre, Lebanon, Kans. Small town patronage.

KNIFE OF THE PARTY: Edgar Kennedy—Fair comedy, some said. Others walked out to smoke while it was on. Running time, 20 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

PATHE NEWS: Pathe could improve their news by leaving out the "Man on the Street" stuff. A newsreel that is for news and the average customer does not care to hear what the cameraman has told someone to say. Action for newsreels.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

RADIO ROW: No. 4—Fair radio act. Running time, 9 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

United Artists

GULLIVER MICKEY: Mickey Mouse—We used a trailer on this one for a week and it surely was worth it. A good cartoon.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

MICKEY'S MECHANICAL MAN: Mickey Mouse Cartoon—One of the best Mickey Mouse cartoons we have run. Running time, seven minutes.—A. B. Jefferies, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

Universal

BORN APRIL FIRST: Sterling Holloway—A good comedy with plenty of laughs if your people like Holloway. Running time, 21 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

GOOFYTONE NEWS: Good if you want some silly comedy other than the two reel comedies. They are O. K. for filling up a short feature program. Running time, 10 minutes.—W. R. Boubhn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

VAUDEVILLE DAYS: Mentone No. 8—On the average these Mentones have been good. Some were a little weak, but most of them will hold up. They are good to diversify your short program. Running time, 20 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

Warner

BUSINESS IS A PLEASURE: Broadway Brevities—Not up to the usual standard of the Brevity Series, but very beautifully done in Technicolor. No one will kick at it.—L. G. Tewksbury, Oprea House, Stonington, Maine. Small town patronage.

GOIN' TO HEAVEN ON A MULE: Merrie Melodies—This is a very good cartoon comedy based on that popular song hit of the same name. This is excellent entertainment and will please both young and old. Let's have more cartoons like this. Running time, 8 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RUFUS JONES FOR PRESIDENT: Brodaway Brevities—A dandy two reel musical with entire negro cast. Some excellent song numbers. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

SERVICE WITH A SMILE: Leon Errol—All color, beautiful and entertaining. Running time, two reels.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

WHERE MEN ARE MEN: Joe Penner—Why doesn't Joe give himself up? He's fooled the public long enough. I can get twice as funny as Penner with just two bottles of beer. Running time, 20 minutes.—Rudolph J. Covi, Covi Theatre, Herminie, Pa. Town and rural patronage.

Serials

Mascot

LOST JUNGLE, THE: Clyde Beatty—Don't pay a raise for this serial. Beatty does all his stuff in the first chapter and after that it is just another jungle picture. It isn't doing me any good.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LOST JUNGLE, THE: Clyde Beatty—The first two chapters on this serial have just about the same scenes as the "Big Cage," but it starts out very well. Drew extra business.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

LOST JUNGLE, THE: Clyde Beatty—This is all that the press sheet says it is, and it out-thrills every wild animal picture to date. Clyde Beatty is marvelous.—Mrs. N. Monte Gill, Strand Theatre, Montperier, Vermont. General patronage.

Universal

VANISHING SHADOW, THE: Onslow Stevens—Have played two chapters and the serials fans say its O. K.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

TRAVELERS

Helen Hayes will leave Hollywood early next month and go on the "road" with "Mary of Scotland," in which she appeared for the New York Theatre Guild last season.

Mary Pickford is in New York.

Sam Moross returned to Code Authority headquarters in New York after a nine-day stay in Buffalo.

Dick Powell arrived in New York from Hollywood to begin an eastern personal appearance tour.

Lee Ochs, New York circuit operator, sailed for Europe.

Suzanne Cauhet, French actress, sailed from New York for Europe.

Dame Sybil Thorndike, noted English actress, accompanied by Auriol Lee, stage directress, and Clifford Evans, well-known British actor, arrived in New York for the opening of their play "The Distaff Side," by John Van Druten.

Tim McCoy, Columbia star, is making a personal appearance tour through the Middle West.

Charlotte Fedak, Hungarian actress, arrived in New York from Europe.

Binnie Barnes, British stage and screen star, sailed from New York for England. She will return to Hollywood in February.

Hal Roach left Hollywood for New York.

Sam Moscow, Atlanta district Manager for Columbia, is in New York.

J. R. McDonough, RKO Radio executive, returned to New York from the Coast.

Robert McNeill, Michael Naify and Gene Emmick, of the T. and D. circuit of California, are in New York.

Johnny Weissmuller arrived in New York from Hollywood.

Phil Baker, musical comedy and radio star, returned to New York from Europe.

Constance Bennett sailed for a European holiday on the S. S. *Paris*.

Raul Roulien left Hollywood this week for a personal appearance tour in connection with his latest Fox picture, "Grenadiers of Love." He will visit Central American countries.

Max Reinhardt, noted European stage producer, left New York for Hollywood.

Jack Fier, assistant to Jack Levine, left New York on a tour of exchange centers.

Arthur W. Kelly, United Artists foreign head, is in Singapore.

Franklin Underwood, 20th Century eastern story editor, will leave New York for the Coast the middle of this month.

Arthur Sanchey, of Trans-Oceanic Film Export, left for Europe on business, to be gone six weeks.

Stuart Erwin will leave New York for Hollywood Sept. 15.

Louis Nizer, head of the New York Film Board of Trade, has returned from a brief European holiday.

Sam Shirley, Chicago MGM district manager, has returned after a visit to New York.

Alice Terry, who is Mrs. Rex Ingram, sailed for Europe.

Grace Moore arrived in New York to attend the premiere of "One Night of Love."

Lester Sturm, Fox Detroit exchange manager, returned to his headquarters after a visit in New York.

Bob Savini returned to New York from a tour of independent exchanges.

Harry Arthur is in St. Louis.

W. J. Kupper, Fox western division sales manager, has returned to New York after a trip to the Coast.

John W. Hicks, Paramount foreign manager, returned to New York from a two-month business trip abroad.

Harry M. Warner, Major Albert Warner and Mr. and Mrs. Harry Charnas returned to New York from Hollywood, where they attended the funeral of their mother.

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THE CODE QUESTION BOX

By JAMES P. CUNNINGHAM

NO. 66—IDENTITY OF INQUIRERS WILL NOT BE REVEALED

QUESTION—Will you please advise me who the party is that asked Question Number —— of the Code Question Box?—TEXAS.

ANSWER—The identity of any person submitting a code question to the Code Question Box will not be revealed, for obvious reasons. It is with this understanding that all questions are submitted. The protection of anonymity is afforded every one.

▽ ▽ ▽

NO. 67—TYING-IN NEWSREELS; MINIMUM ADMISSIONS

QUESTION—Please advise if any ruling has been made against the tying-in of newsreels with contracts covering feature pictures. For years we have made a policy of showing one newsreel per week. We have already made arrangements with one of the newsreel companies for one issue per week for the new season. However, a representative from the sales department of another company whose features we need, says that in order to get their product it will be absolutely necessary that we buy the two weekly issues of their newsreel for the new season. If all of the companies producing newsreels were to make such a demand you can see what a situation it would be. What protection can we secure from this unfair practice?

Second question: Our competitor is showing features of three large distributors on midweek bargain days for 10 cents general admission. I know the code does not allow pictures to be shown for less than the minimum price specified in the contract—and we are under the impression that none of the major companies have a minimum admission stipulated in their contracts as low as 10 cents (for adults) for any of their first run pictures, but we do not, however, have an insight into our competitor's contracts. What steps should I take in this matter, since distributing companies with which we are dealing have forced us to raise our prices.

ANSWER—The motion picture code offers no protection to any exhibitor from the demands of a distributor who insists that the exhibitor must buy a newsreel in order to secure the distributor's feature product. The entire matter is one which must be worked out between the exhibitor and the distributor in conducting contract negotiations. Many exhibitors of late have made the same complaint against the tying-in by distributors of newsreels with features. There is absolutely nothing in the code that can stop the practice.

Regarding the second inquiry, some of the large distributors do permit a 10-cent minimum admission under some of their contracts. However, if the complaining exhibitor has sufficient reason to believe that his competitor's contract with any one of the three distributors does contain a clause providing for a 15-cent minimum admission for adults, and the competitor does operate 10-cent bargain day matinees under such contract, then the complainant should discuss the matter with the secretary of the Local Grievance Board located in the exchange city in his territory, with a view to filing a charge against the competitor with the Grievance Board.

If the complaining exhibitor is certain that any one of the competitor's contracts has a 15-cent minimum admission clause, he is entitled to file a complaint with the Grievance Board at once, without further ado. But, inasmuch as the certainty of violation is not established, then it is suggested that the matter first be discussed with the board secretary.

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

Macy Has Sales Film

Macy, large New York department store, this week inaugurated a new type of sales promotion, showing a talking film, "The Story of a Country Doctor," produced by Castle Films, four times daily in the store's auditorium. The film presents the work of Dr. M. W. Locke, of Williamsburg, Ontario, and was made for the Lockwedge Shoe Corporation, Columbus, O. Three hundred store outlets will show the film after the Macy opening.

Warner Ads on Display

Samples of Warner exploitation work will be on display at the New York Advertising Club next month. The exhibit later will be moved to Columbia and Fordham Universities, to be used in connection with instruction on sales promotion.

Terry and Moser Expand

Renovation and redecoration have been completed at the new enlarged quarters of Paul Terry and Frank Moser, producers of Terry-Toons, in New Rochelle. An increase of 20 per cent in the number of animators and artists has been effected.

Waxman Opens Own Office

A. P. Waxman has opened his own publicity office in New York. One of his first accounts is a campaign on H. B. Franklin's "Gambling," in which George M. Cohan will be starred, for Fox release.

Hammons Signs Baerwitz

Sam Baerwitz has been signed by E. W. Hammons, president of Universal, to make a two-reel comedy.

SHORT PRODUCT PLAYING BROADWAY

Week of September 1

CAPITOL
- In the Islands of the Pacific. Columbia
- Fads and Fancies..... Universal
- Tripping Through the Tropics. Columbia

PARAMOUNT
- Poor Cinderella..... Paramount
- Water Rodeo..... Paramount
- Pictorial, No. 2..... Paramount

RIALTO
- Screen Souvenirs, No. 4.... Paramount
- Radio Announcer's Review. Paramount
- Dumb-bell Letters, No. 1.. RKO

RIVOLI
- Orphan's Benefit..... United Artists
- Pagliacci ..... Educational

RKO MUSIC HALL
- La Cucaracha..... RKO

ROXY
- Mickey's Steamroller..... United Artists
- Dumb-bell Letters, No. 1.. RKO
- Stranger Than Fiction, No. 1. Universal

STRAND
- Buddy of the Apes..... Vitaphone
- Camera Speaks..... Vitaphone

Famous Players Plans Neighborhood Previews

Famous Players Canadian Corporation plans to inaugurate "preview nights" in Vancouver, British Columbia, Canada, according to a decision of J. J. Fitzgibbons, general manager, who was in Vancouver recently for the convention of circuit managers. One of the smaller neighborhood theatres will be used for the purpose, with the feature to be put on "cold" without any advance announcement. It is considered the best way of obtaining true audience reaction to films. The plan is to be patterned after the method used in Hollywood.

New Capitol Opens In Greeneville, Tenn.

Considerable local attention was given the recent opening of the new Capitol theatre, in Greeneville, Tenn., operated by the Crescent Amusement Company, of which Tony Sudekum is president. Seating 800, the theatre is modernly equipped.

The opening ceremony was featured by addresses by John S. Bernard, mayor of Greeneville; Mr. Sudekum, R. L. Baulch, secretary-treasurer; Joe W. Holman, architect. Harry C. Beekner is manager of the new theatre.

Liebeskind Returning

Nat Liebeskind, who has been in the Far East for the past two years, during which time he has opened Warner-First National offices in Singapore and Java, will return to New York September 14.

Disney-Penney in Tieup

Kay Kamen, in behalf of Walt Disney Productions, has negotiated a tieup with J. C. Penney Company, operating 1,500 retail stores throughout the country. The purpose of the tieup is to push the sale of children's merchandise.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

"MANAGERS' PICTURES"

In his statement regarding the value of the Managers' Round Table Club, from which on a following page we have taken the liberty of quoting, Mr. Harry Kalmine, directing head of Warner Theatres in the Pittsburgh zone, emphasizes the importance of this section in dealing with what he calls "managers' pictures." Writes Mr. Kalmine:

"These pictures . . . require the intelligence and ingenuity of real showmanship to put them over with the public. . . . It is this kind of material which I find particularly interesting in the Managers' Round Table. The real test of a manager is not made until he has handled one of these "managers' pictures," and I know of no better place for a manager to keep himself informed of when and how to handle these pictures than in the Managers' Round Table. . . ."

Though there has been a notable increase in the number of pictures containing obvious and profitable exploitation angles, there are still and always will be productions of quality requiring application of the essence of skilled showmanship to bring in the grosses they deserve.

Therefore, Mr. Kalmine's opinion, to which we heartily subscribe, rates wide study. And that he spotlights the value of these pages in the handling of such attractions, indicates that many of our contributors have discovered the successful "when and how" of putting them over.

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DIVIDEND PAYERS

To the list of members recently rewarded with promotions, we take great pleasure in adding the name of Vogel Gettier, who leaves the Liberty Theatre, Sedalia, Mo., to take over the supervision as city manager of Fox West Coast's Paramount, Gilloiz and Plaza, in Springfield.

Congratulations of course are in order, as may also be the thought that real showmanship plus a lot of hard work is still paying handsome dividends.

▽ ▽ ▽

A NEW HIGH

In the staid metropolis of Boston, Mass., a few weeks since, the Loew theatremen combined forces with the Metro-Goldwyn-Mayer exploiteers to net what might be termed a new high in exploitation. On the engagement of "Treasure Island" at the State Theatre, the boys promoted in advance in the four leading dailies, editorials highly praising the production and urging wide attendance.

Much good should result from this timely exploitation, for backed by the unqualified endorsements of the conservative New England papers, showmen in other spots no doubt will be able to plant similar box office stimulators in their local press.

Publicity of this nature benefits not only a single attraction. It raises the prestige of screen entertainment, and as such is showmanship of the finest degree.

▽ ▽ ▽

THE INNOCENT BYSTANDER

Managers everywhere will watch with a great deal of interest the unfolding of the new plan of earmarking pictures, announced by Fox Midwest Theatres, as detailed in this week's issue. According to Fox Midwest executives, the identification of films either as "adult" or "family," and advertising them as such, is expected to be a practical solution of the problem of what is fit for children, and "will go a long way toward preventing savage, unfair attacks by rabid reformers."

Too true unfortunately is the expression of H. E. Jameyson, Wichita, Kan., district manager, who states that, fair or unfair, the responsibility of what children see falls in the lap of the individual manager, and that "now the manager is the goat for parental neglect and indifference." The new idea, however, is supposed to shift the responsibility to the shoulders of parents, where it obviously belongs.

From past experience, we have our doubts about the success of any plan intended to pass this troublesome buck to neglectful parents. But let us hope that it works if for no other reason than the contemplated safeguarding of the manager from the annoyance of taking it on the chin in an argument where he is placed in the unenviable position of the innocent bystander.

▽ ▽ ▽

LONG REMEMBERED

Without becoming oratorical about it, perhaps the presentation of the Quigley Award for July to Charley Curran by Governor Herbert Lehman of New York will not be considered by the winner as the least eventful happening of his career.

Though capable showmen expect little praise and for that matter rarely receive commendation for their efforts, still to be signalled out and honored in so decided a fashion is something to be long and pleasantly remembered.

A. Mike Rogers

SHOWMEN'S LOBBY LAFFS!



New Orleans and Toledo Click on "Cellini"

The campaign put on by Manager Rodney Toups and Publicity Director Moise Bloch, Loew's State, New Orleans, La., on "Affairs of Cellini" contained a number of practical angles reported to have secured plenty of box office attention, the odd key contest, as suggested in the United Artists' press book, being outstanding and bringing in many answers. Heralds distributed around the theatre and in the downtown section helped to put this one over.

The "Cellini" reward cards were tacked in many good locations, and another stunt that brought chuckles was imitation rolls of money wrapped in real bank wrappers, copy inside plugging the humor of the picture. Ten large blocks of ice were promoted and planted in prominent spots on the inside of which was copy on the date.

Stuffers were placed in fan magazines, *Good Housekeeping* and *Cosmopolitan,* drug stores and news stands displaying cards as further cooperation. A "Cellini" night in a prominent cabaret also helped, guest tickets being given in a special prize contest in return for advance radio mention and window cards put out by the cabaret.

In Toledo, Ohio—

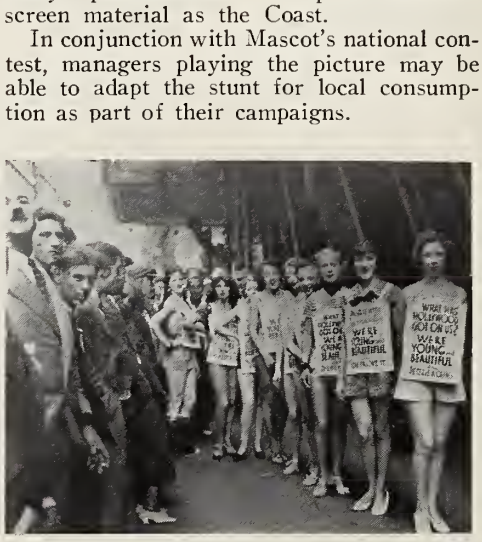
Manager Wally Caldwell, at the Valentine, effected book tieups with leading downtown stores and also obtained cooperation of public library with theatre credit cards and distribution of book marks in 14 branches previously located. Fashion tieups embraced plugging of new millinery styles featured by Constance Bennett. The Bennett press book fashion story was also planted in one of Wally's leading papers.

Street Gag Cracks New York Dailies

A neat stunt on a trade showing that was reported to have landed on the front page of one important New York paper, page two on another and two-column pictures in two additional dailies was that put on by Al Sherman, ad head of Mascot Pictures on "Young and Beautiful."

Al persuaded a number of the members of the Chorus Equity to picket the theatre where the picture was shown for the trade (see photo), the girls wearing signs as a protest against the alleged discrimination against the beauties in the East. The idea was that this section of the country had as many potentialities for pulchritudinous screen material as the Coast.

In conjunction with Mascot's national contest, managers playing the picture may be able to adapt the stunt for local consumption as part of their campaigns.



Chorus Girls "Picket" Screening

Papers Aid Totman Seek Missing Lion

Jimmy Totman put on a lot of smart stuff for his "Circus Clown" campaign at the Warner, in Erie, Pa., but what was outstanding was the gag that goes back to the good old days of press agenting wherein this showman staged a "lost lion" stunt. Although the newspapers were apprised of the fact that this was one of those things, nevertheless the forthcoming publicity could not have been any more generous had the story been legitimate.

For days ahead the papers ran streamers, front page stories and photos on the missing beast, and although much of the copy kidded the search, it brought attention to the picture, especially when Jimmy distributed thousands of dodgers on the eve of his opening, copy reading that the escaped lion was a publicity stunt for the Joe E. Brown feature.

This was further tied in by a wire from the star himself cooperating with the gag by volunteering to supply a recipe for making the missing lion eat out of his hand. Telegram mentioned the title and the whole thing was run for further publicity.

Totman used a flock of other gags and ideas among more conventional lines that called attention to his date, but the lion stunt was the gravy and will be talked about in Erie for many a day.

Work For a Quigley Award!

Cantor Uses Autographed Book Giveaway for "Man"

A newspaper campaign that clicked well for him is reported by David L. Cantor, Aberdeen Theatre, Aberdeen, Wash., for his "Little Man, What Now?" date. Dave secured six copies of the book from the exchange with autograph of Margaret Sullavan and gave them away a few days prior to opening to contest winners in the Aberdeen World. Contest consisted of five questions daily concerning the picture and its high spots.

Tie-up with baker resulted in 3,000 numbered tickets distributed among grocers to give-away with merchants' bread, some corresponding numbers were posted in theatre entitling bearers to free admission. Baking company's radio program plugged opening.

Local drug store gave to lady patrons, envelopes with samples of "Radio Girl" perfume and powder with copy to effect that it was the star's favorite. Window display of perfume with stills of Sullavan and recommendation to use the cosmetic.

Work For a Quigley Award!

Planck Promotes Potatoes And Peels Them in Lobby

George Planck's ingenuity came to the fore when he played "Here Comes the Navy" at the Chatham Theatre, State College, Penna., and he decorated his lobby with flags, posters, etc., while the center of a display had a man dressed as a gob doing "kitchen police" work, who peeled potatoes all day surrounded by spuds, pans, knives, etc., promoted from leading restaurant in return for the "peeling" job. Victrola played "Barnacle Bill" and "Anchors Aweigh" while the chores were performed.

Imprinted napkins, circus heralds, window cards and playdates on bottoms of restaurant menus were other highlights of George's campaign.



Schanberger Greets Ralph De Palma

De Palma Tied In On "Romance" Date

The Cinderella national contest outlined in the press book on "Romance in the Rain" was put on successfully by Manager J. Lawrence Schanberger, Keith's, Baltimore, Md., in conjunction with his campaign on the showing with prominent shoe stores cooperating in all advertising and window displays. Many entries were reported from local women anxious to try on the glass slipper, the finals being held on the stage on the opening day.

The Ford tieup also detailed in the press book was another click for Schanberger, who arranged for the personal appearance of noted race driver, Ralph DePalma, who drove to the theatre in a replica of the car he used in winning a number of his races. Car was bannered and accompanying photo shows the Baltimore showman greeting DePalma at the theatre. Another click was a water bally in which a bannered boat cruised the Delaware Bay during a local regatta.

Work For a Quigley Award!

Omaha Showmen Act Host To Fathers of Twins

A. E. Ableson, manager World Theatre, Omaha, Neb., and Charlie Schlaiffer, publicist, hopped on Bing Crosby's becoming the father of twins while they were playing "Just an Echo" featuring Bing and announced through newspapers and radio that all fathers of twins, who had attained that exalted position during the past year would be guests of the World Theatre. As each father approached the box office with proper credentials (the boys don't say whether the proud dads brought their offspring with them) he was also presented with a cigar.

Abelson and Schlaiffer have been getting out some mighty attractive fronts; recently they spotted six-foot cutouts of chorines on the canopy with strong spotlight playing on the girls. Another eye-arrester was an eighteen-foot oval with life size figures placed in center of front over canopy, while a forty-foot vertical banner hung down the front of theatre.

Work For a Quigley Award!

Congratulations, Joe

Friends and well wishers of that interesting contributor to these pages, Joe Lee, aptly called "Doctor of Sick Theatres," will be happy to know that he has taken over the post of managing director of the Brooklyn Paramount, his first broadside being an excellent drive on "Cleopatra," the opening attraction. The very best, Joe.

Kalmine Speaks on Value of Managers' Round Table

For the encouragement of our members, and the information of those theatremen who perhaps question the value of contributing to these pages, we requested a frank opinion on the worth to managers of the Managers' Round Table Club section from Mr. Harry Kalmine, director of the Warner Pittsburgh zone theatres. We take the liberty of quoting from Mr. Kalmine's reply:

"In response to your letter, I don't hesitate to express myself as being heartily in favor of the splendid work being done by the Quigley Publications and the Motion Picture Herald in stimulating managers to greater efforts through the medium of the Managers' Round Table Club. I know that I make it a point to glance over these pages myself in every issue and find that they contain a great deal of valuable information. To my way of thinking, the Managers' Round Table is a liberal education for any showman whether he be in a small or large operation.

"Aside from the general ground of knowledge that may be acquired in the pages of the Managers' Round Table, its most valuable aspect is when it deals with pictures which we call 'managers' pictures.' These pictures, until they are in the hands of capable managers, are so much celluloid. They require the intelligence and ingenuity of real showmanship to put them over with the public. This is the type of picture which, once the public is made to see, the public raves about. It is this kind of material which I find particularly interesting in the Managers' Round Table. The real test of a manager is not made until he has handled one of these 'managers' pictures,' and I know of no better place for a manager to keep himself informed of when and how to handle these pictures than in the Managers' Round Table."

Private Press Screening For "Girl from Missouri"

Three weeks prior to opening of "Girl From Missouri," L. Davidson, Capitol, Sioux City, Ia., arranged a private screening for the press and other selected groups. Their comments were used for lobby display, newspaper ads and special trailer.

Downtown streets had special processed one sheet treated with water-glass material posted on sidewalks night prior. A striking window display featuring fall and winter coats was arranged with large air-brush portrait of Harlow wearing white fur coat. Black and white stills with appropriate selling copy used. Several hundred copies of a screen magazine carrying life story of star were given to patrons. Special invitation card mailed to selected group of women; all lamp posts in heart of business district had art shield attached selling the show and gummed streamers with cut of Harlow were also used in all beauty shops and drug stores.

AUGUST WINNER IN NEXT WEEK'S ISSUE

By the grace of the calendar, the entrants in the Quigley Awards competition for August have had until midnight of Thursday, September 6, to get their campaigns to Headquarters.

The decision of the judges, Messrs. Al Lichtman, of United Artists, W. R. (Billy) Ferguson, Metro-Goldwyn-Mayer and E. L. Alperson, Fox West Coast Theatres will be announced in the issue of September 15.

St. Louis Warnerites Put On "Managers' Month" Drive

In order to compete successfully with the big campaigns and elaborate fronts being used by the first run theatres, a "Managers' Appreciation Month" drive is now being put across by the St. Louis Amusement Co., under the supervision of Zone Manager L. J. Hill, Al Zimbalist, ad director, District Managers William Hoppe, Jr., Al Poos and George Woods; Bess and Matt Schulter, bookers.

Preceding the drive, a parade of 200 cars, including special floats, sound trucks, etc., covered every section of the city. The event was broadcast each day of the opening week and institutional programs will be put on during the balance of the drive.

The downtown newspapers as well as the community press carried long stories and art on the "Month" and co-operative advertising pages were also utilized. Lobbies were decorated especially and costless heralds were distributed in every section of the city.

Stage attractions were inaugurated immediately in many of the theatres, the Tivoli with a Kiddie Bathing Revue, the Washington with a Radio Revue Amateur Night, and the Florissant with an Auction Block Fun-Riot. The Gravois, the Mikado and Maplewood theatres also put on the Fun-Riot and the Aubert staged a Kiddie Jubilee Party to be continued weekly. Prizes for all these events were promoted.

Work For a Quigley Award!

Studd's One-Sheet Testimonial

From our overseas brother, Fred Studd, Beaufort Cinema, Birmingham, England, comes a one sheet with four-inch copy across the top reading, "Three million patrons can't be wrong." Below, for his institutional plug, Fred quotes a testimonial from the three millionth person to enter the Beaufort.

Vogt Exploits Legion Parade on "Eskimo"

Manager J. P. Vogt, Rialto Theatre, Gladstone, Michigan, acted quickly when the local Legion staged a parade as part of the July Fourth celebration, by entering a float on "Eskimo" (see photo).

Vogt rigged up an old touring car, with cotton batten over the entire body for snow effect. Two of his boys, dressed in heavy fur coats and caps, pounded and slapped their hands pretending it was cold, and as the thermometer registered 98 degrees that day, the gag brought giggles. Vogt's bally won the prize for most comical float, this being good for a break in the papers.

Work For a Quigley Award!

Turtle Bally Plugs "Hollywood" Advance

As advance publicity on the "Hollywood Party" date at the Riviera, St. Paul, Minn., Assistant Manager H. W. Kadrie reports the insertion of an ad in a local paper reading, "Wanted, a turtle, preferably one with a Jimmy Durante nose."

The following day one scaling 35 pounds was obtained and paraded at the end of a leash through the loop district by a man around whose shoulders was draped an oilcloth banner with following copy, "If you think it is funny to have a turtle for a pet, you should see 'Hollywood Party' now showing at the Riviera Theatre." Back of banner carried picture billing.

Work For a Quigley Award!

Luckie's "Treasure" Front Carries Out Theme

Doyle Luckie, just recently moved from the Strand in Orange, Texas, is now holding down the fort at the Rita in Victoria from where he sends us snap of his attractive front for his showing of "Treasure Island" (see photo). Luckie's valance stresses the Beery and Cooper together again angle. Also to be noted is life size steering wheel on a beaverboard stand in front of theatre. In the spaces between each spoke of the wheel stills of various scenes were placed.

Work For a Quigley Award!

Henger Builds Good-Will With Special Kid Shows

George Y. Henger, city manager for Standard Theatres, Oklahoma City, Okla., largely offset the censorship movement in his city and promoted much good will for his houses by a 12-week series of special children's morning shows at the Liberty Theatre, presenting only specially selected features and shorts.

George secured wide publicity on this policy through editorial newspaper ads and various organization publications, stating that only suitable children's offerings would be booked at these special shows. Henger further exploited the censorship drive by booking the officially endorsed Boy Scout serial "Young Eagles" opening the morning showings with the initial chapter. Endorsement of this feature by all Boy Scout and Camp Fire Girl officials was obtained after a special screening, which George further plugged in an attractive herald sent to each young member of the two organizations. This commendation was also carried in newspaper ads.



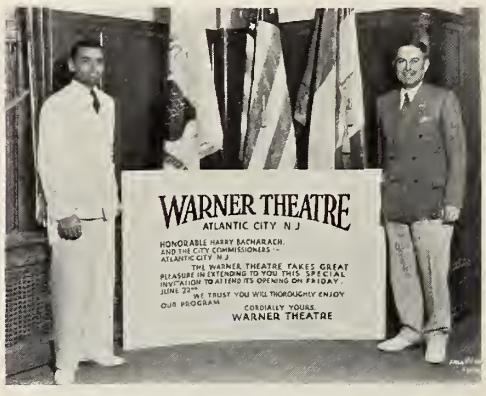
Vogt's Freezing "Eskimo" Bally



Edwards' Atmospheric "13" Front



Luckie's Steering Wheel Display



Mayor Receives Giant Invite

Boy Scout and Camp Fire Girls attended a special morning showing of the first chapter as the Liberty's guests. As a come-on for the free premiere, the children were first assembled in Civic Center where motion pictures were taken and announcement made that the film would be shown during the second chapter on the following week.

Chamber Donates Flags For "Operator 13" Date

W. H. Edwards, Ritz Theatre, Gainesville, Ga., promoted all flags owned by local Chamber of Commerce to decorate the top of his theatre and business houses on each side in addition to streamers across street (see photo) for "Operator 13."

Special beaver board front was constructed, with title in red, white, blue and stars. Herald distribution in mills and street cars, neon lobby display sign and plugging of theatre mailing list were also part of Edwards campaign.

Work For a Quigley Award!

Ableson Gets Post Office Sanction on "Warning" Gag

Manager A. E. Ableson, World Theatre, Omaha, Neb., obtained permission of local post office for a "warning" chain letter heralding his "Charlie Chan's Courage" date. Bold writing on envelope read "Warning, To be opened only by,"—a hand indicating addressee.

Letter stated that this was a personal warning from a friend that a murderer was on the loose, evading the police net of a nation, and advised that recipient do his part to apprehend "this fiendish despoiler of human life by signing this note and forwarding it to a friend," so that it would finally find its way into the hands of that clever detective Charlie Chan. This was followed by theatre copy. Letter concluded with admonishment not to break chain and forward it on to a friend immediately.

Work For a Quigley Award!

Oversized Invitation Delivered to Mayor

Herb Coplan, Warner zone manager, and Sid Blumenstock, advertising and publicity chief for the Seashore Amusement Co. in Atlantic City, N. J., rigged up a giant invitation for the "Dr. Monica" opening at the Warner Theatre and had it delivered to Mayor Bacharach. That's the mayor to the right and Herb to the left in accompanying photo.

Tie-in with Tidewater Oil netted radio plugs prior to and on opening night. Heralds were inserted in Liberty magazines and spotted on desks of hotels. All ladies attending premiere received "Kay Francis roses."

Work For a Quigley Award!

Kustner Also Promotes War Relics on "13"

In the heart of the country around which the story was written, Frank Boucher recently borrowed a lot of Civil War relics as exploitation on "Operator 13." On his date, Lew Kustner, manager, Apollo, Martinsburg, W. Va., assisted by Norman Pyle, MGM exploiteer, also worked this angle as successfully for a good showing in some of the most prominent windows in town. Newspaper also tied in with invite to Civil War vets to see the picture, and interviewed old soldiers for special stories.

Front and lobby were in keeping, battle flags being used for further decoration. In addition to house to house herald distribution and radio announcements, delivery trucks traversing surrounding territory were bannered with theatre copy.

Rotsky Goes Way Back On "Old Fashioned"

Local Montreal drama troupe was giving a series of revivals, so George Rotsky of the Palace persuaded them to do "The Drunkard," and had the troupers announce that if audience liked the stage version they could also see it on the screen in the "Old Fashioned Way" at the Palace.

George also sold the old fashioned idea to many ace stores, Waterman Pens going for window with exhibit of models from away back. Other stores did likewise, and as further ballys, local cabbies operating horse drawn open face carriages were promoted into carrying theatre banners (see photo). Copy stressed the virtues of sightseeing via old time horse cab, picture tied in at bottom. Cabs occupy space in squares in downtown district and the plug was seen by many.

An old 1912 Ford was also drafted for street use, and chauffeur dressed in keeping with date of the car, drove the lizzie around town. Stops in front of theatre brought crowds who also took in house ad on side.

Work For a Quigley Award!

Street Parade Ballys Serial Opening

Arranged by Gilbert Josephson, of the Rhinelander Circuit, was a well rounded campaign to introduce the Universal serial, "Red Rider," at the Monroe Theatre, New York, featured being a juvenile parade through the streets of the neighborhood. The news was spread by heralds, lobby posters and trailer, and children were invited to march in costume for prizes of lariats, cowboy hats, pennants.

Parade was led by mounted rider in costume (see photo) and local junior band, the musicians in cowboy and Indian attire. The march concluded at the theatre where the first chapter of the serial was shown. Snipes were planted in a two-mile radius, many windows were obtained, and the front was in keeping with the attraction.

Work For a Quigley Award!

Feldman's Boat Bally

With local paper promoting motor boat race meet and regatta, Joe Feldman, Pittsburgh Warner ad head, got aboard the stunt with bannered launch on "Navy" (see accompanying photo) which cruised the river. Official of Coast Guard service was in charge to insure right of way.

Work For a Quigley Award!

Moyer Uses Guessing Gag For "Melodrama"

Charlie Moyer, Warners State and Strand Theatres in Hanover, Penna., contacted the largest department store in his town for one of their most prominent windows in which thirty-five photos of stars were mounted, some easily recognized and others more difficult. Passersby were advised that the first fifteen guessing the correct names of the stars would be given free admissions to "Manhattan Melodrama." Window also carried stills plugging picture.

Another stunt that Charlie says works now and then is to get some ordinary store boxes and place them around on prominent corners in the downtown section. Boys sit on the boxes a few hours prior to opening with snipes on their backs, "I am waiting for the State to open to see, etc." Different twist to this gag was pulled for "Very Honorable Guy" whereby Charlie has a fellow in a store window apparently sleeping on a cot with a sign placed near him reading, "I am getting rested up so I can stand the laughs, etc." Buzzer attached to window attracted pedestrians.



Rotsky's Old Fashioned Street Bally



Cleveland's Welcome to Lombardo



Sugarman's Star-Motor Tieup



Feldman's Cruising "Navy" Launch

Myers Injects New Angle Into Classified Hookup

For the showing of "Paris Interlude," Taylor F. Myers, Loew's Broad, Columbus, Ohio, worked up a good tie-in with the local newspaper, stressing the following: "Employ someone and receive a guest ticket" to the theatre. Myers' ad referred readers to the classified section, where, by hooking in the services of several advertisers listed there, the newspaper presented two guest tickets to each reader providing a job.

Through a tie-up with *Liberty*, stuffers were placed in magazines day prior and opening day; house-to-house distribution was also effected. Four drug counter displays were made on Madge Evans and Max Factor costmetics. Using a still of Evans and Young, Taylor broke one of the better jewelers with window card.

Work For a Quigley Award!

Welcome Campaign on Lombardo Picture

Cleveland is putting on a lot of welcome to the returning local boys what with Milt Harris' recent Phil Spitalny celebration, and now Manager Arnold Gates' campaign at Loew's Park on his showing of "Many Happy Returns" starring bandsman, Guy Lombardo, who originated in those parts.

Arnold put out a lot of circus heralds plugging the orchestra, copy headed "Cleveland's Own," and as local ordinances do not allow anything on marquee, got around it by planting big electric sign (see photo) on top of building. Street banner was another novel flash. To get the kids on Saturday matinee, Gates engaged Chief Red Fox, full-blood Sioux, to appear and put on Indian act of stories, songs and dances.

Work For a Quigley Award!

Harris Runs Boxing Ad on Fight Picture

Harry B. Harris, Exchange Kinema, Lincoln, England, planted an ad in his papers for "The Bermondsey Kid" date that read more like a boxing match than a theatre announcement, as intended. Ad was run in center of newspaper story headed "Newsboys to See Film."

On "Little Women" Harry sent out telegrams to his mailing list, reminding patrons of the engagement and signing the wire "Jo, Amy, Meg and Beth."

Work For a Quigley Award!

Sugarman Contacts Motor Dealers for Lobby Display

Harry Sugarman, Grauman's Egyptian, Hollywood, Cal., did a little sleuth work on "Viva Villa" in discovering that several of the stars drove to the studio in Ford cars. Harry contacted the dealers to contribute to a lobby display of the new models and his next step was to induce the stars to allow cards to be placed on bumpers reading: "This is the model car used by . . ." The display (see photo) was held in the famous forecourt of the theatre.

Pancho Villa's daughter, dressed in Mexican garb, was stationed in the lobby to meet patrons. Entire staff dressed in keeping with the picture, old woman working on pottery in front of theatre and costumed Mexicans policed sidewalk, firing rifles at intervals to attract attention.

COUNTRY TOWN OPERATION

Exhibitor Describes Methods He Found Successful Running 210 Seat House in Community of 916

by A. B. JEFFRIS

New Piedmont Theatre, Piedmont, Mo.

You have asked me several times to "keep in good standing," so I am going to give you my idea on the country town picture show. If there is any material in this letter that may be of help to any of the boys that are in the same situation that I am, I will be glad to have you pass it on.

By country town, I refer to a town about the size of Piedmont, where the writer has a theatre seating 210 people in a town of 916 population. A theatre in a town of this size cannot be neglected, but on the contrary must be petted and babied. I have recently taken a trip through this part of the country, making notes on small town theatres only and find only too often that the country theatre has a dirty, unattractive front, badly in need of paint, poorly lighted and a single one sheet on a cracked frame, announcing the night's show. Upon entering, my ticket is often "grabbed" by a high school kid whose sole pay and interest is to see the show. After stumbling my way to a seat in the dark, I find a poorly projected, badly illuminated picture on a dirty screen with squawky sound—and the owner just cannot understand why his potential patrons drive 40 miles to the city for their movie entertainment.

Business building for the country town theatre is a very delicate proposition. If you are not a "native" but a stranger, as I was when Mrs. Jefferis and myself opened our theatre 15 months ago, you must be careful to "talk their talk," and not give them the impression that you are a "city feller" trying to "high hat" them. You must drive one of the cheaper cars, and mix well with the people. Above all things be honest with them regarding shows. We have found out the kind of pictures that Mr. and Mrs. "Whosiss" likes, and when they ask, "Is this a good show tonight?", you can answer "Yes, but it's not the kind you like. I suggest you come Friday or Saturday."

Takes Great Pains

Regarding the theatre itself: While our front is not elaborate, it is very clean and we have repainted it twice in 16 months. It is brightly illuminated, and we do not use any paper in front less than a three sheet, except for news and short subjects. We have a very attractive lobby, with a wicker lounge, chair and table, with a colored spot on the wall on the next program. The tickets are taken by Mrs. Jefferis or myself, and we make a point of trying to remember the names of patrons. A patron is thanked when he buys his ticket, and some pleasant remark made to him when it is collected.

An usher is ready when he enters to show him to a seat, with a dimmed flashlight, so as not to disturb other patrons. We maintain our projection equipment in first class condition, and although this is a country town, we pay our projectionist enough money to keep him interested in his job, and maintain the equipment, except for major repairs. We have a Walker silver screen, wide range sound and a complete washed air cooling plant, and are now installing a heating plant in connection with our cooling system.

We have a mailing list that covers towns in a 50 mile radius. The programs are mailed weekly. We advertise in five newspapers, and they have been very kind with gratis space.

The kiddies are a great help in building business. Of course we have a Mickey Mouse Club, which meets Saturday afternoon. An example of how the children can put a picture over is the picture "Hi, Nellie." Two weeks before the play date, I told the kids about how expressions such as "Where's Elmer," "Twenty-three skidoo," etc., originated. I asked them how they would like to start something like that. Of course, kids always want to start something so I told them that if they would say "Hi, Nellie" to every kid they met, they could see how rapidly an expression could move. The result, "Hi, Nellie" became a byword in our town, and the picture enjoyed a nice business from the curious. . . .

Work For a Quigley Award!

Much Sock Exploitation On "Clown" Campaigns

Everything in the book and a whole lot more was used by the various showmen in putting over their stuff on "Circus Clown." A host of campaigns are on hand and here follow some of the highlights:

In Morgantown, W. Va.—

Keen exploiteer Kenneth Grimes, skipper of the Warner, put on a flock of ace stuff, such as a kiddie clown parade on opening day with marchers in costume headed by promoted band and bannered truck. Boys in clown suits rode bannered bikes around town and local newsboys carried special slugs on their backs. Ushers in clown outfits covered city playgrounds and worked



Ken Grimes' Lobby Barker



Patterson's Big Top Lobby

the streets in the evening, also distributing special circus herald and puzzle blanks house to house. Ken also promoted plane from local aid field to tow 100-foot banner.

Front was made up as a large circus tent with sawdust in lobby, and fortune telling booth was also used in advance. Outside display had giant beaverboard cutout clown hanging from trapeze from top of vertical sign in addition to 40-foot banner. As additional atmosphere, Grimes promoted a large cage of monkeys displayed in front of the house and also obtained red fire from local railroad for night display.

Other circus gags were barker in front of theatre with P. A. system (see photo), strong man in lobby, and playground tieup on stage for Brown yell contest with prizes promoted from Montgomery Ward.

And in Charlotte, N. C.—

Manager Don Nichols at the Broadway put on one of his typical campaigns embracing many angles. Newspaper mention was generous with advance stories and art, and classified tieup netted free advertising.

Town was blanketed with displays and banners in prominent spots, Don promoting many windows. Street bally arranged by doorman consisted of two boys dressed as clowns who covered city. Further circus atmosphere was created by Top front.

Then to Middletown, Ohio—

Where Manager Roy L. Patterson of the Gordon Theatre, handicapped by local ordinances against street bally, did very well without this angle, making a large number of tieups with national advertisers which clicked strong. Featured among these was hookin with National Biscuit Co. on cake package called "Clowns," in which distribution of these crackers was arranged for with many local grocers on a contest. All stores went for windows and ads.

Another tieup was sold to the makers of the "Dr. Pepper" soft drink in which purchasers finding the letter "G" under bottle caps were given free tickets. This was put over in cooperation with confectioneries in the entire surrounding territory. Tieup was made with Tish Tissues to furnish 2,000 paper handkerchiefs in imprinted envelopes.

Patterson sold a co-op page the day before opening, working the misspelled word in each ad idea for free tickets. In exchange he obtained center spread free for theatre. Many good street stunts and tieups were also arranged. Lobby was completely transformed into a Big Top (see photo), canvas borrowed from the Boy Scouts with which Roy made up his own tent. Sign on front read, "Main Entrance to Big Show."

LOEW POLI DIVISION ZOOMING

Managers in Harry Shaw Division Crack Thru With Ace Campaigns On "Treasure Island" Showings

Reported by Erle Wright, division publicity director, to be leading all Loew zones in "Treasure Island" exploitation, the showmen in Division Manager Harry Shaw's sector have come through with a flock of hot box-office fodder, highlights of which are set down below, campaigns listed alphabetically by names. Many of the boys are Round Tablers and their activities have been chronicled frequently in these pages.

Falk Goes Airplane To Plug Attraction

In addition to using many of the good ideas put over by other of the circuit houses, Louis Falk promoted an airplane to fly above Meriden, Conn., advertising his date at the Palace, there. Another newspaper angle was a newspaper coloring contest with the color mats from the press book.

Co-op page also went over, Louis having merchants contribute prizes for the treasure chest in the theatre lobby, these to be given patrons holding lucky keys, distributed at the various stores to customers. House staff here also costumed, and drug store contest on "Treasure Chest" candy was tied in on guessing contest on number of Rockwood candy coins in fish-bowl displayed in store window.

Fitzpatrick Arranges Feature Story By Editor, Stevenson Kin

Manager E. Fitzpatrick, Poli, Waterbury, Conn., clicked often with his local press by planting serial and editorial in addition to a feature story in one of his dailies by the editor, named Stevenson, kin to the author of the book. Radio cooperation obtained included tiein by which 50 copies of book were given away as prizes, and on the angle that hair is woman's greatest treasure, a "Save Your Treasure" tieup with beauty parlors was put on successfully.

Two "hunts" were put on, one at an outing of local dairy, attended by 5,000 children, and the other with group of stores on special bargains. Former blanketed the town with heralds on the event, also plugging the picture. Quite a number of the circuit planned slants were put on, and Fitzpatrick also went for the 24 sheet on floor of lobby.

Freeman Uses Peg Leg Man And "Cooper" Street Bally

A peg legged local and a boy closely resembling Cooper made up a street bally for Manager G. E. Freeman, Poli, Springfield, Mass., and further attention was drawn to the date by street parade of local Boys' Band marching with pirate float.

Chest "key" stunt was put on with furniture company and actual treasure hunt was promoted on school playground. Atmospheric trailer and stuffers in bakery packages worked well in this stand.

Worcester Bakeries Make Up "Treasure Island" Cakes

Manager R. W. McGowan, Poli, Worcester, Mass., got plenty out of the press book Procter and Gamble cake tiein by cooperating with most of the leading local bakers on the stunt. Literature was distributed by stores and further advertising brought extra attention.

Miniature copies of story were handed out at hotels, restaurants and stores, key stunt was put on, pegleg-man street bally arranged, and "treasure" classified angle also hooked in to evening paper.

Rodney's Lobby Animation Moves Pirate Craft

Permitted by his wide foyer to go a bit fancy on the lobby, Manager Gene Rodney, at the Palace, New Haven, Conn., created an animated job that stopped a lot of traffic. Pirate craft rolled fore and aft supported by animated waves with background of "treasure," and parakeet in cage. Inserts were placed in copies of many fan mags., house staff was of course pirate-attired and circuit float was also exhibited.

Numerous store tieups were put over, headed by a coin guessing contest in prominent spot (see photo) entire window showing pirate ship with bowl of coins in center.

Radio dramatization by local players was commercially sponsored and announced by ads, menus and candy bags were imprinted, and leading laundry came in by stuffing all outgoing packages.

Saunders Hits Front Page Four Successive Days

Among the flock of ace angles put on by Manager Matt Saunders, Poli, Bridgeport, a high scorer was the newspaper tieup on a treasure hunt at a nearby park, where a chest was buried, keys distributed, and 500 children transported to the hunt in bannered busses, promoted refreshments being served. To be noted is that Matt hit page one on four days in a row, not an every-day occurrence in that spot. Key gag was also put on with merchants, co-op page and windows resulting.

News company bannered trucks on fan mag. tieup, a flock of additional windows were obtained, and a newsboy parade on opening day also clicked. Marchers were given hats, masks, coins, etc. Newspaper strip was also planted, and Remington Whittling contest broke in another paper.

House staff in pirate costume, and lobby flash landed four column shot, foyer decorated with 30 foot mast, sails, ladder, old time cannon, chest with nuggets, live parrot in cage, etc. Street stunt used by Saunders, (see photo) of course, drew plenty of the curious, for reasons to be easily noted. Float originated in New York, and was sent over the circuit, each manager supplying the "flesh."

Simons' Store Treasure Hunt Returns Profitable Dividends

Cooperating with the ace department store of Hartford, Conn., Jack Simons, at the Poli, in the Insurance City, put on a treasure chest sale, store printing and distributing envelopes containing keys for prize chest stunt. Displays to step up stunt were planted in windows and in various departments, newspaper ads also tying in. Jack addressed department heads, pepping them up on picture and stunt, and planted flash (see photo) in lobby.

Public libraries for first time reported to have allowed bookmark distribution and theatre cards on bulletin boards. Ushers, cashiers and doorman wore pirate costumes, and citywide phone calls were made to homes and offices. Telescope stunt was used in lobby two weeks ahead.







LEFT TO RIGHT, RODNEY'S WINDOW CONTEST, SAUNDERS' STREET FLOAT, SIMONS' LOBBY ON STORE TIEUP

personalities

LESLIE JACOBS
has sold his California Theatre in Palo Alto, Calif.

▽

JOHN WALLER
is erecting a modern picture theatre in Osceola, Iowa. House will open in early fall.

▽

C. W. SHATTUCK
has reopened the new Midway Theatre, Protection, Kan.

▽

G. C. WASSEL
has purchased the Ideal Theatre at Halstead, Kan.

▽

C. B. McALEER
has reopened the Orpheum Theatre at Parsons, Kan., after a complete remodelling job.

▽

W. D. FULTON
has assumed control of the Tivoli Theatre in Kansas City. This makes four houses for Fulton in this territory.

▽

C. W. HELSTROM
is skipper of the Empire Theatre, McPherson, Kan.

▽

MARION GUILLORY
recently assumed management of the Conrad Theatre at Opelousas, La.

▽

W. E. GRIFFIN
has opened the new Cinema Theatre at Vienna, Ga.

▽

J. R. WAGNER
has opened his new Palmetto Theatre at Bennettsville, N. C.

▽

H. WILLIAMS
is the new assistant skipper of the Arcadia Theatre, Dallas, Tex.

▽

COL. J. M. McKINNEY
is at the helm of the Princess Theatre, Cross City, Fla. Theatre is being enlarged.

▽

J. H. COOPER
of New York City is erecting a modern picture theatre seating 1,300 at Pueblo, Colo.

▽

SAM A. GILMAN
formerly at Loew's Parkway, Baltimore, Md., is at the Regent in Harrisburg, Penna.

▽

SAM SUGGS
has been transferred to Birmingham, Ala., where he will manage the Alabama, replacing ROLLIN STONEBROOK, who becomes manager at the Bristol house.

▽

MITCHELL HADDAD
opens the capitol Theatre in Williamantic, Conn., with JOHN TOFFOLSON of the Empire Amusement Co.

▽

GEORGE BANNAN
is in the publicity department of the Fox Theatre, Brooklyn, N. Y. Good luck, George.

POSTER ART WORK IN THE THEATRE



Above football poster was turned out by our old contributor, Don Andorfer, Whitewater, Wis. The college colors of Whitewater are purple and white, hence the entire poster was done in tones of royal purple on a white background.

C. F. LYMAN
formerly with Central States circuit in Iowa has left show business and is working for an engraving outfit in Los Angeles.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

1790 Broadway, New York

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Absolutely No Dues or Fees!

JACK D. BRAUNAGEL
is now at the Granada in Boise, Idaho, replacing NEVIN McCORD, who is city manager of Twin Falls, Idaho.

▽

DOYLE F. LUCKIE
has been transferred from the Strand, Orange, Tex., to the Rita and Queen Theatres, Victoria, Texas.

▽

M. J. INGRAM
has recently been shifted to the Hudson in Kearney, N. J.

▽

AL BECKERICH
has gone in business for himself and taken over the Academy of Music in Newburgh, N. Y., with HARRY WILSON of Newburgh.

▽

H. C. D. MAIN
formerly of the Beverley, Toronto, has been appointed manager of the Grand in Sudbury, Ont., Can.

▽

STONER HADDEN
takes over the managerial reins of the Drury Lane in Louisville, Ky.

▽

LEON BECK
manager of the Rialto, Baltimore, Md., has been transferred to the Broadway, succeeding MORRIS ZELKO, who has been transferred to the Cameo.

▽

WARREN BARTLETT
formerly at the Orpheum in Brooklyn, N. Y., has been transferred to RKO's Uptown. HARRY LYONS shifted from the Dyker to the Strand, Rockville Center, L. I., and HARRY MOORE replaced him at the Dyker.

▽

EMIL GOTH
goes in as manager of the RKO Coliseum, New York City house, and R. REISS of the Uptown is the new manager of the Costello.

▽

WILLIAM COOLLEY
of Seattle, formerly of the Roxy, has been named manager of the Liberty.

▽

FRANK L. NEWMAN
is now located at the State, Portland, Ore. MIKE NEWMAN at the Hollywood and MAURICE FOLODARE at the Liberty.

▽

JACK HOBBY
manager of the Inwood, Forest Hills, L. I., leaves there to act as contact man for theatres for J. P. Muller, advertisers.

▽

TONY STERN
has been shifted from manager of the Court Theatre in Wheeling, West Va., to Booking Department of Warners' Pittsburgh office.

▽

A. J. MOREAU
district manager of M. & P. Theatres Corporation for Maine, N. H., and Vermont, is the proud father of a seven and a half pound boy.

PROMOTES MUCH FOR VERY LITTLE

Although he has put on innumerable campaigns over a long stretch of years, "Bam" admits to the biggest thrill, on his Paramount Week parade staged in Minneapolis, in 1921. No doubt much of the satisfaction comes from the fact that so much was promoted for so little—$12—resulting in a bally that is still remembered and won for the author that year's Paramount exploitation trophy. —MIKE

Some Other Clicks On "Circus Clown"

The headquarters of Manager Louis Lamm of the Capitol, who saturated his town with a good "Clown" advance, topped by a hookin with drug store chain that put on "Circus Day" sales and furnished balloons for distribution by clown on streets, title and date carried in all store advertising.

Louis distributed programs house to house, planted clown drawing contest on classified page, had special circus front and ran special show for crippled children and tieup with Rotary Club which furnished transportation.

And Then to Montreal—

Where that consistently clicking crew of Gene Curtis and Ken Finlay, at the Palace, tied in with the Al G. Barnes Circus, appearing currently, to mutual advantage. The star wired the circus a message of congratulations which was run in the local press and also read over the circus P. A. system at all shows. Another neat idea was passes enclosed in bags of peanuts which were sold at the circus.

Wagons were promoted from the circus on opening day, bannered, filled with real clowns and were paraded all over the city. Theatre banners were hung in the main tent of the circus, and to top it all Gene and Ken promoted the use of the circus stands (see photo) by which the picture was advertised on the paper put out by the circus.

Out of the ordinary was another stunt put on by these boys in which special heralds were inserted in 60,000 copies of the new local telephone directory. Laundry coloring contest was also put on, promiment music stores bannered with store light streamers, circus toy window secured, clown street bally and special lobby of striped tenting cloth arranged.



How They Did It in Montreal

TWO MILE PARADE FOR $12

In the Second of the Series on Earlier Day Exploitation, "Bam" Describes an Outstanding Bally

by LEON J. BAMBERGER

Sales Promotion Manager, RKO Radio

When A-Mike Vogel requested me to contribute an article for the Managers' Round Table Club series concerning big exploitation campaigns of years past, I gladly acquiesced, feeling that a few moments' perusal of the old scrap books would enable me to quickly dash off a suitable account. Later I noticed that the chairman desired particularly a description of what I considered my greatest or most thrilling campaign. This made the selection difficult because when any one has worked in as many varied localities as the writer, it is not easy to select one campaign that might be considered the most outstanding of all of them. A day's work in behalf of a theatre in a small town might well have accomplished a great deal more for the exhibitor proportionately than a most extensive week, or more, campaign in favor of a large key city house.



Leon J. Bamberger

Recalls Many Campaigns

Of course, it is interesting to look back over the old clippings and photographs, and recall the thought, hard work and selling which were necessary to achieve the desired results. Many engagements are unforgetable, such as the two months in Mexico City in the interests of pictures showing at the Olympia Theatre, bringing there the first taste of American exploitation methods, the booking of "Forever" in Montreal, which was the first circus campaign this city had ever seen on a motion picture; the Broadway premiere and a 12-week profitable run during the hot months of "Chang" at the Rivoli Theatre, New York; the movie star resemblance contest at the Minneapolis Automobile Show in 1921, and many others.

The stunt, however, that gave me the biggest personal thrill when it came off, and which incidentally entailed the hardest work and the greatest strain on my nervous system was the Paramount Week Parade staged in Minneapolis, Sept. 6, 1921.

Fifty business firms and theatres joined with us in this parade two miles long, and which George C. Sackett, then manager of the Orpheum Theatre, described as "rivalling in splendor the Barnum pageant in the days when P. T. rode at the head of the parade." Thousands of visitors were in the city for the State Fair. These and the local citizens packed and jammed Nicollet Avenue for six or eight blocks to witness the parade which had received widespread publicity for a week in advance. Fully 100,000 people saw it and many more heard of it.

The principal manufacturers and retail establishments of the Twin Cities entered really gorgeous floats in this parade, and competed for a beautiful silver cup that was awarded by a committee of prominent judges for the most novel and effective display. This cup was offered by J. B. Hudson & Son, and was presented by Mayor George E. Leach to the proprietor of the Minneapolis Dog and Bird Store. The Ivy Candy Co. float was awarded second prize and third went to an Essex Motor Car float.

Every float entered in the parade tied up with Paramount Week in some way, most of them carrying stock banners reading "Come In—It's Paramount Week." The entire personnel of the exchange, wearing fancy hats, and other appurtenances, marched at the head of the procession, and there were several brass bands, including that of the Letter Carriers, also Rogers' Hawaiians and other musical organizations.

Stimulating unusual interest, the *Daily News* conducted a guessing contest awarding prizes to the persons who could guess nearest to the correct weight of a roll of print paper which was carried on their float. A special parade edition was distributed by carriers along the line of march. Many of the firms represented distributed samples of their products to the onlookers.

This entire ballyhoo cost the local exchange the tremendous sum of $12. All other expenses were paid by the various firms which entered their own floats, many of which were constructed at a cost of as high as $1,000.

Work For a Quigley Award!

"Handy-Andy" Golf Contest

Gus Lampe, manager Fox Eckel Theatre, Syracuse, N. Y., tied up with the Syracuse *Journal* for a "Handy Andy" golf driving contest. Test was staged at a well-known driving range and participants were entertained at the theatre on the opening night of the picture. Photo shows Gus Lampe presenting the winner with the loving cup.



Gus Presenting "Handy Andy" Cup

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 239.—(A) How would you calculate the E. F. of projection lens to project a given picture width at given distance? (B) How would you proceed to determine whether or not your projection lens permits the entire light beam to enter? (C) Name the effect, or effects, if it does not all enter. (D) Suppose the light beam does not all enter the lens. What, if anything, could be done to remedy the condition?

Answer to Question No. 233

Bluebook School Question No. 233 was: (A) Line voltage 220. Must have 40 amperes at a 55-volt arc. Any number of 110-volt, 40-ampere, fixed resistance such as are ordinarily used in projection light source circuits are available. Disregarding variations in such instruments due to age, etc., would it be possible so to connect any number of these rheostats, without making alterations in their resistance, to secure the required 70 amperes? (B) Would you connect two 110-volt rheostats such as are ordinarily used for projection work in series to control an arc taking current from a 220-volt line? (C) Suppose we connect two 110-volt fixed-resistance rheostats in series, and two more in series. We then connect the two series in parallel to an arc taking current from a 220-volt line. What amperage would result?

Gentlemen, I'm real sorry. There is only one name on the list this week. Read his answer and you'll know why. It's the first time some of you fell down, but after all that's nothing to weep about. The question was a puzzle, as I knew it would be. Hundreds of you forgot that a 110-volt rheostat *such as is used to control projection arcs,* is not really a 110-volt arc at all. It has only sufficient resistance to break down the line voltage, *less the arc voltage.* Rau and Evans, Oldham, Danielson, Arntson and several others did remember, but hundreds did not. However, no one but a new "school" man, J. J. J. Doe, worked out the 40-ampere connection. The other could not, as he says, be worked out exactly. Allright, boys, you stubbed your toe; rub it a bit—and let's go!

We will read the excellent reply of brother J. J. J. Doe (I misread the name last week and, I think, printed it "Dal") who says, "As to the 70 and 40 amperes, let us try both. First let us assume we want 70 amperes through a 55-volt arc. The resistance of each of the available rheostats is (E ÷ L = R) 110 ÷ 40 = 2.75 ohms. We will not consider resistances offered by the feed lines, terminals, etc., which in such a case are negligible. From *Figure* 1 we see that we need 2.357 ohms resistance in series with the 55-volt arc to obtain (220 — 55) 165 line voltage drop, therefore must

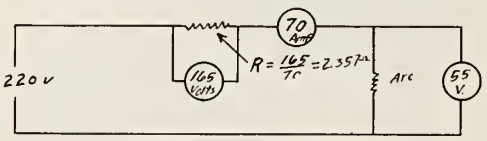


Figure 1

so connect the rheostats as to obtain that amount of resistance.

"After resorting to a trial and error method of solution I am sure there is no possible way that any combination of the rheostats can be made to deliver the required resistance.

"Now let us assume the question means a 40 ampere arc. From *Figure* 2 we see that

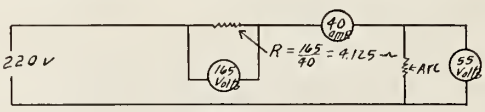


Figure 2

to obtain our 165-volt drop we shall require 4.125 ohms resistance, calculated as follows: 220 — 55 = 165 volts, and 165 ÷ 40 amperes equals 4.125 ohms. If, then, we connect three of our rheostats in series and connect this series in parallel with three others *also* connected in series, the resistance of the combination will produce the required 4.125 ohms, hence we shall get our 40 amperes at the arc.

"Let us check this circuit. The rating of the rheostats is not exceeded. The voltage drop across each series is 165, and since the resistance of each rheostat is the same, the voltage drop of each is equal. It will be 165 ÷ 3 = 55 volts, hence neither the voltage nor insulation rating is exceeded, and we have the problem solved if we want 40 amperes across a 55-volt arc.

"Another combination that will produce the same result is to connect two of the rheostats in parallel, then connect three such groups in series."

(B) I must print brother J. J. J. Doe's answer to this one, too: He says, "I would connect two 110-volt rheostats in series to control an arc taking current from a 220-volt line, provided the sum of their resistances gave the resistance I wanted, and further provided the resultant current did not exceed the rating of either of the rheostats, and provided still further that the voltage drop across either one did not greatly exceed 110 volts. Of course, if the two resistances were equal, the drop across each would be equal and necessarily less than 110 volts. However, if there was a considerable difference between the resistances of the two, it might well be possible the voltage drop across one of them would exceed 110, and it would be inadvisable to operate under such a condition, as the voltage rating of a rheostat is an indication of its insulation strength."

Brother J. J. J. Doe also gave a very complete answer to Section C, but we will set forth the excellent answer of R. and K. Wells, as follows:

"We notice you did not in this instance stipulate the sort of rheostats used with projection arcs, but just '110-volt fixed resistances.' The problem then is simple for the reason that no answer could possibly be given, as the amperage capacity is not stated, therefore the resistance of each rheostat could not be calculated."

Correct, gentlemen! Yet only other one of all the hundreds noted that simple point.

Trans-Lux Plans To Build Philadelphia Reel Theatre

Trans-Lux Corporation has leased Philadelphia property on Chestnut street at a rental of $500,000, where the first newsreel theatre in the city will be erected. The new house is to have a seating capacity of 500, and will show only newsreels and short subjects. Two stores will make up part of the theatre building. Opening is scheduled for January 1, 1935.

The new $500,000 Yorktown theatre, Elkins Park, Pa., Warner house, was formally opened on Labor Day. The theatre was designed by Eugene A. Stopper. Two changes weekly will be the feature picture policy.

Ashcraft Company Moves

The C. S. Ashcraft Manufacturing Company, makers of Sterling Suprex Projections Lamps, has moved its factory and offices in Los Angeles to the Ashcraft Building, 4214 Santa Monica Boulevard.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May 1	70	Aug. 25
Curtin Falls, The	Henrietta Crosman			
Green Eyes	Charles Starrett-Shirley Grey	June 15	67	
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15	75	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond the Law	Tim McCoy-Shirley Grey	July 20	58	
Black Moon	Jack Holt-Fay Wray	June 15	69	July 7
Blind Date	Ann Sothern - Paul Kelly - Neil Hamilton	July 20	75	
(See "In the Cutting Room," June 16.)				
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr. 20	58	Aug. 11
Defense Rests, The	Jack Holt-Jean Arthur	July 15	70	Aug. 25
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17	62	Apr. 12
Hell Bent for Love	Tim McCoy-Lillian Bond	May 20	58	Aug. 4
Hell Cat, The	Robt. Armstrong-Ann Sothern	June 16	69	July 14
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23	105	Mar. 3
Lady Is Willing, The	Leslie Howard-Binnie Barnes	July 30	76	Feb. 10
Line-Up, The	William Gargan-Marian Nixon	Mar. 17	65	May 5
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24	58	June 2
Man's Game, A	Tim McCoy-Evalyn Knapp	June 21	58	
Most Precious Thing in Life	Jean Arthur - Donald Cook - Richard Cromwell	June 5	70	June 23
Name the Woman	Richard Cromwell-Arline Judge	July 25	63	
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston	Apr. 20	78	Mar. 10
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31	64	May 28
Party's Over, The	Stuart Erwin-Ann Sothern	May 15	65	May 19
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15	70	Apr. 14
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10	74	
Twentieth Century	John Barrymore-C. Lombard - Walter Connolly	May 11	91	Apr. 21
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6	59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr. 10	74	Apr. 21
Whom the Gods Destroy	Walter Connolly-Robert Young-Doris Kenyon	July 14	71	July 21

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Among the Missing	Richard Cromwell-Billie Seward	Aug. 15	67	
(See "In the Cutting Room," July 21.)				
Broadway Bill	Warner Baxter-Myrna Ley			
(See "In the Cutting Room," July 14.)				
Captain Hates the Sea, The	Fred Keating - Wynne Gibson - Victor McLaglen-John Gilbert	Oct. 10		
(See "In the Cutting Room," July 7.)				
Feud	Tim McCoy			
Georgiana	Ann Sothern			
Girl Friend, The	Lupe Velez-Jack Haley			
Girl in Danger	Ralph Bellamy-Shirley Grey	Aug. 29		
I'll Fix It	Jack Holt - Walter Connolly - Winnie Lightner - Mona Barrie	Oct. 20		
I'll Love You Always				
Jail Breaker	Edward G. Robinson			
One Night of Love	Grace Moore-Tullio Carminati	Sept. 1	82	June 30
Orchids and Onions	Carole Lombard - May Robson - Walter Connolly-Roger Pryor	Oct. 15		
(See "In the Cutting Room," Sept. 1.)				
Police Ambulance	John Mack Brown-Sally Blane			
Produce the Body		Oct. 25		
Song You Gave Me, The	Bebe Daniels-Victor Varconi		84	Oct. 21,'33
Spring 3100	Nancy Carroll			
Sure Fire	Gene Raymond-Ann Sothern			
That's Gratitude	Frank Craven-Sheila Manners-Charles Sabin-Mary Carlisle	Sept. 15		
Wolves of Catclaw	Tim McCoy			

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston - May Stuart - Borneo Joe	Apr. 14	70	
Blue Light	Leni Riefenstahl	Aug. 1	90	
Death of L'Aiglon		Oct. 1	75	
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling	Mar. 15	60	
Hollywood, City of Dreams	Jose Bohr	Mar. 30	68	
Romance in Budapest	Franciska Gaal	Apr. 18	93	May 19
Shame of a Nation	Gustaf Diessl	Apr. 10	75	May 5
Tell-Tale Heart	Norman Dryden - John Keit - Yolande Terrell	June 5	55	June 30

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Men	War Film	Apr. 1	84	May 27,'33
Road to Ruin	Helen Foster-Paul Page	May 15	58	Feb. 24

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circus Clown, The	Joe E. Brown	June 30	63	May 19
Fog Over Frisco	Donald Wood-Bette Davis-Lyle Talbot-Margaret Lindsay	June 2	68	June 18
Journal of a Crime	Ruth Chatterton	Mar. 10	65	May 5
Man With Two Faces, The	Edward G. Robinson - Mary Astor - Ricardo Cortez	Aug. 4	72	June 2
Merry Frinks, The	Aline MacMahon	May 26	68	July 7
Midnight Alibi	Richard Barthelmess - Ann Dvorak - Helen Lowell	July 14	59	May 26
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7	62	July 21
Return of the Terror	Lyle Talbot-Mary Astor	July 7	65	June 2
Side Streets	Aline MacMahon - Paul Kelly - Ann Dvorak	July 14	63	Aug. 18
Twenty Million Sweethearts	Dick Powell - Ginger Rogers - Pat O'Brien	May 26	89	Mar. 24
(Reviewed under the title "Rhythm in the Air.")				
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5	62	Mar. 24
Wonder Bar	Al Jolson - Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31	84	Feb. 17

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Babbitt	Aline MacMahon-Guy Kibbee			
Border Town	Paul Muni-Bette Davis-Margaret Lindsay			
British Agent	Leslie Howard-Kay Francis	Sept 15	81	Aug. 11
Concealment	Barbara Stanwyck			
Dragon Murder Case, The	Warren William - Lyle Talbot - Margaret Lindsay	Aug. 25	67	Aug. 18
Earthworm Tractor	Joe E. Brown			
Flirtation Walk	Dick Powell-Ruby Keeler-Pat O'Brien			
(See "In the Cutting Room," June 30.)				
Gentlemen Are Born	Franchot Tone-Jean Muir			
Happiness Ahead	Dick Powell-Josephine Hutchinson	Oct. 20		
(See "In the Cutting Room," Aug. 18.)				
I Am A Thief	Mary Astor-Ricardo Cortez			
I Sell Anything	Pat O'Brien-Ann Dvorak-Claire Dodd			
Lost Lady, A	Barbara Stanwyck	Sept. 29		
(See "In the Cutting Room," Aug. 18.)				
Singer of Naples	Enrico Caruso, Jr.			
Six Day Bike Rider	Joe E. Brown-Maxine Doyle	Oct. 6		
(See "In the Cutting Room," Aug. 18.)				
What New York Wants	Joe E. Brown			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Men Are Enemies	Hugh Williams - Helen Twelvetrees	Apr. 20	79	Apr. 7
Baby Take a Bow	James Dunn - Claire Trevor - Shirley Temple	June 22	73	June 16
Call It Luck	"Pat" Paterson-Charles Starrett	June 1	64	June 2
Cats-Paw, The	Harold Lloyd-Una Merkel	Aug. 7	100	Aug. 4
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18	76	May 12
Charlie Chan's Courage	Warner Oland-Drue Leyton	July 6	71	Sept. 1
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23	84	Apr. 14
David Harum	Will Rogers-Evelyn Venable	Mar. 2	83	Mar. 3
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9	72	Apr. 7
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16	78	Mar. 17
Grand Canary	Warner Baxter-Madge Evans	July 27	74	June 23
Handy Andy	Will Rogers-Peggy Wood	July 27	81	May 8
Heart Song	Lilian Harvey-Charles Boyer	Apr. 27	81	Aug. 12,'33
Hold That Girl	James Dunn-Claire Trevor	Feb. 16	65	Mar. 31
Murder in Trinidad	Heather Angel - Victory Jory - Nigel Bruce	Apr. 6	74	May 28
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	May 11	87	Apr. 28
She Was a Lady	Helen Twelvetrees - Donald Woods - Ralph Morgan	July 20	77	Sept. 1
She Learned About Sailors	Lew Ayres-Alice Faye	June 29	76	June 23
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May 25	73	Apr. 28
Stand Up and Cheer	(All Star Musical)	May 4	80	Apr. 28
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May 4	81	June 16
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23	65	July 21
Wild Gold	John Boles - Claire Trevor	June 8	77	May 26

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor of Arts	Tom Brown-Anita Louise			
Bright Eyes	Shirley Temple			
Caravan	Charles Boyer - Loretta Young - Jean Parker-Phillips Holmes	Oct. 5	101	
(See "In the Cutting Room," June 30.)				
Charlie Chan in London	Warner Oland - Drue Leyton	Sept. 14		
(See "In the Cutting Room," Aug. 18.)				
Gambling	George M. Cohan			
Hell in the Heavens	Warner Baxter			
Judge Priest	Will Rogers	Sept. 28	79	Aug. 11
Lottery Lover	"Pat" Paterson - Lew Ayres	Nov. 30		
Love Time	"Pat" Paterson - Lew Ayres	Sept. 21		
(See "Serenade," "in the Cutting Room," July 28.)				
Marie Galante	Spencer Tracy-Ketti Gallian	Oct. 26		
Music in the Air	Gloria Swanson - John Boles - Douglass Montgomery	Nov. 2		
Pursued	Rosemary Ames - Victor Jory - Russell Hardie	Aug. 24	68	
(See "In the Cutting Room," Aug. 11.)				
Servants' Entrance	Janet Gaynor-Lew Ayres	Sept. 7	88	July 28
State vs. Elinor Norton	Claire Trevor-Norman Foster-Hugh Williams - Gilbert Roland	Oct. 12		
(See "In the Cutting Room," Aug. 25.)				
365 Nights in Hollywood	Alice Faye-James Dunn	Nov. 9		
(See "In the Cutting Room," Sept. 1.)				
White Parade, The	John Boles-Loretta Young			

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Sally	Cicely Courtneidge		72	Mar. 3
(Reviewed under the title "Aunt Sally.")				
Arson Ring, The	Leslie Banks		68	
Channel Crossing	Constance Cummings - Matheson Lang	June 1	64	Apr. 7
Dick Turpin	Victor McLaglen	June 15	72	
Evergreen	Jessie Matthews-Sonnie Hale			June 23
Friday the 13th	Jessie Matthews	May 1	73	May 26
Ghoul, The	Boris Karloff	Feb. 15	75	Oct. 28,'33
Just Smith	Tom Walls		69	May 5
Murder Party, The	Leslie Banks		82	Mar. 10
(Reviewed under the title "The Night of the Party.")				
Orders Is Orders	Charlotte Greenwood - James Gleason	Apr. 15	61	Aug. 19,'33
Prince of Wales, The			57	
Princess Charming	Evelyn Laye			July 21
Strikel	Leslie Banks-Carol Goodner		63	
Wings Over Everest				June 16
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton	May 28	70	June 9

GOLDSMITH PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Hang	All-Star Cast			
I Hate Women	Wallace Ford-June Clyde	Apr. 15	72	Apr. 14
Woman Unafraid	Luellie Gleason - Richard "Skeets" Gallagher	Feb. 15	66	

(THE RELEASE CHART--CONT'D)

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cross Streets	John Mack Brown-Claire Windsor - Anita Louise - Kenneth Thomson	Jan. 22	67	
Fifteen Wives	Conway Tearle-Noel Francis	June 1	68	
(See "House of Strangers," "In the Cutting Room," June 2.)				
Fugitive Road	Eric Von Stroheim - Leslie Fenton - Wera Engels	June 1	66	
In Love With Life	Onslow Stevens-Lila Lee-Dickie Moore	Apr. 1	68	May 19
Twin Husbands	John Miljan - Shirley Grey - Monroe Owsley	Feb. 25	62	June 9

Coming Attractions

One in a Million	Dorothy Wilson - Charles Starrett			

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer	June 1	68	May 19
When Strangers Meet	Richard Cromwell-Arline Judge	July 20	74	

Coming Attractions

No Ransom	Leila Hyams-Phillips Holmes	Oct. 26	70	July 21
Once to Every Bachelor	Marian Nixon-Neil Hamilton	Dec. 14	72	May 19
School for Girls	Sidney Fox-Paul Kelly	Mar. 22,'35		
Take the Stand	Jack LaRue-Thelma Todd	Sept. 7	78	
Two Heads on a Pillow	Neil Hamilton-Miriam Jordan	Feb. 1,'35		
Without Children	Marguerite Churchill - Bruce Cabot	May 10,'35		

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Morning After, The	Ben Lyon-Sally Eilers	Jan. 1	63	Oct. 28,'33
(Reviewed under the title, "I Spy.")				
Unknown Blonde	Edward Arnold - John Miljan-Barbara Barondess - Dorothy Revier	Apr. 23	67	May 5
You Made Me Love You	Thelma Todd-Stanley Lupino	May 29	69	Oct. 14,'33

Coming Attractions

Night Alarm	Bruce Cabot - Judith Allen - H. B. Warner - Tully Marshall	Aug. 31		
Scarlet Letter, The	Colleen Moore-Hardie Albright-Henry B. Walthall		70	July 14
She Had to Choose	Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey	Oct. 1	65	Aug. 11

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lost Jungle, The	Clyde Beatty	June 13	68	

Coming Attractions

Crimson Romance	Ben Lyon-Sari Maritza			
Young and Beautiful	William Haines-Judith Allen			

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe-Ruth Hall	Apr. 15	68	
Fighting Rookie, The	Jack LaRue-Ada Ince	May 15	68	
Oil Raider, The	Buster Crabbe-Gloria Shea	July 15	65	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chained	Joan Crawford-Clark Gable	Aug. 31	74	Sept. 1
Girl from Missouri, The	Jean Harlow-Franchot Tone	Aug. 3	74	July 21
Hideout	Robert Montgomery - Maureen O'Sullivan	Aug. 24	82	Aug. 11
Hollywood Party	(All Star Musical)	June 1	70	June 2
Laughing Boy	Ramon Novarro-Lupe Velez	Apr. 13	79	June 30
Lazy River	Jean Parker-Robert Young	Mar. 16	77	Mar. 10
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May 4	95	Apr. 28
Men in White	Clark Gable-Myrna Loy	Apr. 6	75	Feb. 17
Murder in the Private Car	Charles Ruggles-Una Merkel	June 29	65	June 30
Operator Thirteen	Marion Davies-Gary Cooper	June 15	86	June 16
Paris Interlude	Otto Kruger - Robert Young - Madge Evans - Una Merkel	July 27	73	July 14
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 30	90	Mar. 31
Sadie McKee	Joan Crawford-Franchot Tone	May 11	95	May 12
Show-Off, The	Spencer Tracy-Madge Evans	Mar. 9	80	Mar. 3
Stamboul Quest	Myrna Loy-George Brent	July 13	90	July 14
Straight Is the Way	Franchot Tone - Karen Morley - May Robson-Gladys George	Aug. 10	59	July 28
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr. 20	116	Apr. 28
Thin Man, The	William Powell-Myrna Loy	May 25	91	May 19
Treasure Island	Wallace Beery - Jackie Cooper-Lionel Barrymore-Otto Kruger	Aug. 17	110	July 14
Viva Villa!	Wallace Beery-Fay Wray	Apr. 27	115	Apr. 7

Coming Attractions

Babes In Toyland	Laurel and Hardy			
Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March	Sept. 21		Aug. 4
Biography of a Bachelor Girl	Robert Montgomery-Ann Harding			
David Copperfield	Lionel Barrymore - Edna May Oliver-Frank Lawton			
Death on the Diamond	Robert Young-Madge Evans	Sept. 14	72	
(See "In the Cutting Room," Aug. 18.)				
Evelyn Prentice	William Powell-Myrna Loy			
Forsaking All Others	Joan Crawford - Clark Gable - Robert Montgomery			
Have a Heart	Jean Parker - James Dunn - Stuart Erwin - Una Merkel	Sept. 7	82	
(See "In the Cutting Room," Aug. 4.)				
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald			
(See "In the Cutting Room," Aug. 25.)				
Night Is Young, The	Ramon Novarro-Evelyn Laye			
Outcast Lady	Constance Bennett - Herbert Marshall - Hugh Williams	Sept. 28		
Painted Veil, The	Greta Garbo-Herbert Marshall-George Brent			
Sequoia	Jean Parker-Russell Hardie			
(See "In the Cutting Room," Sept. 1.)				
Student Tour	Charles Butterworth - Jimmy Durante	Oct. 5		
(See "In the Cutting Room," June 23.)				
Wandering Jew, The	Conrad Veidt			
What Every Woman Knows	Helen Hayes - Brian Aherne			
(See "In the Cutting Room," Sept. 1.)				

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Steel	John Wayne	May 10	54	May 12
City Limits	Ray Walker-Sally Blane-Frank Craven	May 1	70	June 23
House of Mystery, The	Verna Hillie-Ed Lewry	June 1	61	
Jane Eyre	Colin Clive - Virginia Bruce	Aug. 15	65	July 14
Loudspeaker, The	Ray Walker-Jacqueline Wells	May 30	67	May 12
Man from Utah, The	John Wayne	May 15	55	
Manhattan Love Song	Dixie Lee-Robt. Armstrong	May 1	73	Mar. 31
Money Means Nothing	Wallace Ford-Gloria Shea	June 15	70	May 19
Monte Carlo Nights	Mary Brian-John Darrow	May 20	62	
Moonstone, The	David Manners-Phyllis Barry	Aug. 20	62	Aug. 11
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keefe	Mar. 15	62	Mar. 31
Randy Rides Alone	John Wayne	June 5	54	June 23
Shock	Ralph Forbes-Gwenllian Gill	Aug. 1	66	July 28
Star Packer, The	John Wayne-Verna Hillie	July 30	54	

Coming Attractions

Girl of the Limberlost	Marian Marsh-Ralph Morgan	Oct. 15	76	Sept. 1
Happy Landing	Ray Walker-Jacqueline Wells	Sept. 1	63	Aug. 4
Healer, The				
King Kelly of the U. S. A.	Guy Robertson-Irene Ware	Sept. 15		
Lawless Frontier	John Wayne-Shelia Terry			
'Neath Arizona Skies	John Wayne-Shelia Terry			
Reckless Romeos	Robt. Armstrong-Wm. Cagney			
Redhead	Bruce Cabot-Grace Bradley			
Stratosphere	June Collyer-William Cagney			
Successful Failure, A	Wm. Collier, Sr. - Lucille Gleason			
Tomorrow's Youth	Dickie Moore-Martha Sleeper-John Miljan-Gloria Shea	Sept. 15	83	
Trail Beyond, The	John Wayne-Verna Hillie		55	

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Come On, Marines	Richard Arlen-Ida Lupino	Mar. 23	68	Mar. 10
Crime Without Passion	Claude Rains	Aug. 24	70	Aug. 25
Double Door	Evelyn Venable-Kent Taylor	May 4	75	Apr. 28
Elmer and Elsie	Geo. Bancroft-Frances Fuller	July 27	64	July 21
Great Flirtation, The	Elissa Landi-Adolphe Menjou-David Manners	June 15	71	June 9
Here Comes the Groom	Jack Haley-Patricia Ellis-Neil Hamilton-Isabel Jewell	June 22	64	June 16
Kiss and Make Up	Cary Grant-Genevieve Tobin	July 6	70	June 16
Ladies Should Listen	Cary Grant-Frances Drake	Aug. 3	60	July 14
Little Miss Marker	Adolphe Menjou-Dorothy Dell-Shirley Temple	June 1	80	May 5
Many Happy Returns	Guy Lombardo-Burns and Allen	June 8	60	May 12
Melody In Spring	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern	Apr. 20	78	Mar. 24
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Oakie	May 25	89	May 12
Notorious Sophie Lang	Gertrude Michael - Paul Cavanagh	July 20	64	July 28
Old-Fashioned Way, The	W. C. Fields	July 13	71	July 14
Private Scandal	Mary Brian-Phillips Holmes	May 11	85	May 5
Scarlet Empress, The	Marlene Dietrich-John Lodge	Sept. 7	100	Apr. 28
She Loves Me Not	Bing Crosby-Miriam Hopkins	Aug. 10	85	July 14
Shoot the Works	Jack Oakie-Ben Bernie-Dorothy Dell-Arline Judge	June 29	81	June 30
Thirty Day Princess	Sylvia Sidney-Cary Grant	May 18	80	May 5
Trumpet Blows, The	George Raft - Adolphe Menjou - Frances Drake	Apr. 13	72	Apr. 7
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr. 27	74	May 5
Wharf Angel	Victor McLaglen-Dorothy Dell-Preston Foster	Mar. 16	62½	Apr. 28
Witching Hour, The	Judith Allen-Tom Brown	Apr. 27	64	Apr. 28
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe	Apr. 8	70	Mar. 31

Coming Attractions

Belle of the Nineties	Mae West	Sept. 21	75	Aug. 25
Cleopatra	Claudette Colbert - Henry Wilcoxon - Warren William	Oct. 12	101	Aug. 25
College Rhythm	Joe Penner-Lanny Ross			
Enter Madame	Elissa Landi-Richard Bonelli			
Kids on the Cuff	Max Baer			
Lemon Drop Kid	Helen Mack-Lee Tracy	Sept. 28		
Limehouse Nights	George Raft-Jean Parker			
Lives of A Bengal Lancer	Monte Blue-Gary Cooper			
Menace	Paul Cavanagh			
(See "In the Cutting Room," Sept. 1.)				
Mrs. Wiggs of the Cabbage Patch	Pauline Lord - W. C. Fields - ZaSu Pitts - Kent Taylor			
Now and Forever	Evelyn Venable	Sept. 14	73	Aug. 25
Pursuit of Happiness, The	Gary Cooper-Carole Lombard	Aug. 31	82	Aug. 4
	Francis Lederer - C. Ruggles - Mary Boland-Joan Bennett	Sept. 28		
(See "In the Cutting Room," Aug. 11.)				
Ready for Love	Richard Arlen, Ida Lupino			
(See "In the Cutting Room," Sept. 1.)				
Red Woman, The	Sylvia Sidney			
Ruggles of Red Gap	Charles Laughton-Mary Boland-Charles Ruggles			
Wagon Wheels	Randolph Scott-Gail Patrick	Sept. 14		
(See "In the Cutting Room," Aug. 11.)				
You Belong to Me	Lee Tracy-Helen Mack	Aug. 24	65½	
(See "In the Cutting Room," July 28.)				

PINNACLE PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chloe	Olive Borden-Reed Howes	Apr. 1	64	
Hired Wife	Greta Nissen-Weldon Heyburn	Mar. 1	65	Mar. 24
Playthings of Desire	Linda Watkins-James Kirkwood	Mar. 15	58	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May 6	54	
Little Damozel	Anna Neagle-James Rennie	June 11	59	

Coming Attractions

Peck's Bad Boy	Jackie Cooper-Thomas Meighan-Dorothy Peterson-O. P. Heggie-Jackie Searl			
(See "In the Cutting Room," July 28.)				
Return of Chandu, The	Bela Lugosi - Maria Alba			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Bait	Pert Kelton - Stuart Erwin	July 27	74½	June 18
Cockeyed Cavaliers	Wheeler and Woolsey	June 29	72	June 18
Crime Doctor	Otto Kruger-Karen Morley	Apr. 27	74	Mar. 17
Down to Their Last Yacht	Sidney Blackmer - Sydney Fox	Aug. 3	64	
(See "In the Cutting Room," May 19.)				
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May 4	73	Apr. 7

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fountain, The	Ann Harding - Brian Aherne - Paul Lukas	Aug. 31	84	Aug. 18
Hat, Coat, and Glove	Ricardo Cortez-Barbara Robbins	Aug. 27	64	July 21
...is Greatest Gamble	Richard Dix-Dorothy Wilson	Aug. 10	70½	June 23
Let's Try Again	Diana Wynyard-Clive Brook	July 6	67	June 30
Life of Vergie Winters	Ann Harding-John Boles	June 22	82	June 23
Murder on the Blackboard	James Gleason-Edna May Oliver	June 15	71½	June 2
Of Human Bondage	Leslie Howard-Bette Davis	July 20	83	July 7
Sing and Like It	ZaSu Pitts - Pert Kelton - Edward Everett Horton	Apr. 20	72	Apr. 21
Stingaree	Irene Dunne-Richard Dix	May 25	76½	May 12
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	June 1	74½	May 5
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16	77	May 12
Their Big Moment	ZaSu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot	Aug. 17	68	July 28
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr. 13	76	Apr. 21
We're Rich Again	Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe - Edna May Oliver	July 13	71½	June 23
Where Sinners Meet	Clive Brook-Diana Wynyard	May 18	72½	Apr. 28
Wild Cargo	Frank Buck	Apr. 6	96	Mar. 31

Coming Attractions

Adventure Girl	Joan Lowell	Aug. 17	76	Aug. 25
Age of Innocence, The	Irene Dunne-John Boles	Sept. 7		
(See "In the Cutting Room," June 30.)				
Anne of Green Gables	Anne Shirley-Tom Brown	Oct. 19		
(See "In the Cutting Room," Aug. 18.)				
By Your Leave	Genevieve Tobin-Frank Morgan			
(See "In the Cutting Room," Aug. 25.)				
Dangerous Corner	Melvyn Douglas-Virginia Bruce-Conrad Nagel	Oct. 12		
(See "In the Cutting Room," Aug. 18.)				
Gay Divorcee, The	Fred Astaire-Ginger Rogers	Sept. 21		
(See "In the Cutting Room," July 7.)				
Green Mansions	Dolores Del Rio-Joel McCrea			
Kentucky Kernels	Wheeler & Woolsey	Oct. 26		
(See "In the Cutting Room," Sept. 1.)				
Kick-Off, The	Eddie Quillan			
Lightning Strikes Twice	Ben Lyon			
Little Minister	Katharine Hepburn-John Beal			
Radio City Revels	Fred Astaire-Ginger Rogers			
Romance in Manhattan	Francis Lederer-Ginger Rogers			
Richest Girl in the World, The	Miriam Hopkins-Joel McCrea-Fay Wray-Reginald Denny	Sept. 21		
(See "In the Cutting Room," Aug. 4.)				
Wednesday's Child	Karen Morley-Frank Morgan			
(See "In the Cutting Room," Sept. 1.)				

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Bengal	Harry Schenck	May 2	72	Apr. 28
Moth, The	Sally O'Neil-Paul Page	Jan. 15	63	
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15	68	

Coming Attractions

Golden Head				
Souls in Pawn				
Special Duty				
Unlimited				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Are We Civilized?	William Farnum	Raspin		70	June 23
Ariane	Elizabeth Bergner-Percy Marmont	Blue Ribbon Photoplays	Mar. 6	69	Apr. 7
Brides of Sulu	Adelina Moreno	Exploration Plcts.		67	July 28
Film Parade		General Plcts.	Jan. 12	55	
Hitler's Reign of Terror		Jewel Prods.	Apr. 30	67	May 12
Not Against Flesh	Julian West	General Foreign Sales Corp.			Aug. 25
Ramu, the King of the Sun		Fairhaven Prod.	Aug. 4	68	Aug. 25
Unknown Soldier Speaks, The		Lincoln Prods.		67	June 2
War's End		Capital		28	May 26
White Heat	Virginia Cherrill-Mona Maris-Hardie Albright	J. D. Trop.	July 15	62	June 30
Woman Condemned	Claudia Dell	Marcy Plcts.	Apr. 4	66	
World in Revolt, The		Mentone		69	June 16

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Be Bad	Loretta Young-Cary Grant	May 18	61	June 9
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young	July 20	83	May 19
Catherine the Great	Douglas Fairbanks, Jr. - Elizabeth Bergner	Apr. 13	93	Feb. 10
House of Rothschild, The	George Arliss	Apr. 8	86	Mar. 10
Sorrell and Son	H. B. Warner	Apr. 20	85	Jan. 6

Coming Attractions

Affairs of Cellini, The	Fredric March - Constance Bennett-Frank Morgan-Fay Wray	Aug. 24	79	Apr. 21
(Reviewed under the title "The Firebrand")				
Brewster's Millions	Jack Buchanan-Lili Damita			
Broken Soil	Anna Sten-Gary Cooper			
Call of the Wild, The	Edward Arnold			
Cardinal Richelieu	George Arliss			
Clive of India	Ronald Colman			
Conge Raid	Leslie Banks - Paul Robeson - Nina Mae MacKinney			
Count of Monte Cristo, The	Robert Donat-Elissa Landi	Sept. 7		
(See "In the Cutting Room," July 7.)				
Kid Millions	Eddie Cantor - Ann Sothern - Ethel Merman			
(See "In the Cutting Room," Aug. 25.)				
Last Gentleman, The	George Arliss	Sept. 21	72	May 12
Mighty Barnum, The	Wallace Beery			
Nell Gwyn	Anna Neagle-Cedric Hardwicke		75	July 14
Our Daily Bread	Karen Morley-Tom Keene	Sept. 28	74	Aug. 18
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon	Oct. 19		
Red Cat, The	Maurice Chevalier			
Queen's Affair, The	Anna Neagle-Fernand Gravey	Nov. 9		
Scarlet Pimpernel, The	Leslie Howard-Merle Oberon			
Transatlantic Merry-Go-Round	Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny	Nov. 2		
(See "In the Cutting Room," Aug. 18.)				
We Live Again	Anna Sten-Fredric March			
(See "In the Cutting Room," Aug. 25.)				

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of a Gentleman	Paul Lukas - Leila Hyams - Patricia Ellis	May 14	66	May 12
All Quiet on the Western Front. (Reissue)	Lew Ayres	Apr. 2	84	Apr. 26,'30
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May 7	65	May 28
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19	78	Mar. 3
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5	60	Apr. 7
Embarrassing Moments	Chester Morris-Marian Nixon	July 9	67	
Glamour	Constance Cummings - Paul Lukas	Apr. 9	74	Apr. 7
Half a Sinner	Joel McCrea-Sally Blane	Apr. 30	78½	Apr. 28
Honor of the Range	Key Maynard	Apr. 16	61	May 5
I Give My Love	Wynne Gibson-Paul Lukas	June 25	69	June 2
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12	67	Apr. 28
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr. 16	76	Apr. 14
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 26	68	Mar. 17
Let's Talk It Over	Chester Morris - Mae Clarke	June 11	69	June 23
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	June 4	98	May 26
Love Birds, The	Summerville-Pitts	Mar. 12	62	Apr. 21
Love Captive, The	Nils Asther-Gloria Stuart	May 21	61	June 16
One More River	Diana Wynyard - Colin Clive - Frank Lawton - Jane Wyatt - Reginald Denny	Aug. 6	88	Aug. 11
Romance in the Rain	Roger Pryor - Heather Angel - Esther Ralston-Victor Moore	Aug. 13	75	Aug. 11
Smoking Guns	Ken Maynard-Gloria Shea	June 11	65	Apr. 21
(Reviewed under the title "Doomed to Die.")				
Uncertain Lady	Genevieve Tobin-Edward Everett Horton	Apr. 23	65	June 30
Wheels of Destiny	Ken Maynard	Feb. 19	64	Apr. 14

Coming Attractions

Cheating Cheaters	Cesar Romero			
Gift of Gab	Edmund Lowe - Gloria Stuart - Alice White	Sept. 24		
(See "In the Cutting Room," July 28.)				
Good Fairy, The	Margaret Sullavan - Herbert Marshall			
Great Expectations	Henry Hull-Jane Wyatt-Phillips Holmes	Oct. 22		
(See "In the Cutting Room," Aug. 25.)				
Great Ziegfeld, The	William Powell	Oct. 29	Oct. 22	
Human Side, The	Adolphe Menjou-Doris Kenyon	Aug. 27	*60	Aug. 18
Imitation of Life	Claudette Colbert-W. William	Oct. 29		
Million Dollar Ransom	Mary Carlisle - Edward Arnold-Phillips Holmes	Sept. 17	67	
(See "In the Cutting Room," July 28.)				
Night Life of the Gods	Alan Mowbray			
Rocky Rhodes	Buck Jones-Sheila Terry	Sept. 24		
Secrets of the Chateau	Claire Dodd-Clark Williams	Oct. 8		
There Always Tomorrow	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes	Sept. 10	87	
(See "In the Cutting Room," June 9.)				
Wake Up and Dream	Russ Columbo - June Knight - Roger Pryor	Oct. 1		
What Ladies Dream	Binnie Barnes-Neil Hamilton-Paul Cavanagh	Oct. 15		
(See "In the Cutting Room," Sept. 1.)				

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Monica	Kay Francis-Warren William	June 23	52	May 26
Friends of Mr. Sweeney	Charlie Ruggles-Ann Dvorak	July 28	68	Aug. 18
Gambling Lady	Barbara Stanwyck	Mar. 31	66	Mar. 10
He Was Her Man	James Cagney-Jean Blondell	June 16	70	May 26
Heat Lightning	Aline MacMahon-Preston Foster-Ann Dvorak-Lyle Talbot	Mar. 3	63	Mar. 17
Here Comes the Navy	James Cagney - Pat O'Brien - Gloria Stuart	July 21	88	July 7
Housewife	George Brent-Bette Davis	Aug. 11	69	July 28
Jimmy the Gent	James Cagney-Bette Davis	Mar. 17	67	Mar. 31
Key, The	Edna Best - William Powell - Colin Clive	June 9	71	May 26
Madame Du Barry	Dolores Del Rio-Victor Jory		79	Aug. 18
Merry Wives of Rene	Glenda Farrell-Margaret Lindsay-Donald Woods	May 12	64	May 19
Modern Hero, A	Richard Barthelmess	Apr. 21	71	Apr. 28
Personality Kid, The	Pat O'Brien-Glenda Farrell	July 7	68	June 9
Smarty	Joan Blondell-Warren William	May 19	64	May 26
Upper World	Warren William - Mary Astor - Ginger Rogers	Apr. 28	72	Apr. 7

Coming Attractions

Big-Hearted Herbert	Guy Kibbee-Aline MacMahon-Patricia Ellis-Phillip Reed	Oct. 13	*60	Aug. 25
Case of the Howling Dog, The	Warren William-Mary Astor	Sept. 22	*74	Sept. 1
Dames	Ruby Keeler - Dick Powell - Joan Blondell	Sept. 1	90	Aug. 25
Desirable	Jean Muir-George Brent	Sept. 8	68	Aug. 25
Firebird	Verree Teasdale-Ricardo Cortez-Lionel Atwill			
(See "In the Cutting Room," Sept. 1.)				
Kansas City Princess	Joan Blondell - Glenda Farrell - Robert Armstrong	Oct. 27	64	Aug. 18
Murder in the Clouds	Lyle Talbot, Ann Dvorak			
Perfect Week-end, The	James Cagney			
Sweet Adeline	Irene Dunne			
Sweet Music	Rudy Vallee			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adieu Les Beaux Jours	Brigitte Helm - Jean Gabin	Ufa	Apr. 21	100	May 19
Autumn Crocus	Ivor Novello - Fay Compton	Associated Talking Pictures			Apr. 14
Blossom Time	Richard Tauber	Wardour Films			July 28
Cities of the Desert		L. M. B. Films			May 26
End of the World, The	Victor Francen-Collette Darfeuil	Harold Auten	Apr. 12	54	Apr. 28
Great Defender, The	Matheson Lang	Wardour Films			July 21
How's Chances?	Tamara Dean-Harold French	Fox-British			June 30
Java Head	Anna May Wong-Elizabeth Allan - Edmund Gwenn				Aug. 11
Lash, The	Lyn Harding - John Mills	Radio			May 19
Lost in the Legion	Leslie Fuller	Wardour Films			July 28
Passing Shadows	Edmund Gwenn-Barry Mackay	Fox			May 19
Pledge, The	Line Noro - Jean Galland	Protex	Mar. 13	96	Mar. 24
Return of Bulldog Drummond	Ralph Richardson	British Int'l		67	June 16
Saint Anthony of Padua	Carlo Pinzauti	Integrity Film	Feb. 8	90	Feb. 17
Secret of the Loch, The	Seymour Hicks - Frederick Peisley	Associated British Films			June 16

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Dec. 23,'33	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 rl.
The Queen of Hearts	June 25	7
Aladdin	Aug. 10	1 rl.
The Headless Horsemen	Sept. 28	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Back to the Soil	Aug. 10	2 rls.
Elmer Steps Out (Walter Catlett)	Feb. 28	20
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby (Sidney and Murray)	June 15	2 rls.
Hollywood Here We Come		
Plumbing for Gold (Sidney and Murray)	June 29	2 rls.
Punch Drunk (3 Stooges)	July 13	2 rls.
Radio-dough (Sidney and Murray)	Feb. 5	2 rls.
Stable Mates	Apr. 6	2 rls.
When Do We Eat?	Mar. 19	2 rls.
Tan Baby Fingers (Sidney and Murray)	Jan. 26	2 rls.
KRAZY KAT KARTOONS		
Autograph Hunter	Jan. 5	1 rl.
Busy Bus	Apr. 20	1 rl.
Bewery Daze	Mar. 30	1 rl.
Cinder Alley	Mar. 9	1 rl.
Masquerade Party	May 11	1 rl.
Southern Exposure	Feb. 5	1 rl.
Tom Thumb	Feb. 16	1 rl.
LAUGHING WITH MEDBURY		
4—Among the Nordics	Feb. 20	1 rl.
5—In India	Apr. 20	1 rl.
6—In Ethiopia	June 15	1 rl.
7—In the Islands of the Pacific	July 23	1 rl.
8—Among the Latins	Aug. 3	1 rl.
MARCH OF THE YEARS		
No. 5—	Jan. 24	1 rl.
No. 6—	Jan. 24	1 rl.
No. 7—	Feb. 24	1 rl.
No. 8—	Mar. 23	1 rl.
No. 9—	May 15	1 rl.
MICKEY McGUIRE COMEDIES		
4—Mickey's Minstrels	Jan. 11	18
5—Mickey's Rescue	Mar. 23	20
6—Mickey's Medicine Man	May 18	2 rls.
MINUTE MYSTERIES		
No. 5—The Missing Clue	Jan. 22	1 rl.
No. 6—Hidden Evidence	May 30	1 rl.
No. 7—One Way Out	June 15	1 rl.
No. 8—Simple Solution	July 6	1 rl.
No. 9—By Persons Unknown	July 14	1 rl.
No. 10—The Professor Gives a Lesson	Aug. 3	1 rl.
MUSICALS		
No. 3—School for Romance (Lou Holtz)	Jan. 31	2 rls.
No. 4—Love Detective (Frank Albertson)	Feb. 28	2 rls.
No. 5—Women Haters	May 5	2 rls.
No. 6—Susie's Affair	June 1	2 rls.
No. 7—Tripping Through the Tropics	July 27	2 rls.
SCRAPPY CARTOONS		
Aw, Nurse	Mar. 9	7
Scrappy's Art Gallery	Jan. 12	1 rl.
Scrappy's Dog Show	May 18	1 rl.
Scrappy's Relay Race	July 7	1 rl.
Scrappy's Television	Jan. 29	1 rl.
Scrappy's Theme Song	June 15	1 rl.
Scrappy's Toy Shop	Apr. 13	1 rl.
SCREEN SNAPSHOTS		
No. 3	Jan. 18	1 rl.
No. 4	Feb. 7	1 rl.
No. 5	Feb. 18	1 rl.
No. 6	Mar. 16	1 rl.
No. 7	Apr. 24	1 rl.
No. 8	May 18	1 rl.
No. 9	June 8	1 rl.
WORLD OF SPORT		
Anything for a Thrill		1 rl.
Cyclomania	May 30	1 rl.
Decks Awash	Aug. 10	1 rl.
Dumb Champs	Apr. 20	1 rl.
Harnessed Lightning	May 17	1 rl.
Heigh-Ho the Fox	June 20	1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)		
1. Veiled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Frankie and Johnny (Charles Laughton)	Oct. 1	8
Miro Unga	Aug. 15	9
Prisoner (George Sari)	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making (Frank Albertson)	Oct. 1	17
Sword of the Arab (Duncan Renaldo)	Sept. 15	28
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Half Baked Relations	June 1	19
Hello Prosperity	Apr. 20	18
Super Snooper, The	Feb. 9	20
BABY BURLESKS		
Gimme My Quarterback	Jan. 26	9
BATTLE FOR LIFE		
Born to Die	Mar. 16	8
Nature's Gangsters	June 15	7
Spotted Wings	June 8	7
BING CROSBY SPECIALS		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 24	20
3—Billboard Girl	Sept. 21	21
4—Dream House	Oct. 5	19
CORONET COMEDIES		
Hello, Sailors	Aug. 17	20
Hotel Anchovy	Apr. 13	18
Inventors, The	Feb. 2	20
North of Zero	Jan. 19	17
Super-Stupid	Sept. 21	
FROLICS OF YOUTH		
Educating Papa	Sept. 7	2 rls.
Managed Money	Feb. 23	20
Pardon My Pups	Jan. 26	19
MARRIAGE VOW SERIES		
Domestic Blisters		
MERMAID COMEDIES (Harry Langdon)		
No Sleep on the Deep	Apr. 6	21
MUSICAL COMEDIES		
Going Spanish	Mar. 2	21
Good Luck—Best Wishes	Aug. 24	21
She's My Lilly	Oct. 5	2 rls.
ROMANTIC JOURNEYS		
Lost Race, The	Apr. 13	8
Mediterranean Blues	Feb. 23	9
Paradise of the Pacific	June 1	9
SONG HIT STORIES		
Doctor, The	Feb. 23	8
Mountain Melody	Aug. 24	1 rl.
Time on Their Hands	Aug. 31	1 rl.
Trav'lling the Road (Alexander Gray)	Feb. 9	9
STAR COMEDY SPECIALS		
Allez Oop	May 25	21
Dog-Gone Babies	July 6	20
Expectant Father, The	Feb. 18	21
Gold Ghost, The	Mar. 16	21
TERRY-TOONS		
Black Sheep, The	Oct. 5	1 rl.
Busted Blossoms	Aug. 10	6
Irish Sweepstakes	July 27	8
Jail Birds	Sept. 21	1 rl.
Joe's Lunchwagon	Apr. 6	8
Just a Clown	Apr. 20	8
King's Daughter, The	May 4	8
Last Straw, The	Feb. 23	6
Lion's Friend, The	May 18	6
Mad House, A	Mar. 23	6
Mice In Council	Aug. 24	1 rl.
My Lady's Garden	July 13	6
Owl and the Pussycat, The	Mar. 9	8
Pandora	June 1	6
Rip Van Winkle	Feb. 9	6
See the World	June 29	8
Slow But Sure	June 15	8
Why Mules Leave Home	Sept. 7	1 rl.
TOM HOWARD COMEDIES		
Big Meow, The	Mar. 9	19
Good Scout, A	Apr. 27	18
Wrong Bottle, The	July 13	18
TREASURE CHEST		
Bosom Friends	Mar. 30	8
Hula Honeymoon	Mar. 2	7
Pagliacci	Apr. 6	11
Then Came the Yawn	Aug. 10	8

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Outdoing the Daredevils	Mar. 2	9
With the Navies of the World	Mar. 23	9
On Western Trails	Apr. 13	9
Chasing the Champions	May 18	9
Man's Mania for Speed		10
MAGIC CARPET SERIES		
Roaming the Netherlands	Feb. 9	9
Under Moroccan Skies	Feb. 16	9
A Journey to Flanders	Feb. 23	9
Fortunate Isles	Apr. 13	9
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
MOVIE TINTYPE SERIES		
The Extravagant Wife	Jan. 5	10
The Girl from the Country	Jan. 19	10
Emma's Dilemma	Feb. 2	10
Love's Old Sweet Song	Feb. 16	10
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)	(Variable)	
1. Roosevelt Family In America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
Carrie Jacobs Bond		9
ORGANLOGUES		
Oriental Phantasy		8
Organ Festival		9
Melody Tour		8
Organlogue-ing the Hits		8
Melodies of Love		8
Songs of the Range		6
Rhapsody in Black		1 rl.
Wine, Woman and Song		1 rl.
Eili Eili		1 rl.
What's In a Name		1 rl.
SPECIAL		
She Whoops to Conquer (ZaSu Pitts-Billy Bevan-Daphne Pollard)		2 rls.

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Mixed Nuts	Feb. 17	19
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
Next Week-End	Feb. 24	18
CHARLEY CHASE		
Another Wild Idea	June 18	19
Cracked Iceman	Jan. 27	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
Something Simple		
IRVIN S. COBB		
Nosed Out		18
Speaking of Relations		19
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Egypt, Kingdom of the Nile	May 19	10
Glimpses of Erin		1 rl.
Holland in Tulip Time		9
Italy, Land of Inspiration	Feb. 24	9
Switzerland, The Beautiful		9
Tempie of Love, The		10
Tibet, Land of Isolation	Mar. 17	9
GOOFY MOVIES		
No. 3	Mar. 24	10
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
No. 7		1 rl.
No. 8		1 rl.
HAPPY HARMONIES		
1—The Discontented Canary		
2—A Tale of the Vienna Woods		
LAUREL & HARDY		
Going Bye-Bye		21
Oliver the Eighth	Jan. 13	28
Them Thar Hills		2 rls.
MGM CARTOONS (TECHNICOLOR)		
Discontented Canary		9
Happy Harmonies		1 rl.
MUSICAL COMEDIES		
Apples to You	Apr. 7	20
Benny from Panama	May 26	19
Duke for a Day, A	May 12	20
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19
MUSICAL REVUES		
Big Idea, The	May 12	20
Jail Birds of Paradise (Color)	Mar. 10	18
Gentlemen of Polish		2 rls.
Grandfather's Clock		
Spectable Maker, The		21
What Price Jazz?		18
ODDITIES		
Attention, Suckers!	June 9	10
Dartmouth Days		11
Donkey Baseball		
Flying Hunters	May 12	7
Little Felier	May 26	8
Nipups	Apr. 28	9
Old Shep	June 23	9
Pichianni Troupe		1 rl.
Pro Football		1 rl.
Rugby		
Strikes and Spares		9
Taking Care of Baby		9
Trick Golf	Mar. 24	8
Vital Victuals (Color)	Mar. 3	10
OUR GANG		
First Roundup, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	18
Honky-Donkey	June 2	17
Mike Fright		18
TODD-KELLY		
I'll Be Suing You	June 23	19
Maid In Hollywood	May 19	20
One Horse Farmers		
Soup and Fish	Mar. 31	18
Three Chumps Ahead		2 rls.
WILLIE WHOPPER		
Cave Man		7
Davy Jones' Locker	Jan. 13	7
Good Scout		7
Hell's Fire (Color)	Feb. 17	7
Insultin' the Sultan	Apr. 14	8
Jungle Jitters		1 rl.
Rasslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8
Viva Willie		

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
2. City of the Sun	Jan. 1	10
3. Love's Memorial	Feb. 1	10
4. Children of the Nile	Mar. 1	10
5. The Peacock Throne	Apr. 1	10
6. Jungle Bound	May 1	10
7. The Last Resort	June 1	10
8. Mother Ganges	July 1	10
9. The First Paradise	Aug. 1	10
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Life Guard	July 13	7
Betty Boop's Little Pal	Sept. 21	1 rl.
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Betty In Blunderland	Mar. 2	7
Dancing on the Moon	July 13	1 rl.
Hai Hai Hal	Mar. 2	7
Red Hot Mamma	Feb. 2	8
There's Something About a Soldier	Aug. 17	7
COLOR CLASSICS		
Poor Cinderella	Aug. 3	7
HEADLINERS		
All on Deck	Mar. 30	9
Broadway Knights (Yacht Club Boys)	Feb. 23	10
Cab Calloway's Hi-De-Ho	Aug. 24	1 rl.
International Cafe (T.) (Leon Belasco and Orchestra-Gee. Givet	Sept. 14	1 rl.
Little Jack Little Revue (Little Jack Little and Orchestra - Gypsy Nina - Do Re Mi Trio	May 11	18
Mr. W's Little Game (Alexander Woollsett	June 8	10
New Deal Rhythm ("Buddy" Rogers	Apr. 13	9
Radio Announcer's Review The	Sept. 14	
Society Notes (Tsnt.)	Aug. 3	10
Station T.O.T.	Jan. 19	10
Underneath the Broadway Moon (Isham Jones and Orchestra - Eton Boys-Vera Van	June 29	11
HOLLYWOOD ON PARADE		
No. 8	Mar. 2	11
No. 9	Mar. 30	11
No. 10	Apr. 27	11
No. 11	May 25	11
No. 12	June 22	10
No. 13	July 20	11
PARAMOUNT PICTORIAL		
No. 11—More or Less—The Eyes of Science — Song Makers of the Nation, Ralph Rainger	May 18	10
No. 12—Let's Make Up—Fairy of the Flowers—Song Makers of the Nation, Harold Arlen	June 15	10
No. 13—Songs of the Organ—The River and Me—Wings Over the North—Roy Smeck	July 13	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 1 — Song Makers of the Nation—Chas. Tobias —Flowery Kingdom of America — The Windjammer	Aug. 17	10
No. 2—The Big Harvest—Geared Rhythm — Denys Wortman	Sept. 14	1 rl.
PARAMOUNT VARIETIES		
Madhouse Movies No. 1	Aug. 24	
Old Kentucky Hounds	Sept. 7	1 rl.
Superstition of the Black Cat	Aug. 10	8
POPEYE THE SAILOR		
Axe Me Another	Aug. 24	1 rl.
Can You Take It	Apr. 27	7
I Done My Duty	Sept. 28	
Man on the Flying Trapeze, The	Mar. 30	7
Shiver Me Timbers	July 27	7
Shoein' Hosses	June 1	7
Strong to the Finich	June 29	7
SCREEN SONGS		
Keeps Rainin' All the Time (Gertrude Niesen	Jan. 12	10
Lazybones (Borrah Minnevitch	Apr. 13	7
Let's All Sing Like the Birdies Sing	Feb. 9	8
Love Thy Neighbor (Mary Small	July 29	7
She Reminds Me of You (Eton Boys	June 22	7
This Little Pig Went to Market (Singin' Sam	May 25	7
Tune Up and Sing (Lanny Ross	Mar. 9	7
SCREEN SOUVENIRS		
No. 6	Jan. 12	10
No. 7	Feb. 9	10
No. 8	Mar. 9	10
No. 9	Apr. 6	10
No. 10	May 4	10
No. 11	June 1	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 12	June 29	10
No. 13	July 27	10
SCREEN SOUVENIRS (New Series)		
No. 1	Sept. 7	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 7—Jumping Giants	Jan. 26	11
No. 8—Horsepower	Feb. 16	11
No. 9—Flying Bodies	Mar. 23	10
No. 10—Animal Antics	Apr. 13	10
No. 11—Marine Marvels	May 11	11
No. 12—Lucky Anglers	June 9	11
No. 13—Good Shape	July 6	11
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 1—Miles Per Hour	Aug. 3	10
No. 2—Springboard Champions	Aug. 31	10
No. 3—Water Rodeo	Sept. 28	
TWO-REEL COMEDIES		
Circus Hoodoo	Feb. 16	21
Harry Langdon		
Gold Nuggets	Feb. 2	19
Walter Catlett		
Just an Echo	Jan. 19	20
Bing Crosby		
Making the Rounds	July 6	21
Pallette-Catlett		
New Dealers, The	Apr. 6	20
Pallette-Catlett		
News Hounds	June 1	20
Pallette-Catlett		
No More Bridge	Mar. 16	21
Leon Errol		
Oil's Well	May 4	22
Chic Sale		
Old Bugler, The	Jan. 5	20
Chic Sale		
Petting Preferred	Apr. 27	19
Up and Down	Mar. 2	21
Franklyn Pangborn		

PRINCIPAL

Title	Rel. Date	Min.
Death Day		17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	8
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	9
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2	8
Rasslin' Match, The	Jan. 5	11
BLONDE and RED HEAD SERIES		
Bridal Ball	Feb. 9	21
Contented Calves	Aug. 9	20½
Ocean Swells	Oct. 12	
Rough Neckling	Apr. 27	20
Undie World, The	June 15	21
CHICK CHANDLER COMEDIES		
Unlucky Strike	Aug. 31	20½
CHARLIE CHAPLIN SERIES (Re-issues)		
The Immigrant	Jan. 19	21
One A.M.	Mar. 23	18
Behind the Screen	May 25	2 rls.
The Adventure	July 5	2 rls.
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	July 26,'35	21½
Bedlam of Beards	Apr. 13	19
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 26,'35	19
Hey Nanny, Nanny	Jan. 12	21
In A Pig's Eye	Dec. 28	
In the Devil Dog House	Feb. 2	21
Love and Hisses	June 9	17½
Odor In the Court	Aug. 2	21½
CUBBY THE BEAR CARTOONS		
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	7
Good Knight	Feb. 23	7½
How's Crops	Mar. 23	7½
Mild Cargo	May 18	7½
Sinister Stuff	Jan. 26	6½
DUMBBELL LETTERS		
No. 1	June 22	4½
No. 2	July 20	4
No. 3	Aug. 17	
FOUR STAR COMEDIES		
Fixing Stew	Nov. 2	20
Fuller Gush Man	Aug. 24	19
GRIBBON-KENNEDY-STANTON COMEDIES		
Cracked Shots	May 4	19½
Strictly Fresh Yeggs	Apr. 6	21½
Trailing Along	June 1	21
What No Groceries	July 26	20½
HEADLINER SERIES		
No. 4—Autobuyography	Mar. 16	20
No. 5—The Old Maid's Mistake	May 11	20
No. 6—Well Cured Ham	June 22	19
HEADLINER SERIES (1934-35)		
No. 1—Ferry-Go-Round	Oct. 5	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Blasted Event	Sept. 7	20½
In-Laws Are Out	June 29	19
Love on a Ladder	Mar. 2	19
Poisoned Ivory	Nov. 16	21
Wrong Direction	Nov. 16	21
MUSICALS		
Bubbling Over	Jan. 5	20
Ethel Waters		
Everybody Likes Music	Mar. 9	19½
Henry the Ape	Jan. 26	2 rls.
Bert Lahr		
Knife of the Party	Feb. 16	20
Lillian Miles		
No More West	Mar. 30	19
Bert Lahr		
Sea Sore	Apr. 20	2 rls.
MUSICOMEDIES SERIES (Ruth Etting)		
Derby Decade	July 13	21½
Southern Style	Sept. 14	20
Torch Tango	Feb. 23	21
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
RAINBOW PARADE CARTOONS		
Pastrytown Wedding	July 27	1 rl.
SOGLOW'S "THE KING" CARTOONS		
Art for Art's Sake	May 11	9
Cactus King	June 8	1 rl.
Jest of Honor	Jan. 19	7
Jolly Good Fellows	Feb. 16	7
Royal Good Time, A	Apr. 13	7
Sultan Pepper	Mar. 16	7
SPECIALS		
Century of Progress	June 15	22
Grand National Irish Sweepstake Race, 1934	Apr. 2	10
La Cucaracha		20½
Steffi Duna-Don Alvarado (Technicolor)		
So This Is Harris	Jan. 19	28
TODDLE TALE CARTOONS		
Grandfather's Clock	June 29	8½
VAGABOND ADVENTURE SERIES		
Damascus	June 8	1 rl.
Eyes on Russia	Aug. 9	11
Gibraltar, Guardian of the Mediterranean	May 4	8
Holy Land	Feb. 16	10
Madeira, Land of Wine	Mar. 30	9
Moorish Spain	Jan. 12	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
3. Camping Out	Feb. 16	7
4. Playful Pluto	Mar. 19	7
5. Gulliver Mickey	May 19	9
6. Mickey's Steamroller	June 15	7
7. Orphans' Benefit	Aug. 11	9
SILLY SYMPHONIES		
1. The Night Before Christmas	Dec. 15,'33	9
2. The China Shop	Jan. 15	9
3. Grasshopper and the Ant, The	Feb. 23	8
4. Funny Little Bunnies	Mar. 30	9
5. The Big Bad Wolf	Apr. 20	8
6. The Wise Little Hen	June 7	1 rl.
7. The Flying Mouse	July 12	7
8. Peculiar Penguins	Sept. 6	1 rl.

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 1—Jolly Little Elves	Sept. 17	1 rl.
GOING PLACES with LOWELL THOMAS		
No. 1	Sept. 10	9
No. 2	Oct. 8	1 rl.
No. 3	Nov. 5	1 rl.
No. 4	Dec. 3	1 rl.
No. 5	Dec. 31	1 rl.
GOOFYTONE NEWS		
No. 5	Mar. 5	8
No. 9	Mar. 19	9
No. 7	Apr. 30	9
OSWALD CARTOONS		
Annie Moved Away	May 28	7
Chris Columbo, Jr.	July 23	1 rl.
County Fair	Feb. 5	7
Dizzie Dwarf	Aug. 6	1 rl.
Gingerbread Boy	Apr. 19	6
Goldilocks and the Three Bears	May 14	8
Happy Pilgrims	Sept. 3	1 rl.
Kings Up	Mar. 12	7
Sky Larks	Oct. 1	
Toy Shoppe, The	Feb. 19	7
Wax Works, The	June 25	9
William Tell	July 9	6
Wolf, Wolf	Apr. 2	9
STRANGE AS IT SEEMS SERIES		
No. 36—Novelty	Jan. 22	11
No. 37—Novelty	Feb. 26	10
No. 38—Novelty	Apr. 23	9
No. 39—Novelty	May 21	10
STRANGER THAN FICTION SERIES		
No. 1—Novelty	Aug. 27	9
No. 2—Novelty	Sept. 24	1 rl.
No. 3—Novelty	Oct. 22	1 rl.
No. 4—Novelty	Nov. 19	1 rl.
No. 5—Novelty	Dec. 17	1 rl.
UNIVERSAL COMEDIES		
Beau Bashful	June 6	21
Herbert Corthell		
Born April First	Mar. 14	21
Sterling Holloway		
Ceiling Whacks	Mar. 28	20
Henry Armetta		
Ed Sullivan's Headliners (Mentone No. 10)	May 2	20
Fads and Fancies (Mentone No. 13)	Aug. 22	20
Financial Jitters	July 3	2 rls.
Eddie Nugent-Gray Sutton		
Good Time Henry	May 3	20
Henry Armetta		
Gus Van and His Neighbors (Mentone No. 2-A)	Sept. 19	
Heartburn	Apr. 11	20
Sterling Holloway		
Hits of Today (Mentone No. 12)	Aug. 15	2 rls.
Just We Two	Aug. 8	19
A Night in a Night Club (Mentone No. 1-A)	Sept. 2	2 rls.
Pest, The (Mentone No. 9)	Apr. 19	19
Picnic Perils	July 18	21
Sterling Holloway		
Pleasing Grandpa	June 20	20
Sterling Holloway		
Soup for Nuts (Mentone No. 11)	June 27	2 rls.
There Ain't No Justice	May 23	19
Corthell and Hurst		

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 13—Very Close Veins	Apr. 14	20
Ben Blue		
No. 14—Corn on the Cop	Apr. 28	20
Harry Gribbon		
No. 15—I Scream	May 19	20
Gus Shy		
No. 16—Salted Seanuts	June 2	20
Chas. Judels-George Givot		
No. 17—The Prize Sap	June 23	20
Ben Blue		
No. 18—Art Trouble	June 23	20
Henry Gribbon		
No. 19—My Mummy's Arms	July 28	19
Harry Gribbon		
No. 20—Daredevil O'Dare	Aug. 11	19
Ben Blue		
1934-35		
All Sealed Up	Sept. 15	2 rls.
Ben Blue		
Oh Sailor Behave	Sept. 29	2 rls.
El Brendel		
Smoked Hams	Oct. 20	2 rls.
Shemp Haword-Daphne Pollard		
So You Won't T-T-T-Talk	Nov. 3	2 rls.
Roscoe Ates		
Out of Order	Nov. 17	2 rls.
Ben Blue		
BROADWAY BREVITIES		
No. 17—Business Is a Pleasure (Technicolor)	Mar. 3	17
No. 18—Look for the Silver Lining	Mar. 17	30
Dorothy Stone		
No. 19—Let's Play Post Office	Mar. 31	21
Jean Sargent		
No. 20—Story Conference	Apr. 7	20
Lillian Roth		
No. 21—Morocco Nights (Technicolor)	Apr. 21	19
No. 22—Private Lessons	May 5	22
Hal LeRoy		
No. 23—Masks and Memories	May 12	30
Lillian Roth		
No. 24—Murder In Your Eyes	May 26	20
No. 25—Service with a Smile	July 29	21
Leon Errol (Technicolor)		
No. 26—Darling Enemy	June 9	19
Gertrude Nielsen		
No. 27—Who Is That Girl?	June 16	20
Bernice Claire-J. Harold Murray		
No. 28—King for a Day	June 30	19
Bill Robinson		
No. 29—The Song of Fame	July 7	19
Ruth Etting		
No. 30—The Winnah	July 21	20
Arthur and Florence Lake		
No. 31—The Mysterious Kiss	Aug. 4	19
Jeanne Aubert		
No. 32—The Policy Girl	Aug. 11	20
Mitzi Mayfair-Roscoe Ails		
1934-35		
Syncopated City	Sept. 1	2 rls.
Hal LeRoy-Dorothy Dare		
Paree, Paree	Sept. 8	2 rls.
Dorothy Stone-Bob Hope		
Good Morning Eve	Sept. 22	2 rls.
Leon Errol (Technicolor)		
No Contest	Oct. 6	2 rls.
Ruth Etting		
Off the Beat	Oct. 13	2 rls.
Morton Downey		
The Flame Song	Oct. 27	2 rls.
Bernice Claire-J. Harold Murray		
Gem of the Ocean	Nov. 19	2 rls.
Jeane Aubert		
What, No Men?	Nov. 24	2 rls.
El Brendel-Phil Regan		
LOONEY TUNES		
No. 6—Buddy's Garage	Apr. 14	7
No. 7—Buddy's Trolley Troubles	May 5	7
No. 8—Buddy of the Apes	May 26	7
No. 9—Buddy's Bearcats	June 23	7
No. 10—Buddy the Woodsman		1 rl.
No. 11—Buddy's Circus		1 rl.
No. 12—Buddy the Detective		1 rl.
No. 13—Viva Buddy		1 rl.
MELODY MASTERS		
Vincent Lopez	Mar. 17	10
A Big City Fantasy	Apr. 14	9
Phil Spitalny		
Isham Jones	May 12	10
Tin Hat Harmony	June 6	10
Abe Lyman		
A Jolly Good Fellow	July 9	10
B. A. Rolfe		
Ben Pollock and Band	Aug. 4	10
1934-35		
Mirrors	Sept. 8	1 rl.
Freddy Rich & Orchestra		
Phil Spitalny and his Musical Queens	Oct. 6	1 rl.
Richard Himber & His Orchestra	Nov. 3	1 rl.
MERRIE MELODIES		
Beauty and the Beast (Cinecolor)	Apr. 14	7
Those Were Wonderful Days	Apr. 26	7
Goin' to Heaven on a Mule	May 19	7
How Do I Know It's Sunday?	June 9	7
Why Do I Dream Those Dreams?	June 30	7
The Girl at the Ironing Board		1 rl.
The Miller's Daughter		1 rl.
Shake Your Powder Puff		1 rl.
Rhythm in the Bow		1 rl.
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
Slackers of the Jungle	Apr. 28	10
East Indies	May 28	10
Central America	June 23	10
Dark Africa	Aug. 11	10
A Visit to the South Sea Islands	July 21	10
SEE AMERICA FIRST E. M. NEWMAN		
1. Pilgrim Days	Sept. 29	1 rl.
2. Boston Tea Party	Oct. 27	1 rl.
3. Hail Columbia		1 rl.
JOE PENNER COMEDIES (Reissues)		
Gangway	Apr. 14	2 rls.
Making Good	Apr. 21	1 rl.
You Nasty Man (Formerly "Hore Prince")	Apr. 28	2 rls.
Service Stripes	May 5	1 rl.
Where Men Are Men	May 12	2 rls.
A Stuttering Romance	May 19	1 rl.
Toreader	May 26	2 rls.
PEPPER POT		
No. 15—Pure Feud	Apr. 21	10
Edgar Bergen		
No. 16—A Cabinet Meeting	Apr. 7	10
Radio Ramblers		
No. 17—Just Consentrate	June 2	10
Lulu McConnell		
No. 18—Those Were the Days	May 5	10
No. 19—Radio Reel No. 1	May 19	10
Jessel-Van		
No. 20—Penny a Peep	June 30	8
No. 21—Hollywood Newsreel	Mar. 24	9
No. 22—Radio Reel No. 2	June 16	10
No. 23—Dad Minds the Baby	July 14	9
No. 24—At the Races	July 21	10
Edgar Bergen		
No. 25—The Stolen Melody	July 28	10
No. 26—Camera Speaks	Aug. 11	8
1934-35		
Little Jack Little	Sept. 1	1 rl.
Radio Reel No. 1	Sept. 15	1 rl.
Mr. and Mrs. Jesse Crawford	Sept. 29	1 rl.
Vaudeville Reel No. 1	Oct. 13	1 rl.
Movie Memories	Oct. 27	1 rl.
Songs That Live Gus Edwards	Nov. 10	1 rl.

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles	July 1	2 rls. (each)
Boy Scouts		
MASCOT		
Burn 'Em Up Barnes	June 16	2 rls. (each)
Jack Mulhall-Lois Lane		
Frankie Darro		
Lost Jungle, The	Apr. 1	20 (each)
Clyde Beatty		
Wolf Dog, The	Sept. 30,'33	2 rls. (each)
Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory		
PRINCIPAL		
Return of Chandu, The	Sept.	2 rls.
Bela Lugosi-Maria Alba (8 episodes)		
UNIVERSAL		
Red Rider, The	July 16	20 (each)
Buck Jones (15 episodes)		
Vanishing Shadow, The	Apr. 23	20 (each)
Onslow Stevens-Ada Ince		

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A Box-Office Story Without Words!



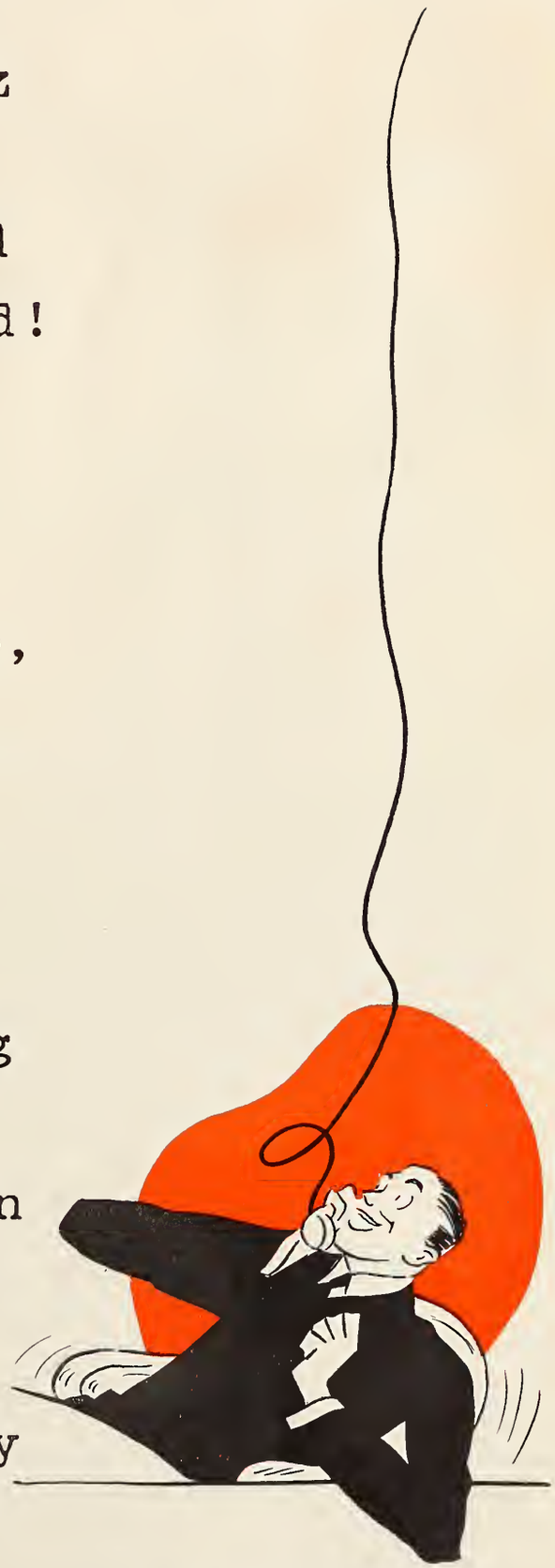


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Warner Bros. speaking.....Reserve page 3 for the most important ad you've run in weeks!
We've got big news for the trade about BRITISH AGENT. Just got a wire from Washington on the first key date and we want to tell the world it's got another Warner Bros. hit! Boy! — They had 'em swimming to the Earle in that drenching downpour last Friday! It's topping 'Navy', 'Sweethearts', and.....But wait — this thing's too big for a single page. You'll have to give us PAGE 4 too.....



".....so we can show the folks that Washington wire word for word. Listen!....."Despite terrific downpour lasting all day BRITISH AGENT drew tremendous crowds giving us bigger opening day than "Twenty Million Sweethearts","Here Comes The Navy"or "— ——— — —" (that stands for the strongest opposition show of recent weeks). Patrons came in droves in cars and cabs making this gala day for parking garages and taxi drivers. Last performance started with hundreds standing necessitating use of every available bit of space. Warner Bros. have stirring dramatic hit in British Agent drawing applause at conclusion of every showing'. .... You can hear that coin jingling all the way up here, can't you sweetheart? But that's not all. We'll have to have PAGE 5 too.....

".....so we can remind the boys that BRITISH AGENT is the show that has both Kay Francis and Leslie Howard in the 20-star cast directed by Michael Curtiz and that it was inspired by a best-seller that was talked and written about all over the world! And then we'll want to get in something to the effect that 'Dames' and 'Here Comes the Navy' are doing very nicely too, thank you.....and that a dozen more big shows, like Stanwyck in 'A Lost Lady', and Joe E. Brown in '6-Day Bike Rider', and Kibbee and MacMahon in 'Big Hearted Herbert', and Dick Powell and Josephine Hutchinson in 'Happiness Ahead', Franchot Tone and Jean Muir in 'Gentlemen Are Born', and Jimmy Cagney in 'A Perfect Week-End', are coming all in a bunch from WARNER BROS."





who appears with
Spencer Tracy in
"Marie Galante,"
a Fox picture

SEP 14 1934

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MOTION PICTURE HERALD

Vol. 116, No. 12 September 15, 1934

MEDDLING EDUCATORS

THE rising tide of movements to have the Government attend to everything brings us this week from Washington word of a project of the National Congress of Parents and Teachers to promote "theatres controlled by local boards of education or city recreational departments, showing pictures financed by the government, if suitable pictures are not available through the regular motion picture channels."

This program, the educators hold, according to the report, should be made a part of the federal relief program.

One may raise the question of about how much relief such a project would afford the motion picture industry, its exhibitors and employees?

The educators would confer a very large favor on the society which employs them if they would endeavor to do something toward the rehabilitation of an archaic and creaking school system. One of the early steps would be to learn enough about the motion picture to use it in the class room as a more effective procedure than the many recent and contemporary movements aimed at carrying their job over to the theatre.

△ △ △

DRIED PEAS

SIGHTSEEING visitors to Radio City at Rockefeller Center in New York are taken on a forty-cent tour of the NBC plant by competent young men who explain everything, and maybe too much. Part of the show is the exposition of the sound making devices that put fiction on the air, including the can of dried peas that simulates the sound of the sea, the brush that imitates rain and the rubber cups that thump like galloping horses.

Showing and selling the glories of Radio City is a service and enhancement of the status of the amusement industry, but exposing dried peas is something else again, an unnecessary detail.

Just as a matter of showmanship, one might wonder if some thousands of hinterland visitors are not being educated to remember dried peas in a can when the artists are trying for a shipwreck effect. Radio has an obligation to the sound end of the show business to help preserve illusion—that's what the customers try to buy.

△ △ △

SELLING THE SCREEN

THE imposing and carefully elaborated campaign of advertising and promotion aimed at the creation of goodwill for the institution of the motion picture now being conducted by Mr. E. C. Rhoden's organization in Fox Midwest Theatres is a far-sighted piece of showmanship. Details of the campaign were presented in the news pages of Motion Picture Herald last week.

This is one of the fruits of the Legion of Decency movement which has contrived to create or awaken an increased recognition of the social responsibility of the screen as the world's dominant amusement. This recognition and intelligent response, in the several places in which it is being made manifest, is in interesting and devastating contrast to the current procedure of those who are betraying their social insincerity and their indifference to the well being of their industry by surreptitious and evasive devices for continuing their sins against good taste and decency.

The Midwest campaign is notable in its neat adherence to its purpose, avoiding the several temptations of headlining opportunity which could have been had by making the copy controversial. Midwest builds by devoting its efforts exclusively to the selling of the merits of the screen.

Attempts to gain publicity attention for product by stirring among the ashes of the recent agitation are not only in poor taste but are also exceedingly bad business, being of a piece with the common petty opportunism that so often gets the pictures into trouble.

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THE SHOUTING VIRGIN

BY radio waves and newsreel screen the Hollywood production community is proclaiming its new found virtue and the processes thereof to the world through the bland voice and respectably rotund personality of Mr. Joseph I. Breen, who is the Production Code Administrator.

Thus the motion picture industry, in the frequent pattern of its inept publicity, prolongs memory of its sins by crying its discovery of salvation.

We had thought that the purpose of the Production Code Administration was to take the motion picture industry out of the arena of moral issues. We thought the movies were being talked about too much. Whereupon, when all and sundry are wearied of soul with the subject of the bad, bad screen, that same screen keeps bringing up the subject.

The foolish virgin was the one who shouted about it.

△ △ △

EVER since 1910 there have been periodic waves of excitement over what was deemed the impending era of color on the screen. Now at last color is working its way into a career in motion pictures by way of the cartoons and shorts which give it a real experience ground. Color can creep to where it never could leap.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - -

PARAMOUNT IN GERMANY

With a reduced staff, Paramount intends continued activity in Germany as long as conditions warrant, last week declared John W. Hicks, vice-president of Paramount International, returning from Europe. Definite evidence of permanent business improvement abroad was noted by Mr. Hicks. Musical films are especially favored at the moment. . . .

ARBITRATION

Salvaged for Hollywood players has been some $100,000 by the arbitration board, since its organization four years ago to handle intra-industry disputes, last week reported the Academy of Motion Picture Arts and Sciences. . . .

VETERAN PASSES

Surely a veteran of the theatre was Harry Marsey, who last week died in his native Buffalo. His was the first film house in the city, the Happy Hour, with which he operated the city's first exchange. The Ellen Terry, a legitimate theatre, now a neighborhood film house, he opened 40 years ago. . . .

FILM REVIEWS

Objections by theatre managers, threatening to reduce advertising, led the New Orleans "Item" to discontinue its star system of reporting on films, returning to original criticism, but by the several members of the staff instead of one critic. . . .

BETTER FILMS

Shortly the recently organized Louisville Better Films Council will hold its initial public mass meeting. Working in cooperation with theatre managers, parent-teacher groups, the council's object is film suitability classification. An information bureau provides data concerning films, provides speakers for civic meetings. . . .

MPTO PUBLICATION

Designed as a medium of expression for members, other theatre owners in the area, is the new publication of the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, called "Contact." Edited by George P. Aarons, secretary of the exhibitor association, the publication will be a weekly. . . .

GREEK INCREASE

Of 248 talking films released in Greece during the 1933-34 season, a new record total, 53.2 per cent came from 11 American companies, reports U. S. commercial attache K. L. Rankin, in Athens. The increase in the total released reached nearly 30 per cent, since only 195 were released during the 1932-33 season. . . .

"WHITE RATS" REBORN

Recently organized in New York was the American Federation of Actors, a rebirth of the "White Rats" a vaudevillian group which started in 1900, expired more than a decade ago. The new AFA holds the original American Federation of Labor charter, is a means of collective bargaining for circus, vaudeville, cafe and other performers. First meeting was held last week with Joe Laurie, Jr., vice-president, presiding. . . .

MARY ON THE AIR

For the makers of Royal Gelatine Mary Pickford this fall will head a radio stock company to broadcast air versions of stage and screen successes over an NBC—WEAF network each Wednesday evening beginning October 3. Miss Pickford has accepted the chairmanship of the Women's Campaign Cabinet for the forthcoming Coast Community Chest Drive. . . .

SEPTEMBER'S SIX

Selected as the best of the September film diet by various women's groups were six films, all Fox: "Caravan," "The Cat's Paw," "Judge Priest," "The World Moves On," "She Was a Lady," "Servants' Entrance." . . .

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TO THE DOGS

The object of a strenuous battle by exhibitors in and about Spokane, Wash., currently are dog races, with local newspapers lending all possible editorial cooperation. Merchants are fighting to prevent their business from "going to the dogs." Leading exhibitors have declared in print that betting has a demoralizing effect on the populace of the community. . . .

BLOCK BOOKING HIT

Objection to block booking was registered last week by speakers at the Western Federation of Women's Clubs convention in Portland, and a resolution passed accordingly. The Legion of Decency was defended. The quality of films may be improved by women, said Mrs. W. A. Burk, since they contribute 85 per cent of the box office gross of the country. . . .

PROMISING NOTE

A promising note of upturn is indicated in the theatre building programs underway in certain sections. In Philadelphia, several new intimate film houses are under construction; in Virginia and neighboring states more than $200,000 is being spent; in Baltimore circuits are adding houses; in Detroit a fall reopening, a new theatre shortly to be opened, point an optimistic way. . . .

STAGE CIRCUIT

To be discussed by Actors' Equity Association at a New York meeting September 28 will be organization of a legitimate theatre roadshow circuit to play 12 performances weekly in small towns at $1 top for drama, $1.50 for musicals. The plan came from Producer Max Gordon, is backed by the League of New York Theatres. Union wage concessions will be necessary for success. . . .

ASPIRATIONS

Unique is the offer made by Paramount to its several hundred non-acting employees, bidding them try out for roles in "Here Comes the Hero," to be produced by the Paramount Employees' Dramatic Club. Director will be James Moore, of the camera department. An opportunity is thus presented for aspiring actors, directors, writers. . . .

RICH COMEDIANS

Annual records of the Los Angeles tax collector indicate Charlie Chaplin still the wealthiest individual in Hollywood, with a property valuation of $3,279,230. Will Rogers, according to the figures released, is the richest landowner in the county, with properties assessed at $322,920. . . .

THEATRE PAYROLL GETS 18 CENTS OF EACH DOLLAR

Eighteen cents of each dollar paid at the box office window by the public is the average spent by exhibitors on payrolls.

This observation was obtained from reports covering the first 17 states to be completely surveyed by the federal government in its first real door-to-door canvass of motion picture theatres.

Outstanding in these reports, which were made public at Washington on Monday by the United States Census Bureau, and which embrace some 1,500 theatres, is the fact that they represent the first wholesale accumulation of actual box office earnings in their relation to salaries and wages paid in exhibition. The principal conclusions were:

1. Admissions grossed during 1933 by 1,586 theatres in 17 of the less important of the 48 states—the first group to report—totaled $33,233,000.

2. Total payroll expenditures for the year made by the 1,586 theatres approximated $6,171,000.

3. Eighteen per cent of the gross receipts was spent on payrolls. In the large cities the average was 21 per cent.

4. Average gross receipts per theatre for 1933 was $20,900, and $59,332 per theatre in the large cities.

5. Average weekly gross receipts per theatre was $1,141 for the states so far reporting. In the 17 cities the average intake per theatre was $20,950.

Results of the investigation will be made public shortly for the remaining 31 states.

THEATRE GROSSES AND PAYROLLS IN 17 STATES

STATE AND CITY	NUMBER OF THEATRES ON JAN. 1, 1934	GROSS THEATRE RECEIPTS FOR 1933	AVERAGE GROSS PER THEATRE FOR 1933	AVERAGE GROSS PER THEATRE PER WEEK	PAY ROLL FOR ALL THEATRES FOR 1933	AVERAGE YEARLY PAY ROLL PER THEATRE	AVERAGE WEEKLY PAY ROLL PER THEATRE	PERCENTAGE OF GROSS SPENT ON PAY ROLLS
Alabama	126	$1,816,000	$14,413	$277	$347,000	$2,754	$53	19%
Arizona	33	1,110,000	33,634	647	197,000	5,970	117	18
Arkansas	110	1,472,000	13,291	255	236,000	2,118	41	16
Delaware	23	940,000	40,870	786	175,000	7,609	146	19
Iowa	318	5,558,000	17,480	336	1,043,000	2,280	44	19
Kentucky	156	3,936,000	25,231	485	766,000	4,917	95	19
Louisiana	152	4,638,000	30,513	587	831,000	5,467	105	18
Maine	75	1,150,000	14,000	270	195,000	2,600	50	17
Mississippi	95	1,279,000	13,463	260	211,000	2,221	43	17
Nevada	19	474,000	24,947	480	82,000	4,316	83	17
New Hampshire	47	1,322,000	28,128	541	259,000	5,511	106	19
New Mexico	30	497,000	16,567	319	72,000	2,400	46	15
North Dakota	102	1,083,000	10,618	204	174,000	1,706	33	16
Oregon	116	2,904,000	25,035	462	538,000	4,647	89	18
Rhode Island	37	3,271,000	88,405	1,700	735,000	19,865	382	22
South Dakota	115	1,241,000	10,791	208	225,000	1,957	52	18
Vermont	32	542,000	16,938	326	85,000	2,651	51	16
Totals	1,586	$33,233,000	$20,950*	$403*	$6,171,000	$3,899*	$77*	18%*

(*) Averages for All States Combined. In Table Below Asterisk Denotes Average for All Cities Combined.

GROSSES AND PAYROLLS IN 17 LARGE CITIES

Birmingham, Ala	11	$242,000	$22,000	$423	$73,000	$6.636	$128	22%
Cedar Rapids, Ia	8	299,000	37,375	719	71,000	8,875	171	24
Davenport, Ia	8	460,000	57,500	1,106	110,000	13,750	265	24
Des Moines, Ia	11	797,000	72,455	1,393	181,000	16,455	316	23
Little Rock, Ark	3	57,000	19,000	365	14,000	4,667	90	26
Louisville, Ky	26	1,572,000	60,462	1,163	309,000	11,900	229	20
Manchester, N. H.	8	474,000	59,250	1,140	100,000	12,500	242	21
Mobile, Ala	5	269,000	53,800	1,035	39,000	7,800	150	15
Montgomery, Ala	5	259,000	51,800	996	41,000	8,200	158	16
New Orleans, La	49	2,832,000	57,795	1,112	539,000	11,000	215	19
Pawtucket, R. I.	3	140,000	46,667	898	36,000	12,000	231	26
Portland, Me	7	270,000	38,571	742	73,000	10,429	201	27
Portland, Ore	30	1,243,000	41,430	797	260,000	8,667	167	21
Providence, R. I.	13	2,233,000	171,769	3,303	480,000	36,915	710	21
Shreveport, La.	6	352,000	58,667	1,128	76,000	12,667	244	22
Sioux City, Ia	9	417,000	46,333	891	87,000	9,666	186	21
Wilmington, Del	12	781,000	65,083	1,252	144,000	12,000	231	18
Totals	214	$12,697,000	$59,332*	$1,141*	$2,633,000	$12,304*	$237*	21%*

SOUTH SHOWING FIRST SIGNS OF IMPROVEMENT

Spending Activity Geared Higher With Benefit Payments and Increased Crop Prices

Encouraging signs of a business upturn are seen at last in the hard-hit South, as "New Deal" dollars sent below the Mason-Dixon line by the Administration for crop reduction begin to trickle through the box-office windows of theatres in that sector, which during the entire period of deflation has been one of the slowest to report recovery. And, too, in the drouth-stricken area of the Midwest, the bolstering influence of federal funds has struck a note that is cheery. The improvement noted in theatre receipts is marked.

From the Associated Press and Dun and Bradstreet and from the *Prairie Farmer* and the *Southern Agriculturist,* together with a first-hand study made independently, there came over the weekend verification of the fact that benefit payments for acreage reduction and better prices for the products raised have elevated spending activity throughout the south and in parts of the midwest. Theatres are up front in the list of local business enterprises which reflect the improvement.

Buying New Cars and More Gas

Returning this week from a personal survey of 16 southern and southwestern states, Francis L. Burt, Washington correspondent of MOTION PICTURE HERALD, brought back word of the better business tone. Driving 4,400 miles to talk with local business men and to visit film theatres from the Capital to the tip of Florida and from the Atlantic to east Texas, Mr. Burt reported, "They are buying new cars in the South—and driving them fast, which to the uninitiated doesn't mean a thing, but to those 'in the know' it means that the downward line of the business graph is at last pointing upward."

"One year ago," continued Mr. Burt, "they were driving old cars down South, and they were driving them at 15 miles an hour so as to make their gasoline burn slower.

"But this year the 'New Deal' has been putting a lot of money into Dixie. And Dixie has been putting it into circulation. The spending habits of the South have been elevated.

"It is true that the motion picture theatres in the South are not playing to capacity houses every show. But they are doing well, and one of the reasons for many of the empty seats appears to be the fact that there are too many seats in many towns. Most of them, however, appear to be 'in the black,' and the offers of free cars, which many houses are extending, seem due to the competition arising from overseating rather than from an actual lack of business."

"Even on the fringes of the drouth area," Mr. Burt continued, "it was difficult to realize that not all of the country had been lifted out of the depression. Maybe the tempo of productive activity was a little slower due to code restrictions, but the wheels were moving. In the drouth-stricken counties, of course, there was a sadder picture, but the spirit is getting better."

Mr. Burt learned that while the agricultural sections have benefited most from the Government's acreage reduction plan and the better prices for crops which have resulted, the money is rapidly drifting toward the larger centers.

"And there is one thing more," concluded Mr. Burt. "There is a lot of travel noticeable in the South. A 300-mile drive through any southern state takes one past cars from every section of the country—tourists, not 'tin canners.' Hotels are doing a pretty good business. Feet tired from sight-seeing find rest in a motion picture theatre. It all helps."

Midwest Theatres Reopening

Kansas City film circles point out that a smaller number of theatres are closed than since the depression, that some are reopening this fall and several theatre construction projects are under way in the Kansas City territory.

Surveys by the Associated Press and the larger dailies based on first hand observation reveal that farmers, in the aggregate, will receive a larger crop income this year than in any since 1930. The short crop has created spectacular price increases. In addition, cash benefits from the AAA program and other Government agencies are of material assistance. In Nebraska alone, benefit checks from the AAA under the corn-hog reduction program will total $30,000,000.

Merchants and bankers report almost unanimously that business has improved in their lines substantially, according to an Associated Press report.

The payments being made by the Administration to drouth sufferers and for crop reduction are regarded as likely to overcome adverse economic effects of the textile strike, in the opinion of representative agricultural and business publications.

NRA Reports Employment Gain; Tax Revenue Off

According to statistics released by the NRA in Washington last week, 40,180,000 people were employed in the United States in June, 1934, a gain of 4,120,000 over the low point of March, 1933, and an increase of 2,320,000 over June, 1933, when NRA became effective.

The factory work week, according to the report, was reduced by six hours from June, 1933, to June, 1934; the estimated increase in labor's share in the national income was from 68.3 per cent in June, 1933, to 62.5 per cent in June, 1934, and the increase in the wholesale price index was from 60.2 per cent in March, 1933, to 74.6 per cent in June, 1934.

The total weekly wages in manufacturing industries increased from $96,000,000 in June, 1933, to $132,000,000 in June, 1934, or 37.5 per cent. Despite an increase in the cost of living of 9.6 per cent, this represents a net rise of 25 per cent in the total purchasing power of workers in manufacturing industries, says the report.

From February to May, 1934, business failures are reported as having been far fewer and involving much less in liabilities than at any time during the depression, a reduction of 40 per cent from the 1929 level. The index figure of corporation profits changed from a deficit figure of 6.9 in the first quarter of 1933 to a profit figure of 33.2 in the second quarter of 1934.

Decline in Box Office Receipts Is Indicated

Box office receipts for all amusements—motion pictures, vaudeville, burlesque, dance halls, prize fights and the like—during the fiscal year ended June 30 last, were $684,073.75 under those of the preceding year, it was disclosed this week in a preliminary report issued by the U. S. Bureau of Internal Revenue at Washington.

Tax collections on all such admissions amounted to $13,343,619.94, against $14,027,693.69 in the fiscal year 1933. Total admission taxes from all sources, including tickets sold in excess of the box-office price, free admissions, brokers' sales and roof gardens and cabarets, totaled $14,613,414.42, against $15,520,512.30, a loss of $907,097.88.

Tax collections on box office admissions, by states, were reported by the bureau as follows:

	1934	1933
Alabama	$23,041.96	$26,960.43
Alaska	13,318.48	13,947.16
Arizona	11,732.49	12,581.75
Arkansas	22,519.00	12,075.37
California	1,015,330.31	1,480,337.28
Colorado	78,669.44	91,433.20
Connecticut	153,522.26	203,436.99
Delaware	8,375.29	17,588.48
District of Columbia	254,587.38	241,022.59
Florida	167,104.67	124,339.10
Georgia	54,022.80	68,477.74
Hawaii	52,545.56	58,892.28
Idaho	14,025.07	11,353.35
Illinois	1,166,614.30	751,595.99
Indiana	193,090.44	205,704.88
Iowa	51,741.73	70,782.00
Kansas	22,929.37	30,125.35
Kentucky	86,003.67	109,031.99
Louisiana	58,801.56	94,040.20
Maine	28,115.53	39,823.90
Maryland	207,008.23	243,316.74
Massachusets	806,869.07	817,363.14
Michigan	334,286.01	298,338.65
Minnesota	76,359.99	128,742.13
Mississippi	5,421.43	3,968.22
Missouri	247,649.20	305,507.42
Montana	16,552.59	17,978.60
Nebraska	44,922.33	50,358.78
Nevada	6,974.92	13,861.75
New Hampshire	76,290.97	22,347.66
New Jersey	392,892.65	501,131.68
New Mexico	17,374.97	14,484.88
New York	5,645,638.89	5,880,867.29
North Carolina	40,066.14	30,298.62
North Dakota	3,754.81	9,054.07
Ohio	231,781.25	291,005.06
Oklahoma	58,366.89	48,738.23
Oregon	57,568.29	69,724.03
Pennsylvania	820,994.90	859,859.91
Rhode Island	34,802.14	91,497.35
South Carolina	21,881.46	15,760.54
South Dakota	5,966.11	10,810.59
Tennessee	62,058.55	73,967.78
Texas	365,322.00	245,620.03
Utah	14,582.62	18,384.96
Vermont	7,355.26	8,253.84
Virginia	67,229.43	105,563.42
Washington	72,583.44	62,267.32
West Virginia	14,764.23	14,838.25
Wisconsin	99,498.58	110,208.14
Wyoming	10,711.28	10,024.58
Total	$13,343,619.94	$14,027,693.69

New York, with a total admission tax contribution of $6,095,634.89; Illinois with $1,374,728.46, and California with $1,136,556.83, accounted for more than 50 per cent of the total revenue.

ELECTING SWOPE AND THOMPSON ENDS MEEHAN–RKO DIFFICULTIES

Swope Is Chairman of Keith-Albee-Orpheum and B. F. Keith Corp.; Thompson, President of Theatre Companies

Herbert Bayard Swope, one time editor of the *New York World,* and an RKO director, was elected chairman of the board of directors of the Keith-Albee-Orpheum Corporation, at a New York directors' meeting late last week, in what amounted to a mutually satisfactory settlement of difficulties concerning the relative position of KAO in the Radio-Keith-Orpheum setup.

Those difficulties, which had arisen some time previously, had come to the point last spring where M. A. Meehan, owner of 51 per cent of the KAO stock, requested that that circuit be established as a distinct corporate organization, separate from the other RKO subsidiary corporations. At that time it was reported that Mr. Meehan was considering disposal of his interest to Warners.

The election of Mr. Swope is understood to have brought about the solution of the corporate problem, with the election satisfactory to both Mr. Meehan and the RKO interests.

Mr. Swope succeeds Merlin Hall Aylesworth, who is president of RKO, and also becomes chairman of the board of B. F. Keith Corporation, KAO subsidiary. Major L. E. Thompson was elected president of the two corporations, and of RKO Proctor Corporation, Stadium Theatres Corporation, RKO Midwest Corporation and RKO Service Corporation.

Other officers elected in the realignment of corporate entities which was described by RKO officials as a unification of RKO theatre subsidiaries, are: Malcolm Kingsberg, vice-chairman of the board of directors; I. E. Lambert, vice-president and general counsel; Leon Goldberg, vice-president and treasurer; A. E. Reoch, vice-president in charge of real estate; Nate Blumberg, vice-president in charge of theatre operations; O. R. MacMahon, comptroller.

While Mr. Kingsberg is noted as vice-chairman of the board of KAO and B. F. Keith, Major Thompson and the other officers hold their positions in all six of the subsidiary corporations involved.

J. R. McDonough, former president of KAO and other RKO theatre subsidiaries, who is succeeded by Major Thompson, will devote his entire time to the picture company, as president of RKO Radio Pictures, Inc., and associated companies, with permanent headquarters in Hollywood. B. B. Kahane continues as vice-president of Radio and president of RKO Studio Corporation.

The balance of Meehan and RKO representation on the directorate has been maintained as heretofore. The unification of the theatre subsidiaries under Major Thompson finds the entire group of theatres under the direct operation of Mr. Blumberg.

RKO Radio's directorate this week appointed William Mallard, counsel, as vice-president and general counsel of Radio.



ROBERT F. SISK



S. BARRET McCORMICK

Robert F. Sisk was advanced this week from advertising and publicity director of Radio-Keith-Orpheum Corporation to the post of assistant to J. R. McDonough, president of RKO Radio, motion picture subsidiary. At the same time S. Barret McCormick assumed executive control of advertising and publicity in Radio Pictures.

The advertising-publicity structure of the RKO interests has been remodeled so that the advertising divisions of Radio Pictures and RKO Theatres become separate entities, John Aloysius Dowd directing the activities for the theatre subsidiary. Rutgers Nielson is handling Radio publicity.

Mr. Sisk will make his headquarters with Mr. McDonough at the studio in Hollywood, leaving New York shortly to travel westward with his family.

Maryland-born and 31 years old, Mr. Sisk went to RKO in March, 1932, from the Theatre Guild in New York, where he spent some six years as general press representative. He had three years of newspaper experience on the Baltimore Sun, doing makeup and political reporting, and spent three years, from 1923, on the Variety staff.

Mr. McCormick, born in Missouri, was likewise newspaper trained, in Denver. In the Triangle days he wrote for Thomas H. Ince and engaged variously in production activities on the western coast, shifting suddenly to exhibition and the Circle theatre in Indianapolis, later operating the Allen in Cleveland. At both places Mr. McCormick was accredited with introducing many program policies unique at the time. He was one of the first midwestern "presentation" producers. Pathe engaged him for his theatre experience to do exploitation and publicity, a department which he headed for five years, resigning to represent Douglas Fairbanks in the East. He returned to advertising and publicity with Lord, Thomas and Logan, and joined RKO with Mr. Sisk in 1932.

John Dowd has been with the Radio-Keith-Orpheum interests for 14 years, concentrating on theatre promotion from the days of B. F. Keith.

Francis Succeeds Heyl at Photophone

E. O. Heyl has resigned as general manager of the Photophone Division of RCA, effective immediately and is succeeded by J. E. Francis. Mr. Heyl has been identified with Photophone since its inception in 1927 when he was vice-president in charge of foreign development.

Mr. Francis joined Photophone in 1929 and for a time had charge of installations, later taking charge of recording. He had been with General Electric 20 years and was active in developments pertaining to sound-on-film which were the basis for the present technique.

Photophone has combined its recording and reproducing divisions and Mr. Francis will have charge of both.

Presnell Associate Producer

Robert Presnell, former Warner writer on the Coast, has returned to the studio as an associate producer, after an absence of 10 weeks.

GOVERNMENT DROPS PLAN FOR SUBSIDIZING FREE STAGE SHOWS

Plans for National Entertainment Program Dropped, Due to Prohibitive Transportation Cost When Army Refuses Trucks

By FRANCIS L. BURT
Washington Correspondent

The alarm felt by motion picture theatre owners over what they fear would be destructive competition coming from itinerant theatrical performances staged on the wholesale by jobless actors under direct federal subsidy is entirely without foundation in fact.

The Administration at Washington never intended so to engage in the show business. "Forget it," was the word passed out of Washington this week to all owners. "There will be no national theatre movement sponsored by the Government."

Misinformation or Propaganda

With the extensive publicity given the subject of free stage shows, Emergency Relief Administration officials this week apparently were of the opinion that either there is a great deal of misinformation on the subject, or else some interests are attempting a little propaganda.

Denying vigorously that there is anything like a national theatrical program under consideration, these officials pointed out that it is up to the individual states to make such use of their federal relief funds as the state governments see proper, and if there are actors and musicians on the state relief rolls it is permissible for them to be organized into companies for the giving of free entertainment.

Administration spokesmen at the Capital expressed the opinion that the subject has been unduly emphasized, explaining that unemployed actors in sufficient numbers to permit the formation of companies are to be found in only two or three states—principally in New York, and almost entirely in the congested New York City zone, and, perhaps, in California.

Many of these companies are operating in and around New York City, where it is known neighborhood theatres have been affected.

No Federal Funds Earmarked

However, it was declared, no federal relief funds have been earmarked for this purpose, nor is any state being given money with the idea of using it for free shows.

The way it works out, explained the Washington officials, is for state or city governments which have received federal funds, to organize any talent available, employing it at the regular relief wage, which averages around $20 a week. Such talent is usually on the payrolls of the state Civil Works Administration agency.

The theatrical companies so organized give performances within the city of organization and, if transportation is available, throughout the state. In at least one instance, two or three state agencies got together and routed shows throughout a considerable area.

Where shows are given in camps of the Citizens' Conservation Corps, and practically all camps are so entertained, the camps provide board and lodging, and the pay of the performers is reduced by an amount to make up for that expense.

Cost Found Prohibitive

Plans for a national entertainment program were at one time under consideration, but it was found that the cost of transportation made such an idea impracticable. Army officials were approached with a request that they provide trucks for transportation, but they refused to do so on the grounds that the War Department had no funds for the purpose.

These plans for a national entertainment program were first discussed at Washington when Mrs. Franklin Roosevelt brought the matter up to the Administration's relief officials after actor friends had sold her the idea that it would be quite wonderful to send theatrical companies out into the hinterland to feed the stage-starved souls who never had seen a stage play. A lot of enthusiasm was worked up in relief administration circles until somebody mentioned the fact that it would cost considerable, whereupon interest waned rapidly.

Up to State Agencies

The attitude of Washington officials is that unemployed actors and unemployed musicians must be taken care of the same as any other type of unemployed persons, and if the state relief agencies believe a good purpose can be served by organizing them for free entertainment in CCC camps, or in public parks and other places, such an action is as logical as putting other unemployed men to work cleaning up the parks.

Officials believe in free shows for the unemployed, but they are not apparently interested in providing the general public with entertainment, possibly having in mind the fact that the Government is deriving a considerable revenue from the amusement admission tax, which undoubtedly would be reduced by any extensive free-show program.

Vaudeville Unemployed Aided

Vaudeville's unemployment ranks in New York will be depleted immediately as the result of an expansion of the eastern circuit of free stage shows for Civilians' Conservation Camps. Some 300 additional dramatic and vaudeville actors will be mustered into 20 units to tour 200 camps in the district embracing New York, New Jersey, Connecticut, Massachusetts, Rhode Island, and eastern Pennsylvania.

Colonel Earle Boothe, director of the drama division of the Department of Welfare's public works section in New York, said last week that 900 actors will be on the roster when these 300 have been recruited. Some are employed in the workshop where sets and props are built and painted.

Broadway expressed hopes this week that the circuit will be extended to play a nationwide route of CCC camps.

It was learned this week that the National Congress of Parents and Teachers, which is generally accepted as having quite some power in local sociological matters, will advocate theatres controlled by local boards of education or city recreational departments, showing motion pictures financed by the Government, if suitable pictures are not available through the regular motion picture channels. Such a program should be made a part of the federal relief movement, the Parents and Teachers hold.

Up to State Relief Agencies, Washington Holds; 300 Dramatic and Vaudeville Actors Will Tour 200 CCC Camps

Fox Metropolitan Plan by November

Federal Judge Julian Mack in United States district court Wednesday directed Fox Metropolitan creditor groups to prepare a reorganization plan by November 1. Fox Theatres Corp., owner of all Metropolitan common stock, may intervene to approve or oppose the plan. Judge Mack named Irving Trust Company permanent trustee, and was told Fox Metropolitan is still "in the red" about $2,000,000, despite cash on hand of $2,172,000.

Central Hanover Bank, trustee of Fox Metropolitan $13,000,000 gold note debenture issue, on Wednesday, was granted its petition to intervene, but was prevented by Judge Mack from bringing foreclosure action against Fox Metropolitan properties, pending submission of the reorganization plan. Judge Martin Manton's order authorizing Fox Theatres to effect a settlement of its claim of $4,536,000 against Fox Metropolitan was vacated.

Settlement of the Fox product situation in New York is awaited the end of this week following the return of Sidney R. Kent, president, on Wednesday from Hollywood. Under one proposed plan Loew's would turn over to RKO the Fox output for 1934-35, contingent upon an agreement between the two circuits on disposition of theatres recently acquired in the New York area by RKO. Loew's is reported to be insisting that unless RKO drops recent acquisitions its holdings on the lower east side and in midtown would be threatened.

Fifth Memphis Sunday Showing

M. A. Lightman's New Strand theatre is the fifth Memphis house to give Sunday showings. The plan followed by the New Strand is that of the Warner and two Loew houses, a $50 Community Fund guarantee.

THE CAMERA REPORTS



HE'S NEWS HIMSELF. Is William Olding, shown here at his newly acquired newsreeling job with Universal Talking News in England. Height, seven feet, four; weight, 294 pounds. Less discernible are Universal Newsreelers "Taxi" Purnell and Stanley Mumford.



FUR-BEARING FISH. Presumably a cross between a trout and a muskrat. At least it was a trout when taken from its stream in the Northwest by Monogram's usually veracious president, W. Ray Johnston. Mr. Johnston has returned to New York, but the fish's whereabouts are unknown.



STAGE TO SCREEN. Has gone attractive Dorothy Dare of the Broadway boards, signed to a long term Warner contract, and in "A Perfect Weekend."



NEWCOMER. To these shores is Renee Gadd, a daughter of John Bull, who appeared in two Universal films, "The Love Captive" and "Uncertain Lady," with others in view.



PREVIEWERS DINED. As Allan S. Moritz, Columbia branch manager at Cincinnati, played host to approximately 200 exhibitors and newspapermen of the territory, who witnessed a special preview of Columbia's "One Night of Love," then gathered about the festive board in the elaborate Pavilon Caprice of the Netherland Plaza Hotel. Grace Moore and Tullio Carminati co-star in the picture.



AT OPENING. Among those present for the Radio City Music Hall premiere of Columbia's "One Night of Love," starring Grace Moore. Shown left to right are W. G. Van Schmus, managing director of Music Hall; Maurice Chevalier, Miss Moore, and Conde Nast, publisher.

SIGNED FOR COMEDIES. (Below) A fetching bit of bucolics introducing Helen Arlen, a newcomer to Al Christie's company of comedians. She has been signed to appear in several Educational films.





GIVEN CONTRACT. (Left) Mary Treen, who has been appearing on the California stage in comedy roles and who now has been signed for a long term by Warner Brothers. Her first major role is in "Happiness Ahead."





NEW DANCE. (Left) Dave Gould, RKO Radio dance director, demonstrating with Thelma White, actress, the "Continental" at New York premiere of "The Gay Divorcee," in which it is introduced.

NEW DUTCH PRODUCTION. A scene with Helga Gogh from "Dead Water," produced by Nederlandshe Filmgemeenschap, under the direction of Gerard Rutten. The cast also includes Jan Musch and Teo de Maal.

UNIFORM SYSTEM IS FRAMED FOR REWRITING CLEARING SCHEDULES

End of Delay in Film Sales Seen As Code Authority Rules Board Schedule Supersedes Clearance in the Contracts

That important part of the code machinery controlling the zoning of theatres for clearance of product over later runs, which has been in need of repairs for some weeks because of a breakdown due to a lack of uniformity of operation, is expected to be completely reconstructed, finally, by Thursday afternoon, when, at its regular weekly meeting at headquarters in the RKO Building, New York, the Code Authority, it is understood, will officially adopt a new system providing all Local Clearance and Zoning Boards with uniform basic principles for drafting or rewriting schedules, subject to special conditions in the individual sections.

Product Deals Delayed

Up to press time, late Wednesday evening, there had been no inkling as to the nature of the new system, and extraordinary effort was being made at Code Authority headquarters, and elsewhere, to conceal its provisions—this in order to assure its immediate adoption.

The delay in effecting clearance and zoning schedules has caused such uncertainty in spots that consummation of new product arrangements has been seriously interfered with. Both distributors and exhibitors appear to be in agreement in their desire to remove the obstacle.

The Code Authority decreed that hereafter clearance under the code schedules in all cases shall supersede any contract specifications for clearance, regardless of whether the contract was executed prior to establishment by the Local Clearance Board of the clearance involved in the case. Text of the resolution follows:

"Resolved: That clearance for any theatre established by a Clearance and Zoning Board in any decision affecting a schedule of clearance and zoning for a territory or part thereof, shall supersede any clearance specified in any license agreement between distributors and exhibitors, irrespective of whether such license agreement was executed prior to the decision of the Local Clearance and Zoning Board."

Quickened Sales Seen

Speculation immediately arose in sales circles as to the effect of the decision. In some quarters it was believed the ruling will quicken those sales delayed because some exhibitors found that they were given better clearance in pending board schedules than they would ordinarily receive in a contract. Now that they are guaranteed that the code board's clearance supersedes the contract clearance, it is expected they will consummate their arrangements for new product.

In future contracts written by distributors for 1934-35 product it is expected that, as a general rule, they will follow the specific schedules of local boards.

Whether the Code Authority has any legal right to upset any contract between an exchange and an exhibitor by nullifying the clearance clause in favor of the schedule of its own local board was a question discussed in legal circles, especially because the decision affects contracts drawn prior to adoption of a clearance rule by a local board.

However, defenders of the decision argue that it is intended in the best interests of the industry, and, therefore, is in keeping with the spirit of the National Industrial Recovery Act.

When the Code Authority meets on Thursday afternoon to adopt the new principles for drafting or rewriting clearance schedules it will be asked to accept a form prescribed by a special committee composed entirely of distributors, both independent and "affiliated," and both members and non-members of the Authority. This committee consists of: George J. Schaefer, Paramount, chairman; Ned Depinet, Jules Levy, Neil Agnew, James R. Grainger, Al Lichtman, Felix F. Feist, A. W. Smith, Gradwell Sears, John D. Clark, Abe Montague, Edward Golden, Jack Skirball and Harry Thomas—all sales managers or sales executives of large companies, except Mr. Golden, who directs sales for Monogram, and Mr. Thomas, president of First Division.

Some 14 basic principles will be incorporated in the committee's recommended plan, it is understood. One undoubtedly will specify that double featuring be eliminated from consideration in the drafting of schedules. The specification of first runs in a territory based on admissions is also expected to be treated.

The committee of distributors took over the complex clearance and zoning problem a few weeks ago, on appointment by the Code Authority, when appeals to the Authority by exhibitors in the field for relief from new schedules drawn by Local Clearance Boards tied the entire clearance structure into a knot.

Appears on 37 Schedules

Appeals on some 37 territorial schedules are awaiting an answer.

If any schedule is believed by the Code Authority to be impractical, then such schedule will be sent back to the Local Clearance and Zoning Board, with specific instructions to amend it to conform with the principles of the new pattern to be adopted Thursday.

Such schedules thereupon shall be redrafted by the local board and presented again to the Code Authority with the right of appeal from any of its provisions by any person affected thereby.

If in the opinion of the Code Authority any submitted schedule of clearance and zoning is sound in structure and practical in operation, a date for hearing before the Code Authority appeals committee will be set as soon as possible thereafter.

In any territory or part thereof where no schedule of clearance and zoning has been promulgated, or where a schedule is not now in operation, the Local Clearance and Zoning Board shall promptly reconvene and shall, at the discretion of its members, hear individual protests against any existing unreasonable clearance.

If any exhibitor has failed to file a complaint, or has been denied a hearing through misinformation as to the procedure to be followed by the Local Clearance and Zoning Boards, and in any case where the clearance granted any exhibitor is greater for 1934-35 than existed for the season 1933-34, then the individual protest of any exhibitor adversely affected shall be heard by the Local Clearance Board, the hearing of such case not being discretionary with the local board.

No Statute of Limitations

Other divisions of the Code Authority were engaged in maintaining order along different lines. The Authority sent official word to the fields boards that no statute of limitations exists in code board procedure, it being left to the discretion of the Grievance Board to decide whether a complaint on an old violation under the trade practice clauses of the code should be heard.

Said John C. Flinn, secretary of the Code Authority, to the local boards: "If it is apparent old complaints would not serve a constructive purpose, then the board is privileged to throw them out—common sense should maintain in all procedure."

The question was on a complaint filed three months after the violation took place.

A New Phase to "Compliance"

Some few weeks ago, A. G. Smith, of Dickinson's Uptown theatre, in Kansas City, was ordered by the Local Grievance Board to terminate 10-cent admissions because his contracts stipulated a 15-cent minimum—the contract minimum always prevailing under the code. When the practice continued the complainant, C. B. McAleer, of the Orpheum, at nearby Parsons, Kansas, called for an explanation, which Mr. Smith answered by showing written authorization from two distributors permitting him to lower the 15-cent contract minimum to 10 cents. Authorization was given Mr. Smith by the distributors after the board's cease and desist order had been issued.

The problem was turned over to the Code Authority in New York, which ruled that distributors have no right whatsoever to alter the minimum admission stipulated in their contracts once a cease and desist order has been issued against an offending exhibitor found guilty of violating the minimum admission clause of his contract.

The Authority said that such action will not be tolerated because the complaining competitor's contracts are predicated on the price charged by his opposition.

Mr. Smith was to appear before the Kansas City board Wednesday to agree to abide by the

NEW DEVELOPMENTS UNDER THE CODE

Uniform basis for Local Code Boards to draft or rewrite clearance and zoning schedules to be adopted Thursday, eliminating interference with new product buying.

Authority rules that clearance under Code schedules shall supersede any contract specifications for clearance.

No statute of limitations exists in code board procedure.

Excessive salary provisions of code are permanently suspended.

Vaudeville performers in film theatres must be paid at least $7.50 a day.

New assessment plan awaited.

Grievance Boards to Decide Whether Complaints of Old Violations on Trade Practices Shall Now Be Heard

DROP PAY CONTROL IDEA

contract provision or show cause why film service should not be stopped completely by the board.

Salary Control Clause Dropped

Moving to clear up all doubts as to possible code control of salaries, the NRA at Washington last week ordered indefinite suspension of those provisions relating to socalled excessive salaries and to the enticement of employees, and then took action to protect the "little fellow" by requiring that vaudeville and other performers appearing in motion picture theatres shall be paid a minimum of $7.50 a day by each house in which they appear.

Permanent suspension of the excessive-salary provisions was long expected, since the detailed report submitted by Division Administrator Sol A. Rosenblatt in July received no immediate consideration from Administrator Hugh S. Johnson.

The order regarding vaudeville performers in picture houses was issued as a result of complaints that some exhibitors had been hiring "talent" for a dollar or two, or simply for supper money, and calling it "amateur," thus evading the code, which specifies a $7.50 minimum daily wage but says nothing about the number of performances. Talent also was employed to appear in more than one theatre, while a third evasion was through payment per performance.

In recommending that action be taken, the Code Authority reported that "it appears that certain performers have been engaged to appear in more than one theatre per day and have received less than the code's minimum wage. Also, certain performers have been paid on the basis of the number of performances given, and such payment has been less than the amount prescribed by the code."

The ruling of the Division Administrator provides that "the minimum rate per day in all cases shall be $7.50 regardless of the number of performances; and no performer shall be booked to play more than one theatre in any one day unless said minimum rate is paid in each theatre. This ruling applies to all performers paid in any form whatsoever, either directly or indirectly."

The formal NRA statement, outlining the reasons for suspension of the salary-and-enticement clauses of the code, follows, in part:

"The National Recovery Administration announced the indefinite suspension, by order of Administrator Hugh S. Johnson upon recommendation of Division Administrator Sol A. Rosenblatt, of provisions of the motion picture code designed:

"First, to control payment of excessive salaries for services of executives and other employees; and

"Second, to eliminate alleged unfair competitive methods utilized by one producer in securing the services of actors or other classes of employees under contract with another producer.

"These code provisions never have been in operation. In the President's Order of November 27, 1933, approving the motion picture code, he suspended them pending an investigation by the administrator.

"General Johnson appointed Division Administrator Rosenblatt to make the investigation. After numerous conferences, investigations in California, public hearings in Washington, and an elaborate plan of sending questionnaires throughout the industry, Mr. Rosenblatt recommended the indefinite suspension which Administrator Johnson has ordered."

Mr. Rosenblatt's report to General Johnson filled 12 printed pages and, with attached exhibits analyzing salaries and other data, totaled 133 printed pages.

Thursday's meeting of the Code Authority will determine another important code problem besides clearance—this one involving the new plan of assessments of code expenses to be paid by producers and distributors. Under the schedule originally adopted during the summer, a flat assessment was made against the various grades of producers, distributors, exchanges, importers, exporters and correlated branches. Vigorous protests resulted, on the grounds that no consideration was given to business volume. The new plan is understood to be based on assessments against annual income.

Too, owners of the socalled "small" theatres are expected to be given the relief asked for from assessments under the exhibition schedule.

U. A. Will Abide by Decision

The threatened court action by United Artists to seek a legal interpretation of the 10 per cent elimination clause apparently will not materialize. The company had disagreed with a Code Authority ruling that its product was subject to the clause.

United Artists let it be known that it will continue to sell pictures on individual contracts, and exhibitors will be asked to make any and all rejections of new pictures before a deal is consummated.

Local Grievance Boards Active

Some of the important decisions made during the week by Local Grievance Boards in the field:

In Buffalo, Reliance Theatres' Palace at Lockport, N. Y., was ordered to stop displaying in the lobby a refrigerator which was raffled in the theatre by merchants. Complainant was Schine's Rialto.

The Park theatre, at Hammondsport, N. Y., was ordered, on complaint of Schine's Babcock theatre, to cease and desist from using reduced admission books.

A reduced-admission complaint before the Cincinnati board was found against Paul McKay's Avalon at Montgomery, W. Va., which had been found guilty of issuing coupons which reduced the established admission.

The Chicago board ordered E. H. Christy, of the Elmo Amusement Company, to liquidate his contract with Universal, the distributor having charged that the defendant sought to avoid completion of his contract through formation of a new organization.

In a similar case, brought by Paramount against C. G. Lekander, of Geneva, Ill., the Chicago board ruled that Mr. Lekander's new corporation was not formed for the purpose of avoiding uncompleted contracts.

Other cases, heard in Kansas City, New Orleans, Omaha, Pittsburgh and elsewhere, involved reduced admissions, double featuring "out of spot," "Bank Nights," and other trade practice provisions of the code.

J. F. Rigney, operating the Westport theatre at Kansas City, was found guilty of a third violation of the code's reduced admission provision, and, as a result, the local board ordered all distributors to stop servicing the Westport on September 22, unless Mr. Rigney files a certificate of compliance by September 21.

Film Carriers to Hold Annual Meeting October 1

The National Film Carriers, Inc., will hold its annual convention at the Hotel Statler, Detroit, October 1-3, at which, it is expected, the standardization of carriers' equipment will be planned. Exhibitor leaders, notably H. M. Richey of Detroit and Martin Smith of Toledo, will make addresses. A banquet will be held on the evening of October 2.

New Company in Prudential Plant; Small To Do Four

The Prudential Studios in Hollywood, long closed, formerly the Tec-Art Studio, will be reopened shortly when a newly organized company, American International Productions, starts work. Roy Fitzgerald is president, Oliver Drake vice-president in charge of production, and Willard Ditmars production supervisor.

The company plans a series of features, a series of westerns and a series of musicals. The first to reach the cameras will be "Hell's Paradise," written by Oliver Drake. The second, a musical, will be "The Roustabout," by Rupert Hughes.

Other product and distribution announcements for the new season included the starting of Beacon Productions' schedule of six westerns, starring "Big Boy" Williams, with "Thunder Over Texas" the first to go into work.

Completion of plans for the formation of National Distribution Syndicate, Inc., were announced last week by Arthur F. Beck, who as general manager of the company has just completed a tour of the country's exchange centers. The company will handle individual productions, both domestic and foreign, and will guarantee 100 per cent distribution coverage. Contracts for the first have been closed with Harry O. Hoyt for "Eagles Over the Border."

Fairhaven Productions announced contracts had been closed for distribution of "Ra-Mu" in Hawaii, eastern Pennsylvania and New England.

Jack Stillman has been named head of Sov-Am Film Corporation, a new production unit which is to specialize in Yiddish all-talking pictures. The company has headquarters at 1658 Broadway, New York, and its schedule will include four feature-length films, the first of which will be "The Youth of Russia."

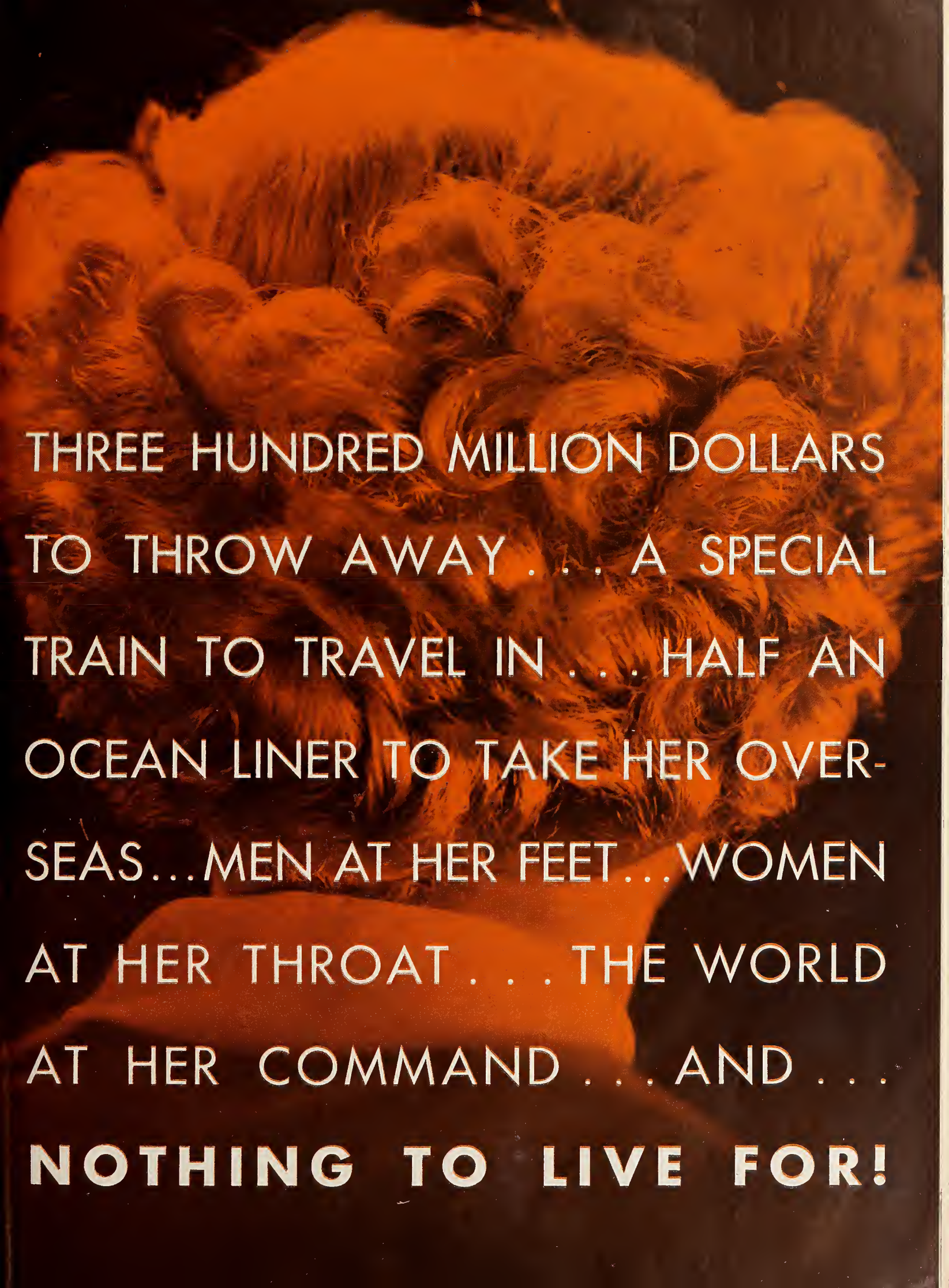
Edward Small of Reliance has signed with United Artists for four more pictures, in addition to the three he has already produced, "Palooka," "Transatlantic Merry-Go-Round" and "The Count of Monte Cristo."

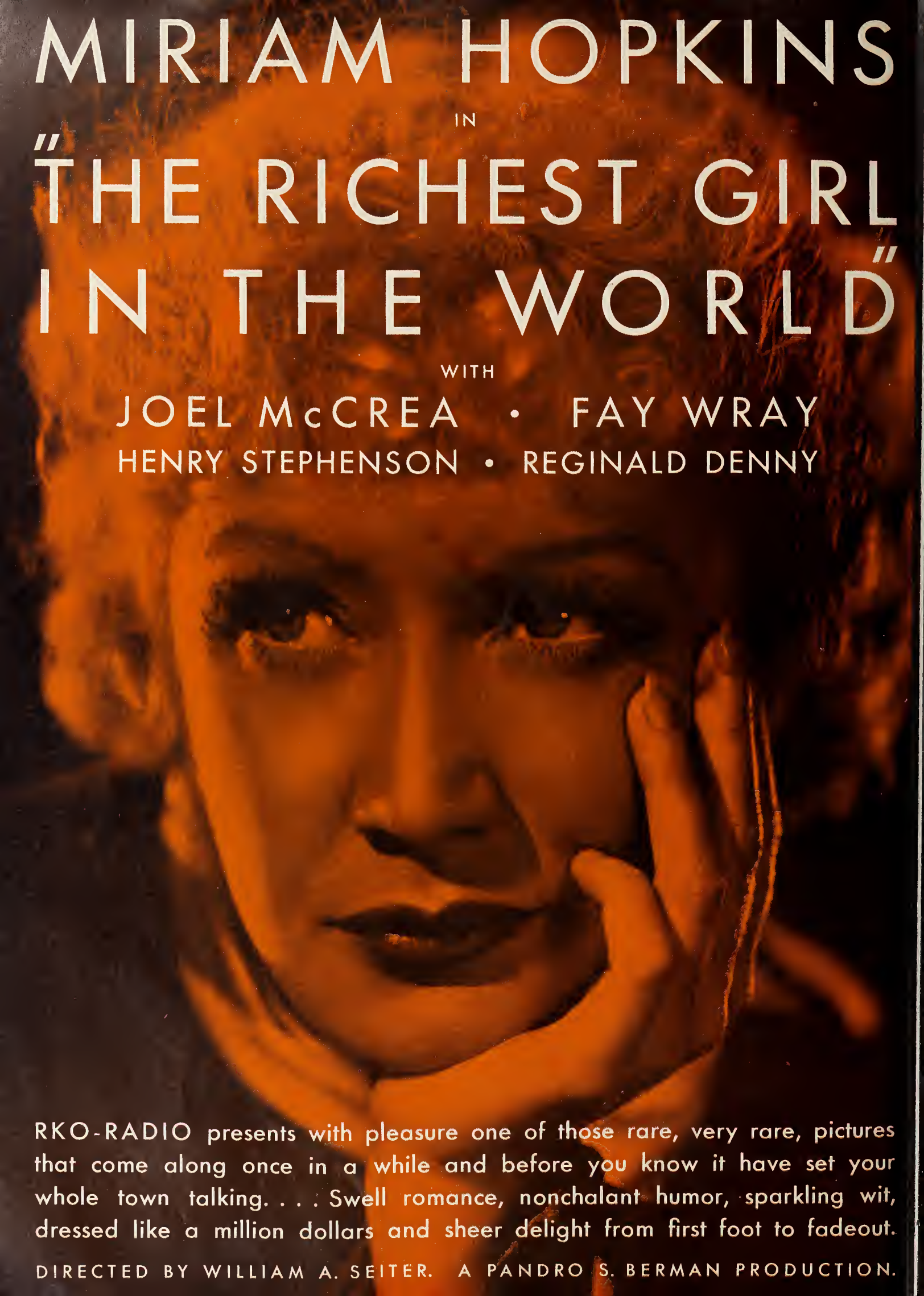
Kent Denies Reports Of Fox Studio Changes

Sidney Kent, president of Fox, before leaving Hollywood for New York on Monday, emphatically denied reports of a forthcoming shift in Fox's studio executive personnel. Winfield Sheehan, on his return to the Coast late this month, will confer with Mr. Kent on studio problems, it is understood.

Spencer Tracy Pays Fox for Delaying Film

Spencer Tracy, Fox player, accepting discipline for delaying production of "Marie Galante" for four days, has agreed to pay Fox a sum reported at $25,000, plus half his salary of $2,500 per week for 17 weeks, to compensate the studio for resulting loss. The company has resumed production with Tracy in his place.


THREE HUNDRED MILLION DOLLARS
TO THROW AWAY . . . A SPECIAL
TRAIN TO TRAVEL IN . . . . HALF AN
OCEAN LINER TO TAKE HER OVER-
SEAS . . . MEN AT HER FEET . . . WOMEN
AT HER THROAT . . . THE WORLD
AT HER COMMAND . . . AND . . .
NOTHING TO LIVE FOR!


MIRIAM HOPKINS
IN
"THE RICHEST GIRL IN THE WORLD"
WITH
JOEL McCREA • FAY WRAY
HENRY STEPHENSON • REGINALD DENNY
RKO-RADIO presents with pleasure one of those rare, very rare, pictures that come along once in a while and before you know it have set your whole town talking. . . . Swell romance, nonchalant humor, sparkling wit, dressed like a million dollars and sheer delight from first foot to fadeout.
DIRECTED BY WILLIAM A. SEITER. A PANDRO S. BERMAN PRODUCTION.

¶'s *from* RADIO

Fountain of Plenty

Radio City Music Hall played THE FOUNTAIN and LA CUCARACHA during Labor Day Week. Bursting with modesty, we report in calm tones that its receipts were slightly—ever so slightly—under the six figure mark. And by six figures we mean 6 figures.



The lady reviewer of The New York Daily News, Miss Kate Cameron, gave it high praise and a flock of stars, saying among other things that it was a woman's picture. Which may be the reason for its high business at the RKO Keith's in Washington and the Hippodrome in Baltimore.

★

Listen World!

Abel on Variety reviewed LA CUCARACHA in last week's issue. He said it was a cinch for the world market, including these still United States. LA CUCARACHA of course is the famous



short feature made in the NEW Technicolor process. We value *Abel's* review, and so should you, because he knows the domestic and foreign markets well, having worked for Variety in New York, Hollywood, Paris, Berlin, Vienna and Prague.

Plenty Plus More

Don't Let It Bother You isn't the only song hit in The GAY DIVORCEE. Watch for that "*Continental*", a persuasive number with a lyric that suggests that you kiss while dancing. We doubt, of



course, that so unusual a suggestion could ever be made popular, though there are some who say it is done even now. RKO Radio Pictures . . does, however, guarantee you real success with the songs . . . *Don't Let It Bother You* . . . the famous *Night and Day* and *Let's Knock K-neez.*

★

Action, That's Us

Franz Schubert, famous musician in his day, went through years of pain, travail, anxiety and labor to get his works heard. Different is the status of the Messrs. Gordon and Revel. Two of their songs are in The GAY DIVORCEE



(which, incidentally, is the musical picture of the year). One of these numbers, the same *Don't Let It Bother You* mentioned in the preceding paragraph, was first offered to the radio networks last week. The happy networks, gleeful at the sight of so gay a number, gave it 23 coast-to-coast hearings in its first four days.

Surprise! Surprise!

We expected a good picture when the RKO studio made arrangements for Miriam Hopkins to star in THE RICHEST GIRL IN THE WORLD. We knew the story and knew it was good. But the finished product surpassed expectations. It has the nonchalant humor of THE THIN MAN* and the swell romance of IT

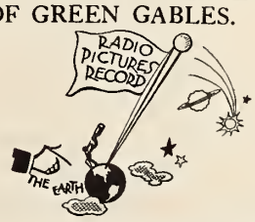


HAPPENED ONE NIGHT*. In the film Miss Hopkins enters the Best Dressed Woman Sweepstakes. THE RICHEST GIRL IN THE WORLD will tickle all audiences. Past experience has led us to believe that such films make money for all concerned.

★

Biggest Parade

Only the blind have failed to witness the forward strides of RKO Radio Pictures. But one swallow, as the fellow says, never made a summer. Neither do occasional pictures make a film company. Again our modesty comes to the fore and forbids our mentioning anything about last year's great record, allowing us only to cite the fine start and prospects of the early section of the new season. There is THE FOUNTAIN, THE RICHEST GIRL IN THE WORLD, AGE OF INNOCENCE, THE LITTLE MINISTER with Hepburn, ROBERTA . . . Jerome Kern's greatest musical comedy . . . WEDNESDAY'S CHILD . . . BY YOUR LEAVE . . . and ANNE OF GREEN GABLES.



By the end of the season, of course, our record will be so high that there'll be snow on it all the year around.

*Giving praise where praise is due.

IMAGINE!..

A young and beautiful girl setting out to sea . . . herself the captain of a 48 foot sailing schooner . . . *seeking adventure, looking for thrills . . . eager to risk her life* to prove that she's *not* the biggest liar in the world!

IMAGINE! That tiny schooner buffeted by a 90 mile gale, tossed like a chip on a mad sea in a Caribbean hurricane . . . decks awash . . . mast cracking like a match stick . . . water tank empty . . . the beginning of another wild adventure that is meat and drink to Joan Lowell, daughter of daring, who has sailed the seven seas since childhood and fascinated the world with her tales of adventure!

But she never turned back! Ahead lay a strange land and treasure! Savages to fight! Perils to face! Sharks to harpoon! Fierce animals to meet! A lost city to explore and reveal its wonders!

IMAGINE! . . . a weird lost temple . . . a priceless jewel in an idol's heart . . . her capture by natives . . . hand to hand battles . . . condemned to be burned at the stake . . . escape in a frail craft on a jungle river . . . pursued by hundreds of savages in war canoes . . . *and the only escape to set the river on fire and swim under the flames!*

Imagine these and you imagine but a few of the thrills that await your audiences with...

Joan Low "Adve

THE MOST PUBLICIZED GIRL IN THE WORLD! Her every move is NEWS to the great newspapers of the land! Thousands of columns have been written about her! Her book, "The Cradle of the Deep", read by millions!—Joan Lowell is always News . . . her adventures, incredible to some . . . but interesting to all and *now, at last, her camera proves that the unbelievable exists!*

PRODUCED BY THE
VAN BEUREN
CORPORATION
RKO-RADIO PICTURE

A SHOWMAN'S PICTURE! MADE FOR CIRCU
BOX-OFFICE POSTERS, LOBBY DISPLAYS



ell
nture Girl

. . . AND A CRITICS SHOW TOO!

"Proves itself an exciting and colorful yarn . . . you can depend upon it, there are plenty of thrills in 'Adventure Girl'." —Boston *Eve. American*

"Unusual among thrill films is 'Adventure Girl' . . . a unique offering." —Boston *Daily Record*

"Unusual adventure film with good exploitation values." —*Film Daily*

"'Adventure Girl' brings thrills to the screen. Joan Lowell scores as star of jungle story." —*New York American*

"Filled with thrills. The photography is good and the scenery is pictorially effective." —*New York Evening Journal*

"The photography is excellent and the effect of a fire scene is heightened by the hand-coloring process used on the flames." —*New York Daily News*

"An interesting tale. Scenically and photographically Miss Lowell's first film is highly interesting." —*New York Daily Mirror*

"As amusing and exciting an hour as you can imagine in the cinema. I think you will find it an amusing and diverting entertainment." —*N. Y. World-Telegram*

"An adventure thriller that should cash in heavily. Plenty of opportunity for drag-'em-in exploitation and can be sold in almost any house catering to family trade." —*The Hollywood Reporter*

EXPLOITATION! . . . SENSATIONAL LINE OF PUBLICITY AND ADVERTISING FEATURES!

Gaumont British Sales Staff Will Use Fox Exchanges

Extension of Gaumont British activities in the United States will be effected through its own selling force, in charge of George Weeks, with physical distribution through Fox exchanges. Gaumont managers and salesmen will work out of the Fox branches in the field, reporting directly to Gaumont headquarters in the Mecca Building on Broadway in New York.

Mr. Weeks was appointed general sales manager last week. He will assist Jeffrey Bernerd, who has been in New York from London for several weeks, together with Mark Ostrer, Gaumont head, organizing an invasion of this market with British product.

A. P. Waxman will handle exploitation of "Power" and "Chu Chin Chow." Mr. Bernerd said Monday that Lou Guimond continues in his present advertising-publicity post. Added to the staff was Marion Sanders, formerly of the Roxy theatre, who will write publicity.

The company concluded arrangements with the managements of the Roxy and RKO Music Hall theatres to show 14 features at both, starting with "Chu Chin Chow," opening at the Roxy September 7, and "Power," which will play the Music Hall beginning October 4.

Loew's Asks To List 200,000 More Shares

The management of Loew's, Inc., on Wednesday applied to the New York Stock Exchange for permission to list an additional 200,000 shares of Loew common stock, in order to cover common stock options which will be exercised by Louis B. Mayer and Irving Thalberg, studio executives. The options were given by the corporation to Mr. Mayer and Mr. Thalberg last year, and will be taken up by them some time after Jan. 1, 1935.

Tom Buckingham Dead; Director and Scenarist

Tom Buckingham, writer of more than 50 scenarios and director of 11 pictures since 1920, died at 38 last week in Queen of Angels hospital at Hollywood. He was under contract to Warner Brothers. He is survived by his widow, Jane Ridgeway, actress.

Edward Kearns Dead

Edward Kearns, 64, theatre manager and operator at East St. Louis, Ill., is dead from injuries received when he was struck by an automobile.

Jim Mitchell Dies

Jim Mitchell, 42, Hollywood reporter for the Los Angeles *Examiner*, died in Hollywood hospital after an illness of 18 months.

Columbo Estate $20,000

Russ Columbo, radio crooner and new film player, who was killed in Hollywood by accidental discharge of a Civil War pistol, left an estate of $20,000, his attorney said. There was no will.

Frank Gerstein, Theatre Executive, Dead at 62

Frank Gersten, 62, died in New York last week. He had been in amusements for 48 years, starting with Barnum & Bailey when he was 14 and eventually becoming treasurer of that circus organization.

Mr. Gersten, who lived at the Hotel Alamac, on Broadway, managed Weber & Fields for many years and was later general manager and auditor for Hurtig & Seamon, burlesque producers. He operated the Prospect and Royal theatres in the Bronx, had Hammerstein's old Lexington Avenue Opera House, where Galli-Curci made her debut, some 16 years ago, and later he was general purchasing agent for the Shuberts. When he retired two years ago Mr. Gerstein had just disposed of a circuit in New Jersey.

He is survived by his wife, two daughters and one son. Funeral services were held in New York Sunday.

"New Deal" for Casting Agency

The producers' Central Casting Agency in Hollywood will be reconstructed immediately, the Motion Picture Producers' Association, at a board meeting this week, having decided to appoint Campbell MacCulloch as the new general manager, succeeding David Allen, resigned.

Mr. MacCulloch, an electrical engineer and a graduate of the University of Toronto, has been acting executive secretary of the NRA state recovery board in California and also of the Los Angeles regional labor board.

In 1915 he was connected with Triangle Films, serving variously as business manager, studio manager, scenario editor, advertising director and publicity executive.

Oldtimers to Return in Series of Short Subjects

Roxanna Pictures, Inc., was formed this week in Hollywood by Pat O'Malley, pioneer performer, to create work for veteran screen players no longer able to break "big time" parts. Old favorites will appear in a series of two-reelers. Pathe and Sennett studios in Hollywood were said to have assured the venture of their cooperation, making available most of the sets.

Paramount Italian Chief Arrives

Americo Aboaf, managing director for Paramount's distribution division in Italy, arrived in New York Thursday for conferences with John Hicks, vice-president at the home office in charge of all foreign activities.

Sonolux Opens New York Office

Sonolux Company of East Newark, N. J., manufacturers of exciter lamps and photo cells, has opened New York office at 220 West 42nd Street, with A. G. Zepp in charge of sales.

Seigel Leaves Tri-Consolidated

Henry Seigel, assistant to Laurence Bolognino, president of Tri-Consolidated Theatres, New York, has resigned.

Sales 25 Per Cent Above Last Year Declares Johnston

W. Ray Johnston, president of Monogram Pictures, returned this week to New York from a trip to his exchanges with word that company sales are 25 per cent ahead of last year and its 1934-35 product is already 40 per cent completed.

Mr. Johnston declared he was favorably impressed with the upswing of business conditions in general, and particularly in the theatre field. Even in the drouth sections of the middlewest, he said, theatres are not feeling the effect at the box-office nearly as much as would be expected. "On the Coast," he added, "theatres are doing exceptional business."

He heard directly from theatre owners that most of the local code boards seem to be functioning very efficiently. In a few places exhibitors are complaining of delays in settling the zoning schedules for the 1934-35 season, he said.

"Theatres as a whole do not seem to be affected by the Legion of Decency drive," he continued. "While it may be hurting the smaller towns somewhat, the larger cities are doing even better than normal business."

Mr. Johnston said Monogram has completed or has in production 10 of its 28 pictures to be released in 1934-35.

Hays Talks to Heads Of Fan Magazines

Fifteen executives of motion picture fan publications met Tuesday in New York with Will H. Hays to discuss the relation of fan magazines to industry problems as they concern the dissemination of motion picture editorial and pictorial matter to the public.

A concluding conference will be held at Hays headquarters on Monday, J. J. McCarthy, director of the Hays Advertising Advisory Council presiding with Mr. Hays.

Elliott Film to Columbia

Columbia will distribute the contemplated Clyde Elliott adventure story, "China Roars," which, it is understood, will be financed by Electrical Research. Already approved in script form by the Chinese consul at Los Angeles, production on the picture will get under way early in November, Mr. Elliott leaving for China on October 15.

American Seating Cuts Loss

Net loss of American Seating Company for the second 1934 quarter was $39,500, after all charges, compared with a loss of $106,150 for the same period of last year and a loss of $81,305 for the first quarter of 1934.

Ruth Goetz Succeeds Beahan

Charles Beahan resigned this week as eastern story editor for Samuel Goldwyn Productions and was succeeded by Ruth Goodman Goetz. Mr. Beahan will produce plays. Gertrude Unger was appointed assistant to Miss Goetz.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Bored with the summer lull in Capitol Hill capers, Mr. Francis L. Burt, our expert news coverer of things Congressional, decided to pilot his gas-eating buggy through the South and Near West to take a looksee at conditions in the raw. Last weekend he returned to his home in Washington, with his lungs full of dust and two observations: (1) The drouth has caused many farmers to delve into a study of higher agriculture and relative economics, one farmer having penned to a farm journal a letter of inquiry to determine "(a) what sort of a farm is best *not* to raise hogs on; (b) what type of hogs were best *not* to raise, and (c) what kind of feed is best *not* to give them." The farmer explained that a neighbor had received $1,000 from the Government for *not* raising hogs, while the most he could get for raising them was $400.

Second observation: The drouth was really not as bad as some persons believed. While it did cost the farmers millions in lost crops, it cured hayfever sufferers, having also destroyed the pollen which carries a carload of sneezes to every square inch. The afflicted will petition the Administration to create a division of the Farm Relief Bureau for bigger and better drouths for hayfever patients.

▽

Press agents of New Orleans are an aggressive lot. Even death does not dampen their ardor for a product. At a funeral last Sunday six of the mourners' carriages carried placards on the rear: "Vote for Higgins for Supreme Court."

▽

Metro-Goldwyn's "Viva Villa," a touchy subject in Mexico, finally opened in that neighboring country the other evening. It was greeted mildly in typical Mexican fashion—two bombs were tossed from the balcony.

▽

News Flash from our correspondent at Memphis:

Bill Hendricks, manager of the Warner theatre at Memphis, is back from the coast after an eight-day visit as the guest of Mae West at the Paramount studio.

While manager of the Warner Strand in Oshkosh, Wisconsin, Mr. Hendricks won a nationwide exploitation contest on the first Mae West picture. The reward was a trip to Hollywood and a meeting with Miss West. Bill was a little late in making the trip—he had to wait until his wife went north for a vacation.

▽

Amusement pages of New York's newspapers appeared last Sunday morning with a large display advertisement, reading as follows:

TODAY
RKO THEATRES
E X T R A !
On All Screens
ROSS
vs.
McLARNIN
FIGHT PICTURES
ROUND
by
ROUND

The RKO Theatres management forgot to reckon with the elements of the weather. One of the worst storms of the year raging along the Atlantic Seaboard last Saturday afternoon and evening caused postponement of the Ross-McLarnin fight to next Saturday.

THE ABSENCE OF A HOLE in a candy mint nearly ruined the motion picture business in Hagerstown, Maryland, as evidenced by the following telegraphic correspondence which was exchanged between the persistent Frank Boucher, of the Maryland theatre in that town, and the just-as-persistent Beechnut Packing Company—the correspondence proving again that the little business man does not have much protection against the big trust:

AUGUST 8TH (A.M.)
BEECHNUT PACKING CO.,
CANAJOHARIE, N. Y.

RECEIVED BOX OF BEECHNUT GUM. UNDERSTANDING WITH YOUR REPRESENTATIVE MR. STRAWHAND WAS FOR BEECHNUT DROPS (WITH THE HOLE). THESE TO BE USED IN EXPLOITING "HERE COMES THE NAVY". ENVELOPES ARE ALREADY PRINTED FOR DROPS. ADVISE IF YOU WILL SHIP DROPS IN TIME FOR OUR USE FRIDAY OR SATURDAY. SHALL I RETURN GUM OR USE IT FOR OTHER ADVERTISING MEDIUM.
FRANK BOUCHER
MARYLAND THEATRE

AUGUST 8TH (P.M.)
BEECHNUT PACKING CO.,
CANAJOHARIE, N. Y.

BOXES **ACTUALLY** CONTAIN GUM. PLEASE MAKE CERTAIN WE HAVE DROPS NOT LATER THAN SATURDAY. WILL HOLD GUM PENDING FURTHER ADVICE.
FRANK BOUCHER

AUGUST 9TH (A.M).
FRANK BOUCHER,
MARYLAND THEATRE,
HAGERSTOWN, MD.

SUGGEST YOU **ACTUALLY** OPEN BOX AND SEE IF IT DOES NOT CONTAIN ASSORTED DROPS (WITH HOLES) FOR "HERE COMES THE NAVY". WE SHIPPED DROPS (WITH HOLES) TO YOU BY EXPRESS AUGUST SEVENTH. WIRE AGAIN IF DROPS NOT RECEIVED. IF GUM SAMPLES ON HAND, PLEASE HOLD PENDING FURTHER ADVICE.
BEECHNUT PACKING CO.

AUGUST 9TH (P.M.)
FRANK BOUCHER,
MARYLAND THEATRE,
HAGERSTOWN, MD.

SHIPPED DROPS (WITH HOLES) EXPRESS NINE O'CLOCK TONIGHT.
BEECHNUT PACKING CO.

▽

National Broadcasting Company announces the return to the air of Jimmy Durante with the remark that the nostril dilation of Mr. Durante's Brobdingnagian beak resembles nothing so much as an approach to the Holland Vehicular Tunnel running under the Hudson River.

▽

Hollywood producers say Maxie Baer has gone temperamental since he won the championship and refuses to appear in another prize fight picture.

Other champions have done worse, reminds Ted Cook. They've gone temperamental and refused to appear in prize fights.

▽

Colgate toothpaste propaganda points out that brighter smiles are more important in Hollywood than perfect figures. But Mae West complains she can't get anyone to admire her smile.

And there's Fred Ayer's story—which he swears is true—about one Moe Buchsman, an American touring France by motor car, who was brought to court the other day for speeding. The pompous French magistrate fined Moe the equivalent in francs to $6.50, which the defendant refused to pay on the grounds that the French had been lax in the matter of war debt payments. Finally, after bickering on both sides they made a deal. Moe agreed to send a check for the amount of his fine to Secretary of the Treasury Morgenthau at Washington, this sum to be applied to the French debt to the United States. The court asked Moe to send to the French government a photographic copy of his check.

▽

Hollywood has been named a lot of things, but never a "co-respondent" in a divorce case, until last week, when Rudolph R. Loewe, of Detroit, filed suit for divorce in the County Building against his wife, Jennie Maude, naming the film capital as co-respondent.

Mrs. Loewe became so infatuated with Hollywood during their tour of the west coast, the husband maintained, that she refused to return to Detroit. She is not an actress, nor is she connected with motion pictures in any way, he asserted—she's just in love with the place.

▽

The last link between the St. Louis theatre world—the cradle of their career—and Spyros, George and Charles Skouras was removed the other day when workmen painted out the Skouras name from the top of the large electric sign in front of the Ambassador theatre, at Seventh and Locust. The Skouras name had been placed on the sign in 1926, when it represented one of power in St. Louis theatre circles (Skouras Amusement Enterprises). It had remained there when control of the house and the other Skouras properties passed to Warner Brothers, years ago. Nor was there any change when the management of the Ambassador passed into the hands of the Paramount interests, nor when the local Central Theatres Company took over the properties under an agreement with federal court receivers. But down it came when Harry Koplar and Allan Snyder took over the house recently and placed it under Fanchon and Marco management.

▽

Paramount announces sorrowfully that there will be no cabbages in their "Mrs. Wiggs of the Cabbage Patch." Exhibitors will not be entitled to cancel on grounds of misrepresentation.

▽

Lincoln Perry wos a shiftless Alobama Negro who spent his ofternoons at the race tracks, betting on ponies that followed a carnival from fair to fair. One afternoon he wagered his clothes againost $30 that a horse nomed Step'n Fetchit would win, and for the first time in its life, Step'n Fetchit won a race. The young buck was so grateful he adopted the name of the steed—ond now he is a star on Winfield Sheehan's Fox lot: Mr. Stepin Fetchit, of Hollywood.

▽

Introducing to the American public the Samuel Goldwyn presentation of Anna Sten and Fredric March in "We Live Again," an advertisement sponsored by United Artists in *Photoplay* modestly described "The warmth of Sten! . . . The brilliance of March! . . . The genius of Tolstoy! The vision of Mamoulian! . . . The wizardry of Samuel Goldwyn! . . . here truly is a romance of unforgettable beauty!"

To which Mr. Goldwyn is supposed to have replied, after reading the copy before publication: "That's right, we don't want any publicity in our ads—just facts."

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Secrets of the Chateau

(Universal)

Mystery Comedy Drama

Highly theatricalized mystery motivates everything. As is nesessary, however, the companionate elements of romance, drama, comedy, thrill and suspense have their sustaining function, while it makes no attempts at pretentiousness.

The dominating quality is continually emphasized. In the opening sequences, located in Fos' rare volume book shop, it is easy to account for the presence of Marotte, Surete inspector. It's not so simple, however, in the cases of Julia, Paul and Armand. They look like crooks. The motive for the story being established when Paul asks Fos if he would like to buy a genuine Gutenberg Bible, added uncertainty comes through the actions of Julia and Marotte and later her association with Lucien and his urging her to steal that book. But, it seems, romance has dawned for her and Paul.

Invited to the Chateau to inspect the book, the action of the various characters—Bardou, Didi, Martin, Madame, Paul and Armand—follows the established technique in building comedy, drama and suspense. The Bible is displayed and the manner in which it is guarded is demonstrated. That night, preceded by a lot of shadowy mysterious movements, Bardou is killed and the Bible stolen. Marotte comes to investigate. More suspense is created. There's another killing and the climax is brought about when the thief-killer makes a slip. Fos, the bookdealer, masquerading as a professor, is revealed as the criminal.

See it for what it is, building a campaign that dares audiences to identify the criminal until the very end and accenting its amusing entertainment.—McCarthy, Hollywood.

Produced and distributed by Universal. A Lew Ostrow production. Directed by Richard Thorpe. Screen play by Harry Behn and Albert DeMond. Added Dialogue by Llewellyn Hughes. Photographed by Robert Plan. P.C.A. Certificate No. 13. Running time, 68 minutes. Release date, October 8, 1934.

CAST

Julia ..... Claire Dodd
Paul ..... Clark Williams
Fos ..... William Faversham
Marottee ..... Ferdinand Gottschalk
Martin ..... Osgood Perkins
Madame ..... Helen Ware
Didi ..... Alice White
Lucien ..... Jack LaRue
Commissioner ..... Alphonse Ethier
Armand ..... George E. Stone
Bardou ..... Dewitt Jennings
Cook ..... Cecile Elliott

The Pursuit of Happiness

(Paramount)

Comedy Romance

Here's an audience entertainment treat and a showman's show. It's comedy romance. Newly premised, it is alive with different laugh-stimulating qualities in basic idea, presentation, dialogue, action, historical atmosphere and situation significance. Using a trade expression, it 'panicked" the preview audience.

While the idea of "The Pursuit of Happiness" is new, none but proved theatre fundamentals have been used in firmly fixing its entertainment quality. Comedy predominates; romantic love interest, charming and refreshing, motivates. The subject matter is uniquely interesting and intriguing. As it creates laughter, it also makes the pulse beat a little faster. Production atmosphere, historical relationship, direction, dialogue and action accentuate that effect. Thereby light drama is made possible; so is an air of adventure, a tinge of intelligently handled feminine appeal, a combination of hokum and almost satirical realism and lots of sympathy stimulating human interest.

It's a story of Colonial America. A line from the Declaration of Independence—"life, liberty and the pursuit of happiness"—is the basis for what happens. The locale is Connecticut; the time, the early days of the Revolution. Prologued by a pair of comedy tinged situations, the reason for the Hessian mercenaries' landing in New York, the yarn actually gets under way when Washington's offer of land to any deserting Hessian is accepted by Max Christman.

Despite the jealousy of Jennings, who has tabbed Prudence for his own, and the activities of Banks, self-appointed regulator of the community's morals and super-snooper extraordinary, romance blossoms for the girl and the Hessian who wants to be an American. All their affairs, together with all the natural handicaps and obstacles, build to one smash scene —"the bundling custom."

This was a custom, which Banks had sworn to stamp out, whereby sparking sweethearts, fully clothed, to save fuel, got into bed with a centerboard between them, to do their wooing. The manner in which Prudence tries to explain its innocence to Max; his amazement at its potential intimacy, all directed with intelligence, is the show's high spot. Anyway, the in-bed lovers are discovered by Banks; Jennings comes sneaking along, the household is in a turmoil, and only by the arrival of Colonel Sherwood with a commission for Max on Washington's staff are the sweethearts saved from Banks' ire.

For adults, "The Pursuit of Happiness" is entertainment wide open for all kinds of ingenious publicity and exploitation, and it probably will benefit more by word of mouth advertising than anything else.—McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Arthur Hornblow, Jr. Directed by Alexander Hall. From the play by Lawrence Lagner and Armina Marshall. Adaptation, Stephen Morehouse Avery and Jack Cunningham. Screen play, J. P. McEvoy and Virginia Van Upp. Sound, Harry Lindgren. Art directors, Hans Dreier and Bernard Herzbrun. Photographed by Karl Struss. P.C.A. Certificate No. 178. Running time, 83 minutes. Release date, September 28, 1934.

CAST

Max Christmann ..... Francis Lederer
Prudence Kirkland ..... Joan Bennett
Aaron Kirkland ..... Charles Ruggles
Comfort Kirkland ..... Mary Boland
Lyman Banks ..... Walter Kingsford
Col. Sherwood ..... Minor Watson
Thad Jennings ..... Adrian Morris
Meg Mallory ..... Barbara Barondess
Jonathan ..... Duke York
Rev. Myles ..... Burr Caruth
The Drunk ..... Jules Cowles
Bijah ..... Irving Bacon
Sam Evans ..... Spencer Charters
Tall Conspirator ..... John Marston
A Peddler ..... Edward Peil, Sr.
Orderly ..... Paul Kruger
Little Boy ..... George Billings
Boy's Mother ..... Ricca Allen

ENGLISH SEQUENCE

General Sir Henry Clinton ..... Holmes Herbert
Lord Pitt ..... Boyd Irwin
King George III ..... Henry Mowbray
Max's Uncle ..... Winter Hall
Col. Hoffer ..... Bert Sprotte
Aide Sir Henry Clinton ..... Colin Tapley
Col. Hoffer's Aide ..... Reginald Pasch
Recruiting Officer ..... Harry Schultz
Corporal ..... Hans von Moorehart
Coachman ..... Baron Hesse

King Kelly of the U. S. A.

(Monogram)

Comedy with Music

Hardly to be classified as a musical comedy by reason of the virtual absence of chorus dance numbers usually to be found in that variety of picture, this is more nearly a comedy with music, or perhaps operetta, since its story has that atmosphere of engaging unreality generally associated with the operetta.

With definitely pleasant music, and something of a new personality in the lead, the exhibitor should experience no particular problems in the selling. The offering is light entertainment, but entertainment it is. A tieup or two is readymade. The title in itself, will not necessarily draw patronage, but played up in a seriocomic manner it should be used in promotion of the picture.

The personality is Guy Robertson, New York stage star, who has appeared in such stage musical comedies as "All the King's Horses," "Rose Marie," "Song of the Flame" and several others.

His voice is good, and attractive, and he, as a screen player, should be found appealing, especially to the feminine portion of the patronage. The emphasis on Robertson in the advertising should be worthwhile as a buildup for future appearances. The song numbers are sufficiently "catchy" and tuneful to warrant a rebroadcasting in the lobby as a means of attracting pedestrian attention. Irene Ware, Edgar Kennedy and Franklin Pangborn are the other familiar names in the cast.

The story develops into one of those mythical kingdom themes with the princess in distress and the livewire showman from New York who rescues the girl and saves the day. As such it should not be taken too seriously, but as a light bit of musical, romantic comedy. Robertson is taking a troupe of show girls to Paris when he learns that the company will not be permitted to land in France. Kennedy is Robertson's handy man and henchman, who handles much of the comedy.

Also on board is Pangborn, an efficiency engineer en route to rehabilitate the mythical and bankrupt kingdom of Belgardia. Pangborn is attracted to one of Kelly's show girls and attempts to buy her contract. Kelly refuses, but changes his tune when he finds out he cannot land. Pangborn learns his contract with Belgardia is no good, and the two strike a deal. Pangborn takes over the whole troupe and gives Kelly his contract in exchange, each believing he has sold the other a lemon. Kelly meets a strange girl on the ship, whose name he does not know, and the two fall in love, though she keeps her identity secret.

Kelly and Kennedy go to Belgardia and find the country on the rocks, with tremendous liabilities and no assets but an ability to make mops, which no one wants to buy. He also insists that the king force his daughter to marry the elderly prince of a neighboring kingdom in order to cancel a large debt, but changes his mind when he learns the daughter is the girl of his dreams. He goes to work on a huge promotion of the palace, opening it to tourists, and sells mops via the radio. When the suitor for the princess' hand finds that hand firmly held by Kelly, he orders the salesman shot. But the women of Belgardia, in danger of losing their romantic crooner, storm the palace and the day is saved.

The mop-selling idea is the tieup angle,

which should be productive. It is a film the family may see.—AARONSON, New York.

Produced and distributed by Monogram. Supervised by George Bertholon and Howard Higgin. Screenplay by Leonard Fields and David Silverstein. Music by Bernie Grossman. Lyrics by Joe Sanders. Photographed by Robert Planck. Edited by Jack Ogilvie. Recorded by Ralph Shugart. Running time, 66 minutes. Release date, September 15, 1934.

CAST

Kelly ..... Guy Robertson
Tania ..... Irene Ware
Happy ..... Edgar Kennedy
Brockton ..... Franklin Pangborn
Maxine ..... Joyce Compton
King ..... Ferdinand Gottschalk
Mysterious Stranger ..... William von Brincker
Rodney ..... Lorin Raker
Minister ..... Otis Harlan
Maid ..... Bodil Rosing

Blind Date

(Columbia)

Drama

A drama of the young working girl of poor parents who finally finds her happiness with a young heir to millions, the selling potentialities of this picture are not such as to warrant great exhibitor enthusiasm.

Ann Sothern, whom Columbia is boosting toward stardom, has the leading role; Neil Hamilton plays opposite, and Paul Kelly, Mickey Rooney and Spencer Charters have the principal supporting roles.

The film is more apt to have its greatest appeal to the younger adults, and to these the exhibitor might well direct his selling campaign. Also the film may be expected to have more of feminine appeal than masculine.

Miss Sothern, the support of a poor family, is engaged to Kelly, automobile mechanic. Her father, Charters, is a good-for-nothing who spends his time watching the racing sheets and doing little or nothing which might contribute to the happiness of his family. Comedy is interspersed with the dramatic elements, as it is supplied for the most part by Charters and young Rooney as the ubiquitous small brother.

When Kelly, in his ambition to get ahead with his small garage business, is called on a job and disappoints Miss Sothern on her birthday evening, she, resentful, goes out on a blind date with her friend and meets Hamilton, young man of wealth. His pleasant attentions, and a following quarrel with Kelly, cause her to see more and more of the attentive Hamilton. He asks her to quit her position as telephone operator, and obtains another for her as model in his father's department store. He asks her to go to Europe with him, and when she realizes he means the invitation without benefit of clergy, she returns his gifts, refuses to see him again.

Tramping the streets looking for a position that is never there, she sees her family suffer. Kelly, sensing the trouble of the family, assists by employing Charters as his helper, though business is too poor to warrant the expense. Miss Sothern, grateful, sees him again, but is still in love with Hamilton, who, on a yachting trip, returns determined to marry Miss Sothern. Kelly is hurt through the carelessness of Charters and, when he leaves the hospital, learns through Miss Sothern's younger sister that the girl really loves Hamilton.

An adult film, it is perhaps best played in a midweek position.—AARONSON, New York.

Produced and distributed by Columbia Pictures. Adapted from the story by Vida Hurst. Screen play by Ethel Hill. Director, Roy Wm. Neill. Assistant director, Art Black. Cameraman, Al Seigler. Sound engineer, Glenn Rominger. Film editor, Gene Havlick. Running time, 72 minutes. Release date, July 20, 1934.

CAST:

Kitty Taylor ..... Ann Sothern
Bob Hartwell..... Neil Hamilton
Bill ..... Paul Kelly
Freddy ..... Mickey Rooney
Pa Taylor ..... Spencer Charters
Ma Taylor ..... Jane Darwell
Flora ..... Joan Gale
Dot ..... Geneva Mitchell
Tom ..... Theodore Newton
Emy ..... Tyler Brooke
Hartwell, Sr. ..... Henry Kolker
Burt Stearns ..... Ben Hendricks, Jr.
Mrs. Hartwell ..... Mary Forbes
Barbara Hartwell ..... Billy Seward

The Richest Girl in the World

(RKO Radio)

Comedy Drama

A lively, completely entertaining comedy drama, with considerable emphasis on the comedy, this picture is replete with amusing situations and rapid, engaging dialogue. For the exhibitor there are several good, if not particularly powerful selling names, an intriguing title, and an opportunity for catch lines and copy ideas which may be used to advantage.

Set in New York, and moving rapidly, the story concerning the quest of the world's wealthiest girl for complete happiness, for herself alone, rather than via her money, the selling should indicate, in not too serious fashion, the efforts of the girl to meet *the* man. An adult attraction, since adults will be much more apt to appreciate the yarn than will children, the chief objective of the campaign may well be the feminine element in the patronage, with the thought that this will also bring the menfolk.

For the marquee there are the names of Miriam Hopkins, Joel McCrea, Fay Wray and Henry Stephenson, with Reginald Denny the best name among the supporting players. The title should come in for a good share of attention. Taking the angle, in the appeal to women, of: "What would you do if you were the richest girl in the world"? or "She wanted romance for herself alone—without her pocketbook," and the like, should be effective.

It is made clear as the film opens that the richest girl in the world is unknown by photograph to the public and to the trustees who handle the vast wealth which is hers. Henry Stephenson, virtually her guardian, introduces Miss Wray to the trustees as Miss Hunter. Actually, acting as Miss Hopkins' secretary, Miss Wray, married to Denny, poses as Miss Hopkins to relieve her of the annoyance of publicity. A young man, engaged to Miss Hopkins, breaks the engagement, and at a large garden party Miss Hopkins, posing in her turn as Miss Hunter's secretary, accidentally meets McCrea, a guest.

She falls in love with him, but is determined to test him to the utmost. She arranges that Miss Wray, who is supposed to be the rich girl, should give McCrea every opportunity to make love to her, in order that Miss Hopkins may find out whether he really loves her. Stephenson insists she is giving McCrea too difficult a test, but she is determined.

Feeling certain, then, that he really loves her though believing her not the heiress, she invites him to her home in the mountains, and alone with him, urges him to propose to Miss Wray, as a final test. To her surprise, Miss Wray accepts him, and the situation is back where it started, and further complicated, with Miss Hopkins more disturbed than ever. That night, however, McCrea accidentally sees Denny walking into the room of the girl he thinks is his fiancee, but is actually Denny's wife. Next morning, punching Denny, berating the household, he leaves, taking Miss Hopkins with him, almost by force, thinking her the secretary.

Lively and entertaining, the film will stand an active campaign, hinged about the title, and may be played almost any time in the week.—AARONSON, New York.

Produced and distributed by RKO Radio. A Pandro S. Berman production. Directed by William A. Seiter. Story and screen play by Norman Krasna. Musical director, Max Steiner. Photograped by Nick Musuraca. Art directors, Van Nest Polglase and Charles Kirk. Recorded by John E. Tribby. Edited by George Crone. P.C.A. Certificate No. 164. Running time, 76 minutes. Release date, September 14, 1934.

CAST

Dorothy Hunter ..... Miriam Hopkins
Anthony Travis ..... Joel McCrea
Sylvia Vernon ..... Fay Wray
Jonothan Connors ..... Henry Stephenson
Philip Vernon ..... Reginald Denny
Maid ..... Beryl Mercer
Donald ..... George Meeker
Frank Orsatti ..... Wade Boteler
Cavendish ..... Herbert Bunston
David Preston ..... Burr McIntosh
Butler ..... Edgar Norton

Take the Stand

(Liberty)

Mystery

The screen adaptation of a story by the late Earl Derr Biggers, "The Deuce of Hearts," this independently-produced picture contains elements of dramatic interest and romance, which, combined with the solution of a murder mystery, offer a measure of entertainment.

The book origin of the film, and the mystery involved, form the best selling approach for the exhibitor. The modern journalistic note is struck in the fact that the victim of the murder was the sort of scandal-mongering columnist who had half the notable or notorious population of the city always on tenterhooks, fearing that he would reveal conditions and circumstances much better left secret.

The suspense and mystery are there in force, and intriguing catch lines should be evolved to tie in with the identity of the victim. The title has comparatively little bearing on the story itself, other than the fact that a trial takes place, and the cast offers little possibility of strong draw via the marquee. The familiar names are those of Jack LaRue, as the columnist, Thelma Todd as his secretary, Gail Patrick as the daughter of suspect No. 1, and Russell Hopton, the young detective who comes through for reputation and girl.

The film early establishes the motives of the several individuals later suspect, as they read their morning papers and each in turn feels a rising tide of anger against the man who easily may ruin all their lives. Miss Patrick, daughter of Berton Churchill, wealthy broker, goes to LaRue when an intimation in his column foreshadows a possible revelation of trust-fund dabbling on the part of her father. But LaRue is obdurate. Bradley Page, gang boss, has his own excellent reason, as has a crooner, and Jason Robards, an actor.

At the moment of important revelations on the part of LaRue in a nationwide broadcast, a shot rings out over the air, and LaRue is found dead. The medical examiner claims death is due to stabbing, and not a bullet, a theory on which Hopton works but which the other detectives ignore. Each of the suspects, at the studio, is found with a gun in his pocket, but Churchill's has been fired, and he is tried for the murder. Hopton, meanwhile, forced to resign, goes to work for Miss Patrick, uncovers the murderer, and in a last minute scene in the judge's chambers re-enacts the crime and forces a confession from the murderer. Hopton and Miss Patrick end the film on the romantic note.

The production is perhaps best played in a midweek position.—AARONSON, New York.

Produced and distributed by Liberty Pictures. Associated producer, M. H. Hoffman, Jr. Directed by Phil Rosen. Story, continuity and dialogue by Albert DeMond. Suggested by the "Deuce of Hearts," by Earl Derr Biggers. Cinematographers, Harry Neumann, Tom Galligan. Production manager, Ray Culley. Film editor, Mildred Johnston. Recording by W. C. Smith. Music by Abe Meyer. Running time, 78 minutes. Release date, September 7, 1934.

CAST

George Gaylord ..... Jack LaRue
Sally Oxford ..... Thelma Todd
Cornelia Burbank ..... Gail Patrick
Bill Hamilton ..... Russell Hopton
Jerome Burbank ..... Berton Churchill
Ernie Paddock ..... Bradley Page

Gay Love

(British Lion)

Comedy with Music

Something for most publics is provided in this high spirited and excellently directed picture, which proves that British studios are now capable of turning out real audience material. Comedy, melody, good names and snappy treatment are assets which should put it over in America with the aid of a very little showmanship. The picture offers plenty of material on which to build a campaign. Sophie Tucker's name is one selling point; the film backs it with a characteristic performance, put on much more intimately than is possible on the stage.

(*Continued on page* 29)


A revel of gorgeousness TO MAKE THE
AN ERIK CHARELL PRODUCTION

EYES DANCE... THE HEART SING... *your profits soar!*

FOX lavished a fortune to make "Caravan"... *to make a fortune for you.* Mammoth settings of astounding beauty...peopled with a colorful multitude of 3,000... led by a throng of outstanding names. Swirling masses of happy crowds...wooing to melody... rejoicing to rhythm. *Not in all your life have you seen such splendor spread across the screen!...or heard such melody thrilling an audience!*

CARAVAN

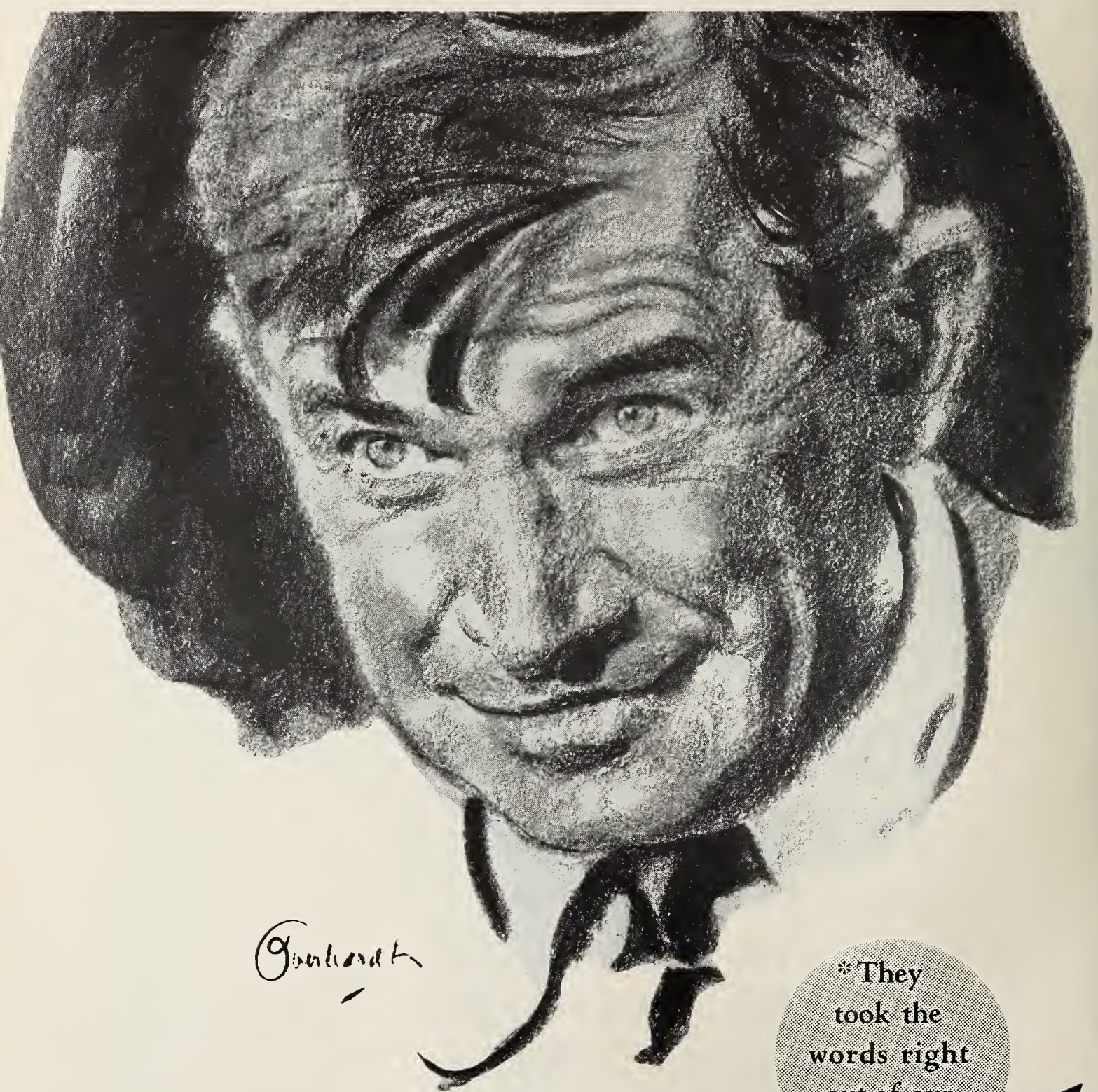
CHARLES BOYER
LORETTA YOUNG
JEAN PARKER
PHILLIPS HOLMES
LOUISE FAZENDA
EUGENE PALLETTE
C. AUBREY SMITH
CHARLEY GRAPEWIN
NOAH BEERY

Executive Producer, Robert T. Kane. Directed by Erik Charell. Screen Play and Dialogue, Samson Raphaelson. Continuity by Robert Liebmann. From a story by Melchior Lengyel. Music by Werner Richard Heymann. Lyrics by Gus Kahn.

FOX

'HANDY ANDY' WAS PRETTY GOOD BUT WAIT TILL YOU SEE 'JUDGE PRIEST'"

—says Washington Evening Star*



* They took the words right out of our mouths!

FOX

Florence Desmond's impersonations of Garbo, Zasu Pitts, Mae West and others are another special feature Essentially, however, it is as a sparkling comedy-romance of back stage life, with a strong story interest supported by all-round good acting and production, that "Gay Love" appeals. It would be good entertainment without the trimmings, but the trimmings are great.

Marie Hopkins, a gold-digger, entraps the likable but unsophisticated Tony, Lord Eaton, into an engagement. She has posed as a member of "Society," but is actually penniless and, on her return to London, borrows £500 from her sister, Gloria Fellowes, a musical comedy star, while at the same time indicating that her fiancé can hardly be expected to meet a sister "on the stage." Tony, in fact, meets Gloria by accident when he calls as a possible tenant of her flat, is mistaken for an actor and involved in the hasty try-out of a love scene.

Marie, gambling heavily, has to give I. O. U.'s to an adventurer, and makes further application to Gloria for a £1,000 loan. Gloria, in love with her unidentified visitor, is horrified to discover that he is her suster's fiancé and dismisses him. Unable to raise the money for Marie's debts, however, she goes to Tony and borrows the money. Shortly afterwards she is astonished and delighted to hear that Marie has eloped with an old lover. Tony also hears the news and dashes to the theatre, at which Gloria has a first night. She has been giving impersonations of stars and, receiving him in her Mae West get-up, succeeds in concealing her identity until assured that he intends to take her advice to: "Tell the girl you're crazy about her."

The action is cleverly scheduled to combine Florence Desmond's imitations and Sophie Tucker's performances with the story proper. There is, in fact, no break in continuity; a first class variety show happens as part of the logical sequence of events. It is a high spot of the film, yet no greater in entertainment value than the consistently charming acting of Florence Desmond, who has brilliant support from Sydney Fairbrother as her dresser and Ivor Maclaren as her lover.—ALLAN, London.

Produced and distributed by British Lion Film Corporation, Ltd. Directed by Leslie Hiscott. Art director, Norman G. Arnold. Photography, Alex Bryce and Harry Rose. Sound, Harold King.

CAST

Gloria Fellowes ..... Florence Desmond
Sophie Tucker ..... Sophie Tucker
"Dukey" ..... Sydney Fairbrother
Lord Tony Eaton..... Ivor Maclaren
Freddie Milton ..... Garry Marsh
Marie ..... Enid Stamp-Taylor
Higham ..... Finlay Currie
Capt. Sparks ..... Leslie Perrins
Ben ..... Ben Weldon

Gift of Gab

(Universal)

Revue

Reference to the credits, particularly the list of screen and radio broadcast stars, with a side glance at the title, clearly indicates that "Gift of Gab" is an exploitation picture. It's entertainment to begin with, a colorful revue of screen and radio personalities, but because of the surprising completeness of its motivating story which runs the gamut of comedy, drama, music, topical spectacle and romance, it is also something decidedly novel. While it is done in semi-episodic fashion, there is coherence tying everything together, so that the sometimes almost irrelevant interludes emphatically aid in sustaining the dramatic-romantic motivation.

Gabby Gabney, with the comedy aid of his stooge, Patsy, flops as a cheap John auctioneer and sidewalk pitchman, only to talk himself into the job of announcer on the nationwide Trivers Chopped-Chicken-Liver radio hour. The world tunes in on his programs, and there are presentations of Phil Baker in a burlesque comedy skit, Gene Austin in songs, the Downey Sisters, Gus Arnheim, Ruth Etting, Ethel Walters, the Beale Street Boys in visible performances. Gabby goes big shot, a grand guy to himself but a pain in the neck to everyone else, particularly to Barbara, who has fallen in love with him.

Then he's a big-money news announcer, reciting big sporting events, disasters, and so on, always on the spot just when they happen. Barred from a football stadium, he talks Colonel Trivers into going to the big game with him and outdoes Graham McNamee as he reports the game through a chrysanthemum buttonhole microphone. No one can hold the cocky guy with that triumph under his belt. Comes a transatlantic flyer winging his way to Curtiss Field. Gabby can't be bothered going away down there. He broadcasts a lurid description of the landing, but the flier has double-crossed him by crashing at Hartford.

Fired, Gabby goes to the dogs. In the interim, the Universal players, Lukas, Karloff, Lugosi, Binnie Barns, Chester Morris, Victor Moore, June Knight, Roger Pryor and Helen Vinson enact a burlesque murder mystery.

Then a transport plane cracks up in the mountains. Seeing the one chance to bring Gabby back as a great talking reporter, Barbara, Patsy and the Colonel put him aboard a plane to fly over the site of the disaster. Unable to get close enough, Gabby bales out and gives the world its first parachute description of a sensational news event.

The stunt restores him to grace. The finale is another revue of all the talent that has appeared previously.

Creating wide popular interest for this picture shouldn't prove difficult for anyone. There is so much with which to work that picking out the element that will have the most profitable local appeal seems to be the hardest thing. Just let the patrons know that there is plenty to amuse and entertain them in many ways, by adapting some of the gags that are used in the picture.—MCCARTHY, Hollywood.

Produced and distributed by Universal. Produced by Carl Laemmle, Jr. Associate producer and screen play, James Rian. Directed by Karl Freund. Adaptation by Lou Breslow. Original story, Jerry Wald, Philip G. Epstein. Art director, David Garber. Cameraman, George Robinson. Special photography, John P. Fulton. Film editor, Raymond Curtiss. Musical director, Edward Ward. Gowns designed by Vera West. Music and lyrics by Con. Conrad, Albert von Tilzer, Charles Tobias, John Meskill, Herb Magidson, George Whiting, Murray Mencher. P.C.A. Certificate No. 157. Running time, 71 minutes. Release date, September 24, 1934.

CAST

Philip "Gift of Gab" Gabney..... Edmund Lowe
Barbara ..... Gloria Stuart
Ruth ..... Ruth Etting
Absent-minded Doctor..... Phil Baker
Alexander Woollcott ..... Alexander Woollcott
Ethel Waters ..... Ethel Waters
Margot ..... Alice White
Colonel Trivers ..... Victor Moore
Patsy ..... Hugh O'Connell
Nurse ..... Helen Vinson
Radio Artist ..... Gene Austin
Radio Announcer ..... Tom Hanlon
Janitor ..... Henry Armetta
McDougal, the waiter..... Andy Devine
Cabaret Singer ..... Wini Shaw
Telephone Girl ..... Marion Byron
Sound Effects Man ..... Sterling Holloway
Pintz ..... Sid Walker
Mintz ..... Skins Miller
Blintz ..... Jack Harling
Norton, President WGAB..... Edwin Maxwell

Also

Paul Lukas, Binnie Barnes, Bela Lugosi, The Beale Street Boys, Candy & Coco, Karloff, June Knight, Graham McNamee, Chester Morris, Roger Pryor, Douglas Fowley, The Downey Sisters, Gus Arnheim and his Orchestra.

The Spectacle Maker

(MGM)

Decidedly Worthy

Here is a short that can be billed as a miniature feature. It has everything that one hopes to find in a big picture. A good story, fine acting, unusual music accompaniment, fine technicoloring. All combine to build a human interest feature that makes real entertainment. Additionally, there are strong cast names. In gist, the spectacle maker, caring for crippled little Peter, goes to a monastery that he may learn the secret of manufacturing a glass that will make everything beautiful. Given a book, the Bible, he is told to read it and there he will find the secret of beauty. Reading it, he discovers the way to make the glass. Sold to the Duke and Duchess, it does make everything beautiful and his reward is gold. Later, he wants to make a spectacle that will show everything in the truth. Again, he receives the Bible and reading, learns how to make such a glass. The Duke and Duchess, hearing of the new miracle, want it. But when it shows only the truth, bare of all sham and deception, they would have his life. About to be condemned for sorcery and black magic, the stranger who inspired the making of the glass arrives to defend him. An innocent child is told to look through the glass and tell what she sees. Speaking only with the voice of innocence, her testimony defeats the Duke's plans. The spectacle broken, the secret lost, little Peter is cured of his affliction and together with the Princess leads the townsfolk in a merry dance. This featurette is worthy of a place on any program. It will supplement advantageously almost any other attraction. Running time, 20 minutes.—G. M.

Tulip Time

(MGM-FitzPatrick)

Beautiful Coloring

Here, with beautiful coloring and scenic effects, the story of the tulip bulb in Holland and some of the native customs is told. Outstanding are the shots of the myriad-colored tulip fields, creating a rainbow-like illusion. Unlike previous travel-talks this tends directly towards the artistic. It should be of extraordinary interest to nature lovers. Running time, 8 minutes.—G. M.

Pagliacci

(Educational)

Good

Presenting something of a new technique, this subject in the Treasure Chest series offers a scene from the famous "Pagliacci," with capable actors performing the roles in pantomime, while splendid operatic voices sing the arias off-screen. The synchronization, on the whole, is good, and the subject, chiefly by reason of the excellent voices, is rather definitely effective.—Running time, 11 minutes.

Goofy Movies

(MGM)

Fast-Moving Hilarity

Departing radically from the previous numbers of this series as dialogued by Pete Smith, this is a satire, fast-moving and hilarious, on "How to Become a Movie Star." Old stock libraries evidently were ransacked to uncover the most harum-scarum type of stuff that was the movies when movies moved, a la the "Screen Souvenirs" technique. No story, no sense; just a lot of fun-stimulating, old-fashioned theatrics to the tune of modern wisecracking remarks. Running time, 9 minutes.—G. M.

Then Came the Yawn

(Educational)

Good Burlesque

Burlesquing the motion picture feature trailer, as currently used, this subject in the Treasure Chest series is often downright funny, as it exaggerates the caption lines on the usual trailer with its plethora of superlatives, then shoots off at ridiculous, and amusing tangents in the manner of the "meller drammer" of long ago in the motion picture. It is a novelty with a really amusing turn.—Running time, 8 minutes.

Pro Football

(MGM)

For Football Fans

Dialogue by Pete Smith, the Chicago Bears reveal the intricacies of professional football. In both normal and slow action they go through an assortment of bewildering plays, formations and pigskin tricks. An ideal short for the football fans, also one that will go well on a program featuring any of the several football pictures that will be released during the football season. Running time, 9 minutes.—G. M.

$1,008,870 EARNED BY COLUMBIA IN 1933-34

Current and Working Assets Reported Five Times Greater Than Current Liabilities

Columbia Pictures Corporation, controlled by Jack and Harry Cohn, concluded the 52 weeks ended June 30, 1934, with current and working assets five times greater than current liabilities—$6,201,328 and $1,347,-274, respectively—and reported for the period, the best in its history except 1929, a net profit of $1,008,870 on a gross income from film rentals aggregating $11,000,000.

Earnings were equal to $5.69 a share on 168,177 shares of common stock outstanding, after deducting all charges, and compared with $740,240 for the same period ended June 30, 1933, when 167,885 shares of common outstanding at that date earned $4.10 a share.

The company reflected the influence of the business upturn on the motion picture during 1933-34 with an increase in net profit totaling $268,630 over 1932-33, which earned for the common shares an increase of $1.59 a share over the per share earnings of 1932-33. Columbia's earnings were proportionately larger than many of the larger corporations.

Cash on hand was $825,185, earned surplus was $3,151,128 and total assets approximated $7,945,623.

$311,608 in Foreign Subsidiaries

Principal assets reported as of June 30, 1934, were, besides $825,185 cash: Accounts receivable, $441,617; advances to outside producers, less amortization (secured by films), $297,271; inventories, $4,637,254, including released productions at cost, less amortization, $2,744,785, completed productions ont yet released, at cost, $892,773, cost of pictures in work, $607,287, rights and scenarios, at cost, $184,351, advertising accessories, $154,135, and film stock and miscellaneous supplies, $53,921. These completed current and working assets.

Other assets were: Investments in wholly-owned foreign subsidiaries, $311,608, less $183,-446 cash submitted to New York by foreign branches; cash in trust withheld from outside producer, $52,294; deposits, $4,349; miscellaneous investments, $65,271; fixed assets—land, buildings, equipment and fixtures, $2,253,147, less $939,549 reserves for depreciation; and, prepaid expenses totaling $180,619.

Total Liabilities

Total current liabilities were: Trade notes payable, $177,023; accounts payable and accrued expenses, $778,490; mortgages and purchase contracts payable within one year, $34,-068; due to outside producers, $50,353; dividends payable July 2nd, 1934, $42,339; reserve for federal taxes (estimated), $265,000.

Other liabilities, not current, included: Mortgages and purchase contracts payable after one year, $184,068; deposits payable, $50,000; deferred income of $248,600 for self-liquidating advance payments to both foreign and domestic customers; funds withheld from outside producers on account of contingent claims, $52,294; reserve for contingencies, $201,564; stock dividend on common, payable August 2, $54,021.

Capital consisted of $517,830 representing 17,261 shares of outstanding preferred stock without par value, (25,000 shares were authorized); and $2,109,899 representing 169,359 shares of outstanding common stock, (300,000 shares were authorized).

Harry Cohn, president, pointed out to stockholders that during the year the company opened its own exchanges throughout Great Britain, and in line with its policy of not deferring any selling or organization expense in the establishment of new distribution facilities, Columbia had written off to profit and loss some $187,036 upon the commencement of operation of its British exchanges. Following is the corporation's consolidated statement of operations and earned surplus account for the 12 months ended June 30, 1034, including operations of both domestic and foreign subsidiaries:

Gross income from rentals and sales of film and accessories		$11,178,446.66
Deduct:		
Amortization of production costs	$5,310,009.00	
Share to other producers	290,782.47	
Cost of accessories	266,648.99	
		5,867,440.46
		$ 5,311,006.20
General, administrative and selling expenses (see Note A)		3,920,271.33
		$ 1,390,734.87
Operating losses of foreign subsidiary companies and branches		17,780.03
		$ 1,372,954.84
Other income (net), including excess duties recovered, profit or loss on foreign exchange, discount on merchandise purchases, forfeited deposits, etc.		87,915.82
		$ 1,460,870.66
Provision for Federal taxes (estimated)		265,000.00
		$ 1,195,870.66
Expenses relating to organization and establishment of newly formed foreign subsidiary, less incidental income		187,036.08
Net profit		$ 1,008,834.58
Earned surplus at July 1, 1933		1,984,938.58
		$ 2,993,773.16
Excess provision made in prior years in the reserve for contingencies and credit from adjustments with officers		305,500.00
		$ 3,299,273.16
Deduct:		
Dividends:		
On preference stock	$ 51,783.00	
On common stock—Cash.. $42,339.75 Stock.. 54,021.80	96,361.55	
		148,144.55
Earned surplus at June 30, 1934, per balance sheet		$ 3,151,128.61

NOTE A: Including interest expense of $16,551.30 and depreciation on furniture in head office and branches of $30,718.73. Depreciation on studio buildings and equipment of $163,322.53 has been capitalized as production cost and is being written off as film amortization.

Appended to the corporation's annual statement to the stockholders was a memorandum explaining changes in the percentages used in the amortization scale applicable to negative and positive costs of released pictures in the year ending June 30th, 1934, and allocation between territories. This memorandum follows in full:

The plan followed in the amortization of the cost of released productions has been along the same general lines in the year ending June 30, 1934 as for the preceding two years; viz., writing off the cost as closely as possible in proportion to the receipt of income from the released pictures in each territory. Adjustments have been made in the allocation of negative costs between domestic and foreign territories and in the percentages in the previous amortization tables to reflect changes in the trend of rental income in the several territories where the pictures are distributed. These modifications are explained below:

During the first half of the fiscal year 1934 the negative cost of features and "westerns" was apportioned 83% to domestic territories and 17% to foreign territories. In view of the income from foreign countries having represented a greater proportion of the company's total income, the apportionment between the two fields for the full year ending June 30, 1934 is 80% to domestic and 20% to foreign, the latter being subdivided 15% to Great Britain and 5% to other foreign territories.

The rental income in "westerns" during the fiscal year 1934 showed that on the average a smaller percentage of the total was received in the first 39 weeks after release than previously; therefore, a smaller percentage of the cost was charged off in the earlier part of the pictures' earning life.

The amortization scale used in writing off the portion of the negative and positive costs allocated to Great Britain prior to January, 1934 was based on the experience of the distributing company through whom the Columbia product was then released. Owing to the distribution in Great Britain having been carried out since early in 1934 by Columbia's own British subsidiary, the rental experience has been somewhat different from that of the pictures released through the former distributor. The amortization table applicable to Great Britain has been revised to reflect Columbia's latest experience.

The 5% of the negative cost allocated to foreign territories other than Great Britain was written off prior to the 1934 fiscal year by applying thereagainst the total net rentals received from these sources. For the fiscal year 1934 the 5% was amortized on a scale based on the latest rental experience in those territories.

The following shows in summarized form the amortization tables used in writing off the cost of the company's product in the accounts for the year ending June 30, 1934:

United States and Canada:

No. of Weeks	Features	Westerns	Shorts
13	55%	30½%	32½%
26	86½	60¼	61
39	96¼	79	78
52	98	91½	89½
78	100	100	100

Great Britain—Features and Westerns:
14% in 3 months; 57½ in 6 months; 81 in 9 months; 90½ in 12 months; 100 in 18 months.

Other Foreign Territories—Features and Westerns:
Write-offs to start five months after release date in the United States.
23% in 3 months; 44 in 6 months; 61 in 9 months; 76 in 12 months; 90 in 15 months; 100 in 18 months.

Akerson Is on Board Of Veterans' Appeals

George Akerson, secretary to Herbert Hoover when he was in the presidency, and later in executive positions with Paramount and the Motion Picture Producers and Distributors of America, was appointed last week by President Roosevelt as an associate member of the Federal Board of Veterans' Appeals. The office carries a $6,000 salary.

Cullman Is Port Vice-Chairman

Howard S. Cullman, trustee for the Roxy theatre and a commissioner of the Port of New York Authority since 1927, was elected vice-chairman of the organization last week.

Loew 25 Cent Dividend

Loew's has declared the regular quarterly dividend of 25 cents on common stock, payable October 1 to stockholders of record September 14.

Dembow Leaving Paramount to Join National Screen

Sam Dembow, Jr., resigned this week as vice-president of Paramount Theatres Service Corporation, effective October 1, to become general manager of National Screen Service, Inc. The post is a new one created for Mr. Dembow by Herman Robbins, National's president. The resignation was announced by George J. Schaefer, Paramount general manager, who also made public Mr. Dembow's letter of resignation to him, which follows:

"As you know, for some time I have had under consideration a proposal to become associated with National Screen Service. Recent developments in the affairs and prospects of that organization have convinced me that I should accept their proposal.

"Because of my long and pleasant association with Paramount I want to assure you that I have reached this conclusion only after deepest thought and with considerable reluctance in bringing that association to an end.

"Accordingly, I am offering you my resignation, effective Oct. 1. If it would not inconvenience you, I would be glad to have you accept my resignation at an earlier date, but I leave that entirely to you. My commitment, however, to National Screen makes it impossible for me to remain beyond Oct. 1.

"I cannot let this opportunity go by without expressing to you personally my genuine appreciation of the fine support and cooperation you have always extended to me. Also, through you, I want to express the same sentiment to all my friends and associates in the company.

"Even though I am leaving, I want you to know that I shall continue to have the keenest and friendliest interest in the welfare and prosperity of Paramount."

It was in 1925 that Mr. Dembow, then general manager of the Herbert L. Rothchild theatre circuit, joined Paramount, when Famous Players-Lasky bought out the remaining three-fourths interest in that circuit. Mr. Dembow took charge of all buying and booking of attractions for theatres operated by Famous. On organization of Publix Theatres Corporation he became vice-president, and with the formation of Paramount Theatres Service Corporation late in 1933 he was made vice-president there. Previously, from 1913 to 1922, he had been on the sales staff of William Fox's distribution organization and had set up many of the Fox Film branch offices.

Frank Freeman Is Dembow's Successor

Appointment of Frank Freeman as vice-president and general manager of Famous Theatres Corporation and vice-president and general manager of Paramount Theatres Service Corporation, was announced on Tuesday by George Schaefer, Paramount general manager. Mr. Freeman succeeds Sam Dembow, Jr. He has been active in Paramount theatre operations.

Block Again Scenario Chief

Bertram Block has returned to take charge of the MGM scenario department.

Seattle Theatres Using Radio To Advertise Films

First run theatres in Seattle are concentrating on radio broadcasts as a means of advertising. During the past week 15-minute programs have been used by the Evergreen Circuit for "She Loves Me Not," playing at the Fifth Avenue; for "Dames," at John Hamrick's Music Hall, and for "Twentieth Century," playing at Jensen-Von Herberg's Liberty theatre. Advertisements by the theatres in newspapers urge readers to listen in on the programs.

File Objections to Paramount Plan

Minority bondholders of Paramount Publix Corporation last week filed objections in United States district court, New York, to the plan of reorganization of Paramount-Broadway Corporation, a subsidiary of Paramount Publix holding title to the Paramount theatre and office building in Times Square, New York. The action constituted the latest development in the Paramount reorganization.

The objections filed revolved about the provision of the plan which called for cancellation of Paramount's $4,822,000 claim against Paramount-Broadway and the guaranteeing of the new bonds of Paramount-Broadway by Paramount Pictures Distributing, Paramount Productions and Paramount International. A recommendation that the Paramount theatre be abandoned by the company is also a part of the briefs opposing the reorganization plan. The plan, scheduled for a second hearing before Referee John E. Joyce on September 25, provides for cancellation of a $178,000,000 claim against Paramount filed by the Broadway subsidiary. Filing of objections was extended to September 20.

Trustees of Paramount Publix asked Mr. Joyce last week for permission to accept a $25,000 offer from the Saga Theatres Corporation, a Paramount subsidiary, for claims totaling $2,006,000 against the Olympia Theatre Corporation and Olympia Operating Company, operating a group of Paramount houses in Massachusetts. The acquisition of the claims was said by the trustees to be of great benefit to Paramount and, therefore, Mr. Joyce granted permission. He will ask the federal court for endorsement.

The Paramount trustees themselves have filed some $5,000,000 in claims against the bankrupt Olympia group.

A second recommendation made by Mr. Joyce was that injunction suits against Paramount be lifted to an extent necessary to permit the corporation and Empire Theatres, Inc., to be made parties to a foreclosure proceeding in Massachusetts involving G. B. Theatres Corporation, whose assets are held by Paramount. It was explained that the proposed plan of reorganization of G. B. bonds provided for having the trustees of Paramount obtain through the Lares Theatres Corporation control of 52 per cent of the stock of the new corporations expected to acquire the mortgaged property.

Hearings of motions in the Paramount Publix action against 12 defendant banks were postponed Monday until Thursday because of the Jewish holiday.

New York Court Halts Picketing In Union Fight

Exhibitors over the country continued this week their negotiations with projectionists looking to the formulation of new contracts, most of which expired August 31, while instances of difficulty, chiefly over the problem of picketing, cropped up in various cities. Lou Krouse, assistant to the president of the IATSE, was quoted as indicating that negotiations this year are less troublesome than in several years, and that no walkouts have occurred and none are expected.

In New York Supreme Court Justice Edgar J. Lauer issued a temporary injunction against New York Projectionists' Local 306, restraining the union from picketing the houses of the Rosekay Amusement Company and Bert Amusement Corporation, in the Bronx and Brooklyn.

Suspends Theatre License

At a hearing last week before Supreme Court Justice Frankenthaler, an agreement resulted in appointment of former judge Robert Marsh as referee to try the injunction suit brought by Allied to prevent Local 306 from picketing theatres of the Independent Theatre Owners Association where Allied operators are employed, and to halt attempts to induce ITOA members to break contracts with Allied. Hearings began Wednesday morning.

License Commissioner Paul Moss of New York last week suspended the license of the Mt. Morris theatre, declaring the theatre had failed to settle a judgment for $1,500 in back wages due to operators, members of Local 306. A local magistrate last week released 31 pickets, arrested previously in front of Broadway theatres, in a test case on the police order prohibiting mass picketing.

No agreement has been reached in pending negotiations in Cincinnati between subsequent run exhibitors and Projectionists' Local 327. Representatives of the factions involved may meet shortly in Washington with Division Administrator Sol Rosenblatt. Exhibitors seek better terms than are provided in the contract just expired, which specifies scales of $45 and $55 with one man in the booth. Some 15 houses are operating non-union and almost all are being picketed.

Union operators in Detroit have won a 14 per cent wage scale increase, according to Frank Kinsor, business agent of Local 199.

Memphis Contracts Extended

Contracts in Memphis have been extended for one year in all downtown houses on the same basis as for the period ended September 1.

In Milwaukee meetings are being held between a committee of 11 exhibitors representing all exhibitors in the county, and representatives of Local 164 to negotiate a new contract. Operators seek an increase averaging 25 per cent.

Musicians' Union 123 in Richmond has suffered another setback in its effort to gain recognition in local theatres, as the court denied an application for an injunction to prevent the employment of outside musicians at the Tantilla Gardens.

At a Seattle hearing the national regional labor board decided against Local 159 of Portland, which failed to establish a minimum wage scale satisfying code provisions and failed to prove the necessity of a substitute operator at the Hollywood theatre.

AMERICANS CRITICIZED FOR INFERIOR PRINTS

Sidney Bernstein, British Circuit Executive, Blames Duped Positives for Quality of Films

by BRUCE ALLAN

London Correspondent

A grievance of silent days, when complaints of "second negative" quality in American films were common, is recalled by a protest by Sidney Bernstein, principal of the circuit of that name, against the practice of American companies nowadays of making their British prints from a duped positive.

Writing to the *Daily Film Renter,* which had adversely criticized the screen quality of a film shown at Mr. Bernstein's Granada, Mr. Bernstein said: "We, pleading guilty, must adduce extenuating circumstances. . . . Practically all the renters of American films are at fault.

"The prevailing practice is to import only one copy or, more subtly, two copies of a film and then to trade show one copy and print all copies for provincial and suburban circulation from the second. . . . Everybody is being 'duped' today. Exhibitors are receiving films which are not as sample . . . the public are seeing films lacking in that wealth of photographic detail characteristic of the silent days and (possibly subconsciously) resenting it.

"With the renters hot on their heels, the film printers are being driven to produce cheaper prints, using inferior sections of stock. . . . The matter is one for concerted action among exhibitors."

Question of Print Quality

That British prints are produced, as a common practice, from a negative duped here from an American positive is generally admitted. On putting Mr. Bernstein's complaint before various technical experts I find, however, a tendency to dispute the accuracy of all his deductions. Said one of these experts: "It is not a question of 'duping,' but of print quality. Nowadays it is possible to make a second negative from a 'lavender' print which will produce prints indistinguishable from originals. Of course you can get bad prints from such a negative, just as you can from a first negative, but good prints from a 'dupe' will definitely be better than bad prints from an original."

This view was supported in other quarters. "Mr. Bernstein is better off with good prints from a second negative than he would be with equally good prints from a first negative which had been hard worked in producing prints for the American market," was one view.

Whatever the technical rights and wrongs of the matter, it seems important that American companies should take note of the fact that their print quality is being challenged. One of the most obvious facts about recent British productions has been their technical excellence.

▽

Though discretion is the most obvious feature of the references to British production made by Hollywood executives on "vacation" in London, it is pretty obvious that the solution of that problem is ultimately likely to be found in the policy of production, in London, for America. Straws show how the wind is blowing and, though Dave Diamond may not like the description, he is one of the straws. Back here after a very brief visit to New York, he is declared to be discussing with Columbia the production of two films in London for general release. That's the idea he expounded to me before he sailed to America and it looks as if he may get it over.

Another "straw" seems to be Roland Brown's air trip to Carlsbad. He went to see Louis B. Mayer a day or two after walking out of his "Scarlet Pimpernel" contract with London . . . and it's common knowledge that when Metro starts making British films it wants them good enough for America.

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British Production News

Gaumont-British has practically completed casting for "The Iron Duke," first of three which George Arliss is to make. Gladys Cooper will have the leading feminine role. Other names are Fritz Kortner (Blucher), Allan Aynsworth (Louis XVIII), Gibb McLaughlin (Metternich), Farren Souter, Campbell Gullan, Gyles Isham, Gerald Lawrence, Annie Esmond, Donald Calthrop and Edmund Willard. As Wellington, Mr. Arliss will make his British debut supported by a company of the most distinguished artists on the British stage and screen.

* * *

British Lion, which has a very strong production program, is shortly putting on the floor at Beaconsfield a version of the stage success, "Ten Minute Alibi." At the same studio "In Town Tonight" will be a musical revue featuring radio, stage and screen stars. "Wild Justice," a mystery thriller, will follow.

* * *

Eve Lister, an Irving Asher discovery in "The Girl in the Crowd," has been given the lead in the new Warner-First National production, "A Glimpse of Paradise," from an original by Sam Mintz, author of "Skippy." George Carney, the variety star, will be opposite, and Ralph Ince will direct.

* * *

B. & D.'s production of "La Voie Lactee," from Alfred Savoir's play, has now been officially titled "The King of Paris," after going on the floor as "The Milky Way." Phyllis Monkman, Joan Maude, Ralph Richardson, John Deverill and Sebastian Smith have been added to Jack Raymond's cast.

* * *

Helen Chandler, playing for B. I. P. at Elstree, went on the air from the B. B. C. Theatre at the just concluded Radio Exhibition at Olympia. She has had further good British publicity through personal appearances at the Regal, Marble Arch and Trocadero, Elephant and Castle.

* * *

King Vidor is discussing a joint production with Alexander Korda, to be shot in London's studio early next year. Spanish and Russian stories are under consideration.

Stories Sold To Producers

COMPANY	SOURCE OF MATERIAL ORIGINAL	BOOK	PLAY	TOTAL FOR WEEK
Columbia	1	..	..	1
Fox	1	1	..	2
Grace Pictures	..	1	..	1
Metro	..	1*	..	1
Paramount	1	2	1	4
Radio	..	2	..	2
20th Century	..	..	1	1
Warners	1	1	..	2
TOTAL FOR THE WEEK	4	8	2	14
TOTAL SINCE SEPT. 1	18	24	6	48

*Published magazine story.

CASE OF THE LUCKY LEGS, book, by Erle Stanley Gardner, purchased by RKO.

CASE OF THE VELVET CLAWS, book, by Erle Stanley Gardner, purchased by RKO.

DAY NEVER CAME, book, by Vina Delmar, purchased by Fox, to be directed by Erich Pommer.

HOLD 'EM YALE, book, by Damon Runyon, purchased by Paramount, with possibilities of Bette Davis and Francis Dee featured.

MAN WHO BROKE THE BANK OF MONTE CARLO, play (also known as "Igra"), by Ilya Surgutchoff, purchased by Twentieth Century Pictures (United Artists).

MURDER BY AN ARISTOCRAT, book, by Mignon G. Eberhardt, purchased by Warners.

NOT ON YOUR LIFE, original, by Isabel Dawn and Boyce De Graw, purchased by Warners.

NOW I'M A LADY, original, by Marion Morgan and George Dowell, purchased by Paramount, as the basis for the next Mae West picture, the screen play for which Miss West will write.

POLICE AMBULANCE, original, by Harold Shumate, purchased by Columbia, for John Mack Brown.

SEHOY AHOY, magazine story, by Clements Ripley, purchased by Metro.

SO RED THE ROSE, book, by Stark Young, purchased by Paramount as likely vehicle for Pauline Lord, to be adapted by Maxwell Anderson.

THERE'S ALWAYS JULIET, play, by John van Druten, purchased by Paramount, possibly for Herbert Marshall and Claudette Colbert.

UNDER THE PAMPA MOON, original, by Gordon Moris, purchased by Fox, for Warner Baxter, with Al Rockett producing.

UNTITLED book based on the murder of Dot King, by John C. Hackett, purchased by Grace Pictures, with George Torwilliger assigned to do the adaptation; production in the East.

Manheim with Mascot

Het Manheim has been signed by Nat Levine to handle Mascot publicity on the Coast, succeeding Lon Young, who has gone to Chesterfield. Mr. Manheim will work in cooperation with Al Sherman, director of advertising and publicity.

Tobias Plans Expansion

Lester S. Tobias, Premium distributor, plans to open branch offices in almost all key cities. Offices are already functioning in Los Angeles, San Francisco, Portland, Ore., Boston, New Haven, Philadelphia and New York.

The COMING AMERICAN BOOM!





In almost every engagement in which they have demonstrated at the box-office that

T PICTURES

Lead the way!



ave played these PARAMOUNT PICTURES
hey were "the best shows in town"

THE CODE QUESTION BOX

By JAMES P. CUNNINGHAM

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

NO. 68—HOURS OF OWNERS WHO ARE ALSO PROJECTIONISTS

QUESTION—My friend and I are two union projectionists employed regularly by the theatres in this town of 27,000. Since February 1 our number of working hours per week have averaged 26 and 30. However, lately, we had the opportunity of leasing a small theatre some distance away, in a town of slightly under 1,000 inhabitants. We propose to run this house three nights a week, with the projection work split up and performed by ourselves, which would average six additional hours a week apiece. Now, what bothers me is our position under the code.

It appears that shortly a new theatre will be opened here, which possibly will give us a 40-hour working week. Would we be allowed as owners to work the additional six hours per week at the theatre we propose leasing, or would we have to confine ourselves to working only 36 hours per week for the new theatre company, and six hours for ourselves, or, could we work 46 hours per week (40 at the new theatre and six each at our own house), until the additional surplus hours had balanced up with the number of hours we were entitled to work (40 per week) from February 1, since which time, as previously stated, we have averaged only between 26 and 30 hours weekly?

I understand there is no labor provisions under the code that apply in towns of less than 2,500.

In the event we were not allowed to do the extra projecting work, above the 40 hours, at our own theatre, would we be violating the code if we had our projecting done at our own theatre by another person, but continuing the actual management of the house and still work the 40 hours for the new theatre company as projectionists?

It appears to me that while we work 40 hours a week for the theatre company our status is that of an employee, and we are within the code, and when we work for ourselves we become thereby the owner and employer, and, in view of the fact that no labor provisions apply to employers, in so far as the length of their own working hours is concerned; and, also, because labor provisions do not apply to the town, because it has less than 2,500 inhabitants, therefore, we would not be violating the code if engaged in both enterprises.—WISCONSIN.

ANSWER—First, it is true that the motion picture code does not in any way control the number of working hours for any employer in exhibition, or in any other branch of the industry. Therefore, the inquirer most certainly is entitled to work 46 hours per week in the manner described by him in the question above—that is, 40 hours per week as an employee of a theatre and six hours per week as the employer of his own house. The very minute that the individual leaves the theatre in which his status is that of an employee, the code can no longer control his activities as an employer. All employers may work any number of hours.

By Executive Order of the President, the maximum working hour conditions of the code and the minimum salary stipulations do not apply to theatres in towns having a population of less than 2,500.

If the inquirer did hire another projectionist to do the projecting at his own theatre, which, as mentioned above, is not necessary, he could, addition to the 40 hours which he worked as an employee projectionist at one theatre, still work as many hours in addition doing the actual managing of his own theatre.

NO. 69—REFUSAL OF EXCHANGE TO ABIDE BY CLEARANCE RULES

QUESTION—I operate a small theatre, with less than 250 seats, having opened late in June. I had heard little or nothing about the code, and took it for granted it was not necessary to assent to it. I would like to know whether or not a distributor is compelled under the code to grant the 10 per cent rejection privilege of the code to non-assenters, and if said right to reject must be a part of the contract in any case.

Also, please advise me whether or not an exhibitor may reject pictures which are not made available within the time stated in the local clearance and zoning regulations—that is, if pictures under the code are supposed to be made available to a certain house within so many days after their first run in the city. What recourse has the exhibitor if pictures are not so made available, especially if he has not signed the code?

This last question would apply as well to part-block contracts as to full-block contracts.

On one of my contracts it is stipulated that the pictures contracted for are to be available within 14 days—which is the "clearance" given the city houses which play before me.—WASHINGTON.

ANSWER—No exhibitor was compelled to sign an assent to the motion picture code—although both assenters and non-assenters must abide by the code—but unless an exhibitor did execute such an assent, he cannot seek protection against unfair competitive trade practices under the code as indulged in by other exhibitors, nor can he file a complaint with the Local Grievance Board against another exhibitor for violating the trade practice provisions of the code, nor can he file a complaint with the Local Clearance and Zoning Board charging violations of clearance schedules.

An exhibitor who opens a theatre after the assent deadline was passed—many weeks ago—has 40 days after opening within which to execute an assent. This privilege is accorded all new companies.

However, it is not necessary for an exhibitor to have signed an assent in order to be eligible for the 10 per cent rejection or elimination privilege of the code. But, if any non-assenter seeks to take advantage of this 10 per cent elimination privilege, then he must pay to the Code Authority the assessment for code expenses which is levied against such exhibitor (and against other such non-assenters and aganst all assenters) who so benefit by the rejection privilege of the code.

As soon as the exhibitor notifies the distributor that he desires to take advantage of the code's 10 per cent elimination privilege, then the distributor so informs the Code Authority in New York and the Code Authority forwards a bill for the assessment to the exhibitor.

Also, in order to obtain the benefit of the 10 per cent rejection privilege, an exhibitor must have purchased from the distributor all of the pictures offered at one time to the exhibitor by that distributor. In explanation, if a distributor offers an exhibitor at one time some 40 pictures and the exhibitor purchases 30 and rejects the others, or any part of them, then such exhibitor is not entitled to the rejection privilege. But, if an exhibitor accepts the entire group of pictures offered by the distributor at one time and the distributor returns at another time with additional pictures, and the exhibitor refuses to purchase such additional product, then the exhibitor's right to reject 10 per cent of the original 40 pictures still stands on the 40.

The right of rejection under the code does not have to be a part of the sales contract between the distributor and an exhibitor.

Regarding the questions involving clearance: If any existing Local Clearance and Zoning Board schedule specifies that a particular theatre shall have product made available for playing within a certain number of days after the previous run, and the exchange does not make such picture available within the specified time, then the exhibitor has a right to file a complaint against the distributor with the Local Clearance and Zoning Board located in the key city in the territory in which such exhibitor operates. However, only assentors can file such complaints. Non-assentors may file protests on a zoning plan when it is drafted, but they may not file any complaints when it is enacted.

However, if, as stated in the inquirer's letter, one of his contracts stipulates that the pictures contracted for are to be available within 14 days after the city houses, and the exchange does not make such pictures available under such a 14-day contractual stipulation, then it is a breach of contract and the exhibitor has a right either to bring the case to arbitration—if the contract calls for arbitration—or he has the right to bring the case to a regular court.

Mrs. Chapman Kansas Censor

Mrs. L. H. Chapman, Kansas City, Kan., has been named by Governor Landon to the Kansas state censor board for a full three-year term to fill the vacancy caused by the resignation of Mrs. Zelma Redmond.

"Black Moon" Banned

"Black Moon" has been banned by police censors in Detroit, on the ground that the film, if shown, may tend to stir racial trouble in the city.

New TWA Air Service

TWA, known as the Lindbergh Line, has announced a new overnight passenger and express air service from Coast to Coast.

Fox Promotes Paulson

Lawrence Paulson, youngest Fox salesman in Canada, has been appointed manager of the Shanghai, China branch office.

Holland Raises Duty

Holland has increased the tax on imported productions to 29 cents per meter, an increase of nearly 100 per cent.

Circuits Carry On Music Tax Fight

With affiliated theatres and large independent circuits apparently carrying the load of financing a legal fight against the increased music tax to be placed in effect October 1 by the American Society of Composers, Authors and Publishers, daily meetings were being held in New York this week by the exhibitors' emergency committee with George Z. Medalie, former U. S. district attorney engaged as the exhibitors' counsel, but no definite action had been taken.

Allied States Association had not participated in the penny a seat contribution plan for waging the court action, it was indicated, nor had the Independent Theatres Owners' Association nor the Theatre Owners' Chamber of Commerce. Nevertheless, Walter Vincent, committee chairman, declared sufficient funds would be available.

Allied, the ITOA and the TOCC first had indicated refusal to contribute to the exhibitors' fight when the Federal Government filed an antitrust suit against the Society demanding an injunction to bar any new agreements or renewals of old agreements for music royalty payments under the present system and dissolution of the system.

Exhibitor counsel was understood to be in conference in Washington Wednesday with the Attorney General's office and Justice Department concerning incorporating the exhibitor suit against ASCAP with that of the Government. It was understood the Government action will cover the exhibitor situation, and may result in a consent decree under which the society would drastically revise its methods. E. C. Mills, ASCAP's general manager, said in New York the society "won't consent to any decree."

Ed Kuykendall, president of the MPTOA, is to address the MPTO of North and South Carolina September 19 on the forthcoming music tax increase at a meeting in Charlotte. Charles Williams, president of the Nebraska MPTO, has issued a call to a gathering of Nebraskans and Western Iowans at Omaha September 20.

Hall Leaves Times; May Reenter Films

Fred Mordaunt Hall has resigned as motion picture editor of the *New York Times,* effective at the end of this week. Mr. Hall's association with the *Times* has been one of the longest of any of the Times Square critics of the motion picture or the drama, starting some 12 years ago.

Admitting that there might be some truth to Broadway reports that he would join one of the motion picture companies, Mr. Hall said, however, that he had not definitely made any arrangement.

After serving in New York as correspondent for the *Evening Standard,* of London, and later as member of the editorial staff of the New York *Herald,* before it was consolidated with the *Tribune,* Mr. Hall traveled to London in connection with the British activities of Fox Film, from 1919 to 1922. The following year he joined the *Times.* His successor has not been announced.

SUMMER SLUMP TAKES TOLL OF PARIS HOUSES

Revivals Featured at the Top Theatres; GFFA Ceases All Payments, May Reorganize

By PIERRE AUTRE
Paris Correspondent

Since the middle of June an early, hot summer plus a heat wave has nearly stopped all the cinema business in Paris. In the chief theatres of the boulevards and the Champs Elysées (first run theatres), they are showing "summer" pictures or revivals of old successes.

A few good features are going on: the French picture "Lac Aux Dames" (from Vicky Baum's novel), which has started its eleventh week at the Colisée; "Le Scandale" ("The Scandal," from Henry Bataille's play), in its sixth week at the Marivaux-Pathé, and "Le Train de 8 H. 47"; a popular film which is in its tenth week at the Moulin-Rouge-Pathé.

American talkers now showing in Paris are: "It Happened One Night," fifteenth week at the Ermitage Pathé; "Little Women," thirteenth week at the Edouard VII; "Sons of the Desert," eighth week at the Madeleine-MGM; "Crime Doctor," eighth week at the small cinema, Club d'Artois; "Death Takes a Holiday," fourth week at the Lord Byron; "Broadway Thru a Keyhole," seventh week at the Studio Universel; "You're Telling Me," eleventh week at the small Studio 28; "Massacre," second week at the Cinéma Marbeuf; "Female" and "The Kennel Murder Case," at the Apollo.

Shift Paramount Theatre Policy

The Paramount theatre is showing every week a new French picture generally produced by an independent, but a new policy will start with the opening of the new season in September. The theatre will return to its former policy with a ballet and Paramount pictures. These will include French talkers made in Paris at the Paramount studios and released through Paramount, and American productions of Paramount suitable for French audiences which will be shown in original or dubbed versions. Re-opening of the season will feature "The Scarlet Empress," dubbed in French.

The two outstanding successes of the moment are still "Le Train de 8 H. 47" and "Little Women." In three months "Little Women" has made $100,000 at the Edouard VII Cinema, which is unusually good for a 600-seat theatre with three shows daily.

RKO Radio - Tobis Agreement

Harry Leasim, manager of the French branch of RKO Radio pictures, has signed an agreement with Georges Loureau, manager of the French Producing and Distributing Company, Films Sonores Tobis. This company, which has produced the pictures of René Clair, will dub and release in France a number of RKO Radio pictures. RKO Radio will release its American films only for first run.

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The Gaumont-Franco Film-Aubert Company (G. F. F. A.) has ceased all payments. This has been expected for a long time. The former company, Gaumont, established in 1906, had been very prosperous until 1930, when it consolidated with Franco-Film Aubert. In 1931, the consolidated company was without money, owing about 230 million francs to the Banque National de Crédit. The result was the bankruptcy of the bank, which was reestablished after intervention by the French government.

Since that time, GFFA has been in a bad way, increasing its deficit every year. These losses were paid by the bank with the government's money so that GFFA losses were really paid for by the taxpayers. For a time the government has thought to take over the affairs of Gaumont to establish a National Cinema. Socialist deputies had hoped to take a monopoly of the cinema industry.

The new national government which has had the power since February 6, has dropped GFFA and now the company has stopped all payments.

May Mean Reorganization

It is said, in official places, that this is the first step in a possible reorganization. The company owns large studios in Paris and Nice, a circuit of 35 cinemas in Paris and suburbs, among them the giant 4,500-seat Gaumont Palace in Paris. In March, 1934, GFFA had taken over the Haik Theatres after the bankruptcy of Jacques Haik. Those included the atmospheric Rex with 4,000 seats and the Olympia, both in Paris. These houses are still open, but are showing only revivals of old GFFA pictures or foreign films dubbed in French, with the exception of dubbed Fox pictures showing at the Rex.

It has been said that MGM had tried to get the company. Some French industrial companies and financial groups are reported thinking of it. An early decision by the government is expected.

British Film Shooting in Paris

The British director, Jack Raymond, in Paris, has shot exteriors for the British and Dominions picture, "The Milky Way," from the play by the late Alfred Savoir, French author. The leading masculine role is played by the British actor, Sir Cedric Hardwicke, and the feminine lead by the French star, Mary Glory, who will be seen for the first time in a British talker. Monty Banks is directing for the British firm, Vogue Films, a dramatic circus story called "18 Minutes." Gregory Ratoff is the author and star. The picture is being made in Paris at the Winter Circus. In it are Richard Bennett and the British actors, John Loder and Benita Hume.

With the summer and the holidays, the story of the quota seems to have been forgotten for a time. The industry is thinking very seriously of fighting against excessive taxes which disturb the business. The finance minister will do nothing about it before the fall. Many exhibitors plan to close their houses as a measure of protest.

Film Golfers at Omaha Will Tee Off September 21

Exhibitors in the Omaha territory, branch managers and salesmen will join in a stag golf tournament September 21. In charge are D. V. McLucas, United Artists branch manager, and A. M. Avery, RKO manager.

Tri-State Meets October 7

The Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee will have their semiannual convention October 7 and 8, it was announced from Memphis.

THE HOLLYWOOD SCENE

PRODUCERS EXPANDING FACILITIES
PLAYERS' EYES ON LONDON FIELD
UNDERSTANDING PRODUCTION CODE
EIGHT FILMS FINISHED, FOUR BEGUN

By VICTOR M. SHAPIRO
Hollywood Correspondent

Considerable expansion of Hollywood studio production facilities is underway. A need, felt for some time, for additional film vaults and dressing room space, has been amplified in present plans by several producers for more space for other departments.

Columbia, which already has completed a new $30,000 building to house the electrical and paint departments has set plans calling for expenditure of $300,000. Contemplated are a seven-story building for casting offices, property department, writers and directors; a three-story building for dressing rooms; an electrical plant, and two double sound stages. The short subject department has expanded to the point of necessary utilization of the California Studios adjacent to the Columbia plant.

Under the supervision of Fred Pelton, studio manager, MGM is nearing completion of an extensive building program which includes a building to house suites for stars, an administration building for executive offices, an emergency hospital, dental office and fire station. The commissary and casting department buildings are being remodeled, and new storage vaults are planned.

Universal recently completed two sound stages. RKO expanded its wardrobe facilities and constructed 20 new directors' offices. A film laboratory is planned. Paramount has completed one building designed for dressing rooms and offices, and another to house the advertising and publicity department.

Fox has finished construction on one new stage and additional film storage vaults. Warner recently completed a new writers' building and is now adding 16 offices thereto.

▽

Eye to England

Ever since the appearance of "The Private Life of Henry the VIII" from England, Hollywood has cocked an interested eye in the direction of English production. Among those known to American films and fans now working in England are: Leslie Howard, Nigel Bruce, Bramwell Fletcher, photographers Hal Rosson and Ernest Palmer, Zelma O'Neal, Helen Chandler, Allan Vincent, Lili Damita, directors Alexandra Korda, Rowland Brown, and Thornton Freeland, William Gargan, Jan Kiepura, Nina Mae McKinney, Gregory Ratoff, Benita Hume, Katherine Sergava, Richard Bennett, producer Irving Asher, and director Monty Banks.

Among the artists now in Hollywood who have received offers to appear in English pictures in the coming year are: Warner Baxter, Charles Laughton, Herbert Marshall, Bebe Daniels, Ben Lyon, Kay Francis, Sally Eilers, Elizabeth Allan, Marian Nixon, and Reginald Owen.

From England to America in the past year have come Henry Wilcoxen, Binnie Barnes, Frank Lawton, Hugh Walpole, John Paddy Carstairs, Evelyn Laye, Madeline Carroll and Dr. Mordaunt Shairp.

That sex is not to be eliminated from films, that vitality and life are not to be expurgated from productions, was clearly evident to rival producers, press and creative workers who came to preview Paramount's "Pursuit of Happiness" at the Westwood Village theatre. The picture was passed by the Production Code Administration and given seal 178.

Based on the old New England custom known as "bundling," practiced during Revolutionary days, it depicts the "sparking" of two sweethearts during the cold winter nights. In order to save firewood, the man and maid got into bed with their clothes on, to whisper their sweet nothings across a center-board fence, which divided the bed and separated them.

Poking fun at this old practice, Paramount shrewdly played the film for laughter and romance, with the audience hugely enjoying the robust fun.

Today, Hollywood seems more aware of the criteria employed by Joe Breen in judging this type of film than at any time since producers agreed to self-regulation.

All along it had been stated that "good taste" would be the yardstick and "Pursuit of Happiness," coming within that category, offered concrete evidence of the basis of approval.

Hollywood had been crying before it had been hit.

▽

Independent in First-Run

For the first time in many years a first-run house in downtown Los Angeles has booked an independent production. Mascot's "Young and Beautiful" opened this week at the RKO Hillstreet with a real premiere, at popular prices. There were the usual lights and a master of ceremonies in the person of Joseph Santley. Picture folk attending included William Haines, Judith Allen, Bebe Daniels, Ben Lyon, Sally Blane and Dick Powell.

Last week Monogram's "Girl of the Limberlost" opened at the Broadway theatre, a first-run house, in Portland.

▽

News Flashes

The Junior Extras League, headed by Aubrey Blair and consisting of 650 members, entered an agreement with I.A.T.S.E. local 37 property men's union whereby the extras agree not to double as actors and property men while on the set and vice versa.

* * *

The acting school plague has hit Hollywood again with more than 20 new institutions reported operating the past month. They are conducted chiefly by down-and-out actors who will show one how to become Clark Gable in twelve lessons at a cost of one to fifty dollars a lesson.

* * *

C. B. DeMille returned from his transcontinental tour of goodwill for the picture industry and declared the public is seeking clean entertainment.

* * *

Darryl Zanuck, with his entire program of stories purchased, is now tying up talent in advance of production schedule. He is signing Reginald Owen for one of the top spots in "The Red Cat," starring Maurice Chevalier. The picture will not start before December.

* * *

Columbia is reissuing 12 of its best money-making westerns, while Warner is dusting the prints of one.

▽

Eight Finished in Week

Clearing the decks for intense fall and early winter activity, Hollywood completed eight features last week, but only four new productions were placed before the cameras. Radio completed two; the others came from Columbia, MGM, Paramount, Goldwyn, Universal and Fox. The four new pictures were equally divided among Fox, Warner, Paramount and Radio.

Radio's finished pair include a drama and a comedy. The first, "Wednesday's Child," adapted from a stage play of the same title, features Frankie Thomas, Karen Morley, Edward Arnold, Robert Shayne and Shirley Grey. Different from their usual brand but still a comedy is the Wheeler and Woolsey vehicle, "Kentucky Kernels."

Columbia's "Part Time Lady," formerly titled "Orchids and Onions," a romance tinged drama of two women, features Carole Lombard, May Robson, Roger Pryor, Walter Connolly and Katherine Howard. At MGM, "Biography of a Bachelor Girl," a comedy romance drama, was completed. In this Ann Harding and Robert Montgomery are starred, with Edward Everett Horton, Edward Arnold, Una Merkel and Charles Richman featured.

"Ready For Love," Paramount romance, features Ida Lupino, Dick Arlen, Marjorie Rambeau, Trent (Junior) Durkin and Beulah Bondi. "Kid Millions," Eddie Cantor picture completed by Goldwyn, is a musical comedy extravaganza The support includes Ann Sothern, George Murphy, Block and Sully, Berton Churchill, Warren Hymer and the Goldwyn Girls.

At Universal the completed picture is "Great Expectations," an adaptation of a Charles Dickens novel. It features Henry Hull, Phillips Holmes, Jane Wyatt, Florence Reed, Alan Hale and Jackie Searl. At Fox was completed "365 Nights In Hollywood," a comedy satire on the town, its industry and folk, featuring Alice Faye, James Dunn, Mitchell and Durant, Grant Mitchell and Frank Melton.

Radio started "The Little Minister," the James M. Barrie story. Katharine Hepburn is starred, with John Beal and Alan Hale heading the support. Warner began work on "Sweet Adeline," a musical romance of the Gay Nineties era, in which Irene Dunne, Nydia Westman, Ned Sparks, Hugh Herbert, Joseph Cawthorn and Donald Wood will be seen.

Fox is teaming Victor McLaglen and Edmund Lowe again in "East River," with Marjorie Rambeau and Ruth Peterson in principal support. At Paramount, another comedy topical of the W. C. Fields personality got underway, tentatively titled "Back Porch." Baby LeRoy is costarred with the comedian, and Jean Bouveral, Katherine Howard and Tammany Young are featured.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

MARIE GALANTE

Fox-Sheehan

Many features of this production are of unusual showmanship value. The yarn itself, essentially a dramatic romance, has more than ordinary timely and topical significance. The motivating qualities are portrayed against the Panama Canal, today's political cross-roads, the scene of intrigue, espionage and conspiracy that any day may be the world's headlines. A new personality, who seems to have all the potentialities for popularity, is featured. Several familiar screen names are included as well as others brand new. In production, emphasizing the importance of the Canal, the recent passage of the U. S. Fleet is shown.

In the story, a shanghaied, lonely girl, stranded in Panama, unwittingly and innocently plays an amazing role in world politics, international intrigue and conspiracy. The Jacques Deval novel, a Prix de Rome prize-winner, has been a sensational seller throughout the world. The screen play is by Reginald Berkeley, remembered for his association with "Cavalcade," "Carolina" and "The World Moves On." Direction is by Henry King, who made "State Fair" and "Carolina."

A French miss, Ketti Gallian, is the new personality, a sensation on the Continent. Months have been devoted to teaching her all the intricacies of speech and screen technique. Spencer Tracy, last in "Now I'll Tell" and "Looking For Trouble," has the opposite lead. Of the known names featured, Ned Sparks currently is in "Down To The Last Yacht" and "Servant's Entrance": Helen Morgan, the blues singer of stage, radio and nightclub note, was seen in "You Belong To Me." Leslie Fenton has been seen in many pictures; Arthur Byron appeared in "Rothschild" and "Fog Over Frisco"; Jay C. Flippen, in quite a few pictures, is better known via radio broadcasting; Frank Darien has been in the recent Irvin S. Cobb shorts and Stepin Fetchit is well known. Of the newcomers Seigfried Rumann was seen in "World Moves On" and "Servants' Entrance." Tito Coral, a concert stage singer, is new to pictures.

While not a musical, there are four or five songs, by several composers and lyricists, which are sung by Miss Gallian, Helen Morgan, Flippen and Coral. Glamorous girl groupings constitute the atmospheric background.

MUSIC IN THE AIR

Fox-Pommer

Analysis of this production clearly indicates much in every phase to merit genuine showmanship enthusiasm. As a play, "Music In The Air" has been a success on both continents, running nearly a year in New York and still going strong in Chicago after four months. The title has in intriguing tone. The story is hectic comedy romance, moving to the tempo of music written by two of America's foremost modern composers, Jerome Kern ("Cat And The Fiddle") and Oscar Hammerstein, 2nd.

In the picture, Gloria Swanson makes her first American appearance since "Tonight Or Never," although in the interim she has made a British picture, "Perfect Understanding." John Boles shares the starring honors with her. Featured are Douglass Montgomery, last in "Little Women" and "Little Man, What Now?," and Jane Lang, a protege whom Fox has had under cover for two or three years. Supporting players include Al Shean, surviving member of the famous vaudeville team, Mr. Gallagher and Mr. Shean, making his screen debut; Reginald Owen, starred with Dolores del Rio in "Madame du Barry" and currently in "The Human Side;" Joseph Cawthorn, Hobart Bosworth, Sara Haden, Roger Imhof, seen in recent Rogers pictures; Jed Prouty and Christian Rub, who was featured in "Little Man, What Now?"

For the story, which is an explosive comedy romance of a temperamental prima donna and her equally irascible leading man and lover, whose affair becomes complicated by two young folk, Fox brought to this country Eric Pommer, noted European producer, to make the show, and his co-worker in many UFA successes, Joe May, to direct. As it is a story of the theatre and theatre folk, dances were arranged and directed by Jack Donohue, who was associated with the play, and one number, Schulplattler, a Bavarian folk dance, is to be strongly featured.

Its showmanship is that which emphasizes gay comedy, romantic love interest, heart-tingling music and lavish spectacle.

IMITATION OF LIFE

Universal

This story has two phases, both dealing with unusual situations. It's a character drama of two women of different color and their children; a dramatic romance and a social race study. On the surface it should have a strong appeal to women. The original is by Fannie Hurst, noted authoress, whose recent screen credits include "Symphony of Six Million" and "Back Street." The screen adaptation is by William Hurlburt. It is being directed by John M. Stahl, whose specialty is this type of material, as "Seed," "Back Street" and "Only Yesterday" will attest.

Although but few persons carry the story thread, a large cast is listed. The leads are Claudette Colbert, Warren William, Ned Sparks, Louise Beavers, Rochelle Hudson and Fredi Washington. The support includes Alan Hale, Henry Kolker, Paul Porcasi, Henry Armetta, Wyndham Standing, Franklin Pangborn, Joyce Compton and Gay Seabrooke, and many others.

Different in many ways, it is the life drama of two women, one white (Claudette Colbert), the other (Louise Beavers) black. Poverty welding their friendship, they advanced to riches through the help of Ned Sparks. As a business woman Miss Colbert falls in love with William, only to discover that he is loved by her daughter, Rochelle Hudson. Along with her, Louise Beaver's tragedy is to learn that her child, Fredi Washington, hates being a negro girl. Disillusionment is the lot of all. The heartbroken Negro mother dies. Miss Colbert, despite the pleas of her daughter, sends William away. The Negress is satisfied to be a maid in Miss Colbert's home.

The potential entertainment and showmanship of this story is something that the screen seldom has known. The straight dramatic romance is not new, but in the analysis of the almost-white black girl, who had nothing in common with her own race, is something both unusual and daring. It indicates that it will demand showmanship testing the ability of the most astute.

THE PAINTED VEIL

MGM

This is a love story of a woman and two men, not a novel premise at first glance, but something of unusual importance from a showmanship viewpoint when all facts are considered. Only a quick resume of what it affords in the way of interest creating possibilities should be necessary to establish its potential commercial merit.

Primarily and acknowledging the status of the Greta Garbo box office power, it is the type of story with which to appeal to regain the legion of followers which because of recent pictures has seemed to slip away. The original story is by Somerset Maugham, whose current "Of Human Bondage" is a popular success. The screen play is by John Meehan, scenarist of "Sadie McKee" and "Let's Talk It Over." Richard Boleslavsky, the director, made "Rasputin and The Empress," "Men In White" and "Operator 13."

The cast supporting Miss Garbo is of more than ordinary class. The men who made her life a vivid drama of romance are Herbert Marshall, whose latest picture is "Riptide," and George Brent, currently in "Stamboul Quest" and "Desirable." In support are Warner Oland (Charlie Chan); Jean Hersholt who was seen in "Men in White" and "Cat and Fiddle;" Beulah Bondi, featured in "Finishing School" and "Registered Nurse;" Katherine Alexander, remembered for "Operator 13" and one of the outstanding players in the forthcoming "Barretts Of Wimpole Street"; Cecilia Parker, lead in many George O'Brien (Fox) pictures, Billy Bevan and Key Luke, a newcomer.

With dramatic quality paralleling that of "Arrowsmith," Miss Garbo, harried by her mother, marries Brent almost in self-defense. The scene shifts to Hong Kong. Her husband, a physician engrossed in his work, has little time for romance. With Marshall, she finds an outlet for her emotions. Deserted by him, seeking solace, even death, she goes with her husband into epidemic-infested China. In his sacrifice for humanity, she finds a great and sympathetic understanding that finally bursts into perfect love.

In story quality, dramatic and romantic content, novel locale and name values, to which must be added the intriguing title tone, the showmanship of this production is readily evident.

GENTLEMEN ARE BORN

Warner

The substance of this story, dramatically dealing with a vital present social and business condition and consequently of unusual human interest, is the key to its showmanship potentialities. Topical because the situation which motivates it is familiar, it is the story of four boys graduated from college in the depression era, confident that the world will be theirs, only to find that the things they anticipated are not there and that the struggle for existence, happiness and culmination of ideals is a grim and awesome thing.

The original is by a college boy, Robert Lee Johnson. His screen credits include participation in the scripts of "Huddle" and "Tarzan And His Mate." In colaboration with Eugene Solow, who worked on "Return Of Terror" and "Fog Over Frisco," Johnson also did the screen

(Continued on page 42)

1st HIT

OF THE NEW SEASON

Grace Moore

with TULLIO CARMINATI — LYLE TALBOT

MONA BARRIE

Directed by VICTOR SCHERTZINGER

★ ★ ★ ★

NEW YORK DAILY NEWS

★ ★ ★ ★

LIBERTY MAGAZINE

★ ★ ★ ★

UNANIMOUS PRESS CRITICISM

★ ★ ★ ★

PUBLIC OPINION

This is the story of Columbia's opening picture on the new year's program.

Every now and then a picture proves a *natural.* This is a *natural.* Its performance in the few days that have elapsed since it opened is conclusive proof.

In RADIO CITY MUSIC HALL, New York, *One Hundred and Fifty-Five Thousand* people have flocked to see the picture. On Monday of the current week the picture broke all records for mid-week business in the history of the theatre. It is held over for a second week.

In San Francisco the capacity of the Orpheum Theatre has been taxed throughout the past seven days and the picture is held over.

The same story applies to Los Angeles where crowds have continuously thronged the Paramount Theatre and the picture is again held over.

In all three spots the newspapers have been unanimous in their praise and audience reaction has startled each of the three theatre managements.

That's success three ways — Box-Office, Audience Reaction and Unanimous Press Criticism.

COLUMBIA PICTURES

ONE NIGHT OF LOVE

Story by DOROTHY SPEARE and CHARLES BEAHAN
Screen play by S. K. LAUREN, James Gow and Edmund North

A COLUMBIA PICTURE

PICTURES IN THE CUTTING ROOM

play. Direction is by Alfred E. Green, maker of "Housewife," "The Merry Frinks" and "Side Streets."

The principal players are, in the main, well-known screen names. Franchot Tone, of "The Girl From Missouri," "Sadie McKee" and "Straight Is The Way," is the hero. Recently Margaret Lindsay was in "Fog over Frisco" and "Dragon Murder Case." Ann Dvorak's credits include "Friends of Mr. Sweeney," "Housewife" and "Midnight Alibi." Jean Muir is remembered for "As The Earth Turns," "Dr. Monica" and "Desirable." With every role of significant importance, the other players are Ross Alexander, seen in minor parts in several MGM pictures, John (Nick) Foran, Robert Light, Charles Starrett, Henry O'Neill and Marjorie Gateson.

The drama of the boys, who almost without understanding grope for what they hoped for and believed in, is accentuated by realistic romance and tragedy, the whole of which is an unusual, entertaining exposition of the axiom that where there's a will to win, success in any undertaking, no matter what the handicap, can be attained.

I SELL ANYTHING

Warner

Topical comedy, calling for rapid-fire dialogue and fast moving action, is the peg on which this production's entertainment and showmanship is hung. It deals with two familiar gags—fake auctions and fake antiques. The original story is by Albert J. Cohen, author of "Son of a Sailor" and Robert T. Shannon. The screen play is by Brown Holmes, who did "Dark Hazard" and "Heat Lightning," and Sidney Sutherland, scenarist on "I've Got Your Number" and "Hi Nellie." The director is Robert Florey, recently credited with "Smarty" and "Registered Nurse."

Pat O'Brien, valuable because of "Here Comes The Navy" and "Personality Kid," has the lead as the auctioneer. With him are Claire Dodd, whose latest pictures are "Journal of Crime" and "Smarty"; Ann Dvorak, in the forthcoming "Gentlemen Are Born," also "Midnight Alibi" and "Friends of Mr. Sweeney"; Roscoe Karns, seen in "It Happened One Night" and "20th Century"; Russell Hopton, last in "He Was Her Man"; Hobart Cavanaugh, currently in "Kansas City Princess" and "Madame du Barry"; Harry Tyler, seen in "Housewife"; Guy Shy, a newcomer, and Ferdinand Gottschalk, now in "Du Barry."

Timely modern comedy has O'Brien, a phony jewelry auctioneer, first adding Ann Dvorak to his gang of "come-ons." Claire Dodd makes a sucker of him when she peddles for $5,000 a jewel she bought from him for four bits. Forming a partnership, much to the discomfort of Ann Dvorak's romantic inclinations, they go in for the big money, peddling fake antique furniture in an old mansion. Always the auctioneer, O'Brien cleans up, but makes the mistake in the end of selling a sight unseen chest for a low price, not knowing that the day's receipts are hidden in it.

The idea of the story suggest a type of flamboyant showmanship that should be a carnival for ingenious exhibitors.

A PERFECT WEEK END

Warner

Despite the romantic title sound, this is a reversion to the type of entertainment-exploitation material with which the producers have had so much success for an action-packed, fast-moving comedy romance drama as a Cagney vehicle. The original story by Frederick Hazlitt Brennan, noted short story author, appeared in *Colliers*. The screen play is by Warren Duff and Seton I. Miller. The director, Ray Enright, recently completed "Circus Clown."

Cagney, now sensational in "Here Comes the Navy," is surrounded with a familiar group of Warner players. Patricia Ellis, currently in "The Circus Clown," has the feminine lead. In support are Allen Jenkins, Arthur Aylesworth, Robert Barrat, Spencer Charters, Addison Richards, Harry Woods, William Davidson, Hobart Cavanaugh, Eddie Shubert, Charles Wilson, Dorothy Dare and Gertrude Short. All these have been seen in recent Warner pictures.

As atmospheric background for the motivating elements, a composite of the recent series of farmer milk strikes provides the setting for the role that is typically Cagney. A truck driver, continually in trouble and finally falling in love, he suggests the strike which carries him through a series of jail sentences into a murder and kidnaping, a number of gang battles and finally the hero who finds both the girl and the murderer. Value of the title is seen when, in order to keep her new husband out of trouble, Patricia Ellis precipitates a situation that lands them in jail for a perfect week end honeymoon.

This being the type of entertainment in which, apparently, the public best appreciates him, publicity that ties up all the color, excitement, topicalness and romantic fun of the whole thing appears to be the most alluring interest-creating medium.

BABBITT

Warner

As a showmanship asset few books have been as widely read or their significance discussed as Sinclair Lewis' "Babbitt." The word itself became a satirical synonym for the super-civic-minded small town big shot, and a household descriptive term. "Babbitt" is a satirical dramatization of just such a character. Seconding in showmanship value is the teaming of Guy Kibbee and Aline MacMahon in the leading roles. If the old axiom holds good, that stars are as good as their last pictures, "Big Hearted Herbert," a similar satire, should serve this pair in good stead.

Lewis' most recent screen contribution is "Ann Vickers." Adaptation of "Babbitt" is credited to Tom Reed and Niven Busch, who also was associated with "He Was Her Man" and "Man of Two Faces." The screen play is by Mary McCall, Jr., who did the current "Desirable." Direction is by William Keighley, maker of "Dr. Monica," "Kansas City Princess" and "Big Hearted Herbert."

The cast supporting the newly-formed Kibbee-MacMahon comedy team lists many familiar and several new names. Maxine Doyle, soon to be seen in MGM's "Student Tour" and Joe E. Brown's "Six Day Bicycle Rider," has an important role. Nan Gray, Mary Treen, Glen Boles, comparative newcomers, although previously seen in minor roles in other Warner features, are included. The better known screen names include Minna Gombel, Berton Churchill, Alan Hale, Johnny Arthur and Arthur Aylesworth.

Comedy, particularly that of another fellow's misfortunes, which are self-imposed, is the entertainment and showmanship essence of this story. His egotistical self-importance and desire to be counted among the "big" fellows, though tolerated by his wife, leads to his downfall, from which only the ingenuity of his mouse-like mate saves him. With this material to begin with and the popular prestige of the two leading players, this story should be productive of much new showmanship.

BACK PORCH

(Tentative—probably IT'S A GIFT)

Paramount

Comedy of the type for which W. C. Fields has become noted, is both the potential entertainment and showmanship of this production. It's the yarn of an eternal good fellow, nagged by his wife, pestered by a neighborhood kid, who buys a non-existent California orange grove to help out a young fellow with whom his daughter is in love, takes a tin lizzie trip across the country and suddenly finds himself rich. The original is by Charles Bogle (Fields' writing *nom-de-plume*), who did "The Old Fashioned Way," and J. P. McEvoy, most recently credited with "Many Happy Returns." The screen play is by Jack Cunningham, similarly associated with "The Old Fashioned Way." Direction is by Norman McLeod, who made practically all the Marx Brothers pictures, also "Many Happy Returns."

Fields, last seen in "Mrs. Wiggs of the Cabbage Patch," is starred. Baby LeRoy is with him again in a relationship similar to that which was theirs in "The Old Fashioned Way." Kathleen Howard, former editor of *Harper's Bazaar*, also seen in "Old Fashioned Way," plays the part of his purse-watching wife. A newcomer, Jean Rouveral, who made a name for herself on the New York stage, and Julian Madison, one of the "Search For Beauty," winners, carry the romantic interest. The supporting cast includes Tammany Young, seen in "Little Miss Marker" and currently in "Gift of Gab"; Morgan Wallace, who was in "Many Happy Returns"; Charles Sellon, Sam Hardy and Josephine Whittel.

The Fields and Baby LeRoy combination, the comedy character of the story, and the interpolations that can be expected of Fields give a hint as to the type of showmanship it will make possible.

Germany Bans Fox Picture

The German government censor at Berlin last week banned Fox's "Stand Up and Cheer," because it indicated the "typical American movie standpoint of artificially plumped-up optimism," and "did not deal seriously with today's problems."

Cooperative Adds Three

Cooperative Theatres of Michigan, Inc., formerly Mid-States, have concluded arrangements with three additional theatres for buying and booking during the coming season.

Saland in Print Deal

Nat Saland has closed a deal with William A. Hackel of Supreme Pictures, whereby Mercury laboratories will handle the film printing on eight Bob Steele westerns, distributed by William Steiner.

Miss Vlasek Now June Long

June Long is the new screen name of June Vlasek, Fox player, now appearing in "Music in the Air." She has been on Fox contract three years.

Kronick with J. J. Franklin

Howard H. Kronick, former vice-president of the Bank Corporation of the United States, and recently an associate of S. A. Lynch at Paramount, has joined the theatre company of J. J. Franklin in Hawaii.

Buck JONES



— ready now in the first of his

6 WESTERN FEATURES FOR UNIVERSAL

—*And What a Walloper It Is!*

•

Story by that master of Western fiction, W. C. TUTTLE, also author of Buck Jones' phenomenal serial, "The Red Rider." With Sheila Terry, Stanley Fields, Walter Miller. Directed by Al Raboch.

ROCKY RHODES

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ending September 8, 1934, from 101 houses in 18 major cities of the country, reached $1,210,342, an increase of $77,439 over the total for the preceding calendar week, ended September 1, 1934, when 97 houses in 19 cities reported an aggregate gross of $1,132,903.

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Theatres			Current Week		Previous Week		High and Low Gross	
Boston			**Picture**	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1933.)**	
Boston	2,900	25c-50c	"Take the Stand" (Liberty) and.. "The Human Side" (Univ.)	17,000	"Blind Date" (Col.) and..... "Name the Woman" (Col.)	17,000	High 1-13-34 "Fog"	23,500
Fenway	1,800	30c-50c	"The Cat's Paw" (Fox) and..... "Pursued" (Fox)	10,000	"You Belong to Me" (Para.) and.. "Wild Gold" (Fox)	10,000	Low 3-11 "Topaze"	11,000
							High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-65c	"The Fountain" (Radio).....	18,000	"Down to Their Last Yacht" .... (Radio)	17,000	High 12-2 "Little Women"	28,000
Loew's State	3,700	35c-50c	"The Affairs of Cellini" (U.A.)..	17,000	"Hideout" (MGM)	16,000	Low 3-11 "When Strangers Marry"....	12,000
							High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight".....	11,000
Metropolitan	4,350	30c-65c	"Now and Forever" (Para.).....	31,000	"Handy Andy" (Fox)	28,000	High 11-4 "I'm No Angel"	44,500
							Low 8-4-34 "Notorious Sophie Lang"..	26,000
Paramount	1,800	30c-50c	"The Cat's Paw" (Fox) and..... "Pursued" (Fox)	10,000	"You Belong to Me" (Para.) and.. "Wild Gold" (Fox)	9,000	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-18-34 "Housewife" and "She Learned About Sailors"	7,000
Buffalo								
Buffalo	3,500	30c-55c	"Chained" (MGM)	21,000	"Treasure Island" (MGM)	17,800	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"He Was Her Man" (W.B.) and.. "Murder in the Private Car" (MGM)	6,200	"She Learned About Sailors" (Fox) and "The Great Flirtation" (Para.)	6,000	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	8,100
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Court Street	1,200	25c	"Here Comes the Groom" (Para.) and "Call It Luck" (Fox)	1,000	"Flaming Gold" (Radio) and..... "Success at Any Price" (Radio)	900	.....	
Great Lakes	3,000	25c-40c	"The Cat's Paw" (Fox).....	7,400	.....		High 11-4 "I'm No Angel".....	27,200
							Low 3-17-34 "Miss Fane's Baby Is Stolen" and 'Easy to Love"	5,200
Hippodrome	2,100	25c-40c	"Dames" (W. B.)..... (2nd week)	8,100	"Dames" (W. B.) ..... (1st week)	9,300	High 5-19-34 "The House of Rothschild"	18,000
Lafayette	3,300	25c	"Blind Date" (Col.) and..... "I Can't Escape" (Beacon)	6,300	"The Countess of Monte Cristo".. (Univ.) and "Twin Husbands" (Chesterfield)	6,400	Low 7-28-34 "Here Comes the Navy"..	4,800
							High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 8-4-34 "Uncertain Lady" and "Midnight"	4,200
Chicago								
Apollo	1,400	25c-50c	"The Cat's Paw" (Fox).....	16,000	"Scarlet Empress" (Para.)..... (9 days)	13,000	.....	
Chicago	4,000	35c-68c	"Now and Forever" (Para.).....	51,000	"One More River" (Univ.).....	43,500	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
Oriental	3,940	25c-40c	"The Notorious Sophie Lang".... (Para.)	24,000	"Kiss and Make Up" (Para.)....	21,000	High 10-14 "I'm No Angel".....	50,000
Garrick	900	25c-40c	"Housewife" (W. B.).....	7,000	.....		Low 12-16 "A Man's Castle".....	10,000
							.....	
Palace	2,509	25c-50c	"The Life of Vergie Winters".... (Radio)	26,000	"Down to Their Last Yacht"..... (Radio)	24,000	High 9-9 "Morning Glory"	37,000
							Low 4-28-34" "Glamour".....	11,500
Roosevelt	1,591	25c-50c	"Treasure Island" (MGM)..... (3rd week)	11,000	"Treasure Island" (MGM)..... (2nd week)	15,000	High 8-25-34 "Treasure Island"	21,000
							Low 8-18-34 "Paris Interlude".....	6,000
State-Lake	2,776	20c-35c	"Most Precious Thing in Life".. (Col.)	19,000	"Whom the Gods Destroy" (Col.)	18,500	High 9-8-34 "Most Precious Thing in Life"	19,000
United Artists	1,700	30c-60c	"Affairs of Cellini" (U. A.)..... (5 days-3rd week)	10,000	"Affairs of Cellini" (U. A.)..... (2nd week)	14,000	Low 2-18 "Lucky Devils"	4,500
							High 5-5-34 "The House of Rothschild"	30,000
							Low 3-18 "Perfect Understanding".....	6,800
Cleveland								
Allen	3,300	20c-40c	"The World Moves On" (Fox)...	5,000	.....		High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"Dames" (W. B.)	15,000	"Grand Canary" (Fox)	6,500	High 10-21 "East of Fifth Avenue"...	30,000
RKO Palace	3,100	30c-60c	"Midnight Alibi" (F. N.).....	16,000	"Whom the Gods Destroy" (Col.)	20,000	Low 6-10 "Circus Queen Murder".....	2,900
							High 3-3-34 "It Happened One Night"..	28,000
State	3,400	30c-44c	"Chained" (MGM)	17,500	"Affairs of Cellini" (U. A.).....	14,000	Low 8-19 "No Marriage Ties".....	4,200
							High 8-19 "Tugboat Annie"	26,000
Stillman	1,900	20c-40c	"Ladies Should Listen" (Para.)..	3,200	"Elmer and Elsie" (Para.).....	3,500	Low 6-24 "The Eagle and the Hawk".	5,000
							High 10-28 "I'm No Angel"	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Denver								
Aladdin	1,500	25c-50c	"The Cat's Paw" (Fox).....	4,000	"The Last Gentlman" (U. A.).... (2nd week)	3,500	High 2-25 "Cavalcade"	10,000
Denham	1,500	25c-50c	"Cleopatra" (Para.) ..... (2nd week)	6,500	"Cleopatra" (Para.) ..... (1st week)	15,000	Low 8-11-34 "I Give My Love".....	1,200
							High 10-28 "I'm No Angel"	16,000
Denver	2,500	25c-50c	"The Affairs of Cellini" (U. A.)..	6,000	"Treasure Island" (MGM).....	9,000	Low 8-4-34 "Elmer and Elsie".....	1,800
							High 1-13-34 "Roman Scandals".....	17,500
Orpheum	2,600	25c-50c	"Cockeyed Cavaliers" (Radio).....	5,000	"One More River" (Univ.).....	7,500	Low 12-16 "The World Changes".....	3,000
							High 2-17-34 "Hi, Nellie!"	19,500
Paramount	2,000	25c-40c	"Treasure Island" (MGM) ..... (4 days)	1,200	"Dames" (W. B.)	2,500	Low 6-10 "Zoo in Budapest"	3,750
			"She Was A Lady" (Fox)..... (3 days)	600			High 4-1 "The Kid From Spain".....	7,000
							Low 7-28-34 "No Greater Glory" and "He Was Her Man"	1,200

Better Theatres

TAKES THE LEAD



September Contents

Inspecting Your Theatre for U. S. Remodeling Loan with Inspection Guide and Check-List; also full explanation of application of National Housing Act to Theatres and how to obtain loan.

New Schemes in Modern Remodeling: By Eugene Clute, former editor of Pencil Points and author of many books and magazine articles on Architecture. Illustrated series beginning in this issue.

These in addition to other timely features and regular departments.

●

By provision of the National Housing Act, the Goverment has made available an approximate total of $33,000,000 to remodel, repair and re-equip the motion picture theatres of America.

●

Because this represents a great opportunity offered the Nation's 16,000 theatres, the personnel and resources of BETTER THEATRES have been placed in the service of all who will take advantage of it.

●

The Fall Buyer's Number, out in October, will be devoted extensively to remodeling and repairing. It will emphasize the application of Government credit to the manifold needs of the theatre.

●

Exhibitors faced with the problem of using a Government loan with maximum results are invited to use the facilities afforded by BETTER THEATRES. Questions will be expertly answered. Remodeling and modernization will be discussed by specialists.

●

This program of aid will receive its introduction in BETTER THEATRES of September 22—the next issue—with special remodeling material carried in addition to general features and regular departments.

BETTER THEATRES

1790 BROADWAY NEW YORK CITY

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Pantages	3,000	25c-40c	"Million Dollar Ransom" (Univ.) and "Bachelor Bait" (Radio)	4,500	"The Human Side" (Univ.) and "Paris Interlude" (MGM)	5,000	High 1-7 "Handle With Care"	13,000
							Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	1,500
W. B. Hollywood	3,000	25c-55c	"Dames" (W. B.)	25,000	"Circus Clown" (F. N.)	19,500	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"	7,000
Indianapolis								
Apollo	1,100	25c-40c	"The Cat's Paw" (Fox) (2nd week)	3,000	"Cat's Paw" (Fox) (1st week)	4,000	High 8-4-34 "Handy Andy"	7,000
							Low 7-28-34 "Grand Canary"	2,000
Circle	2,800	25c-40c	"Now and Forever" (Para.)	6,500	"The Scarlet Empress" (Para.)	4,000	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,133	25c-40c	"She Loves Me Not" (Para.)	6,000			High 3-25 "Parachute Jumper"	15,000
							Low 5-19-34 'The Trumpet Blows" and "As the Earth Turns"	2,500
Lyric	2,000	25c-40c	"Their Big Moment" (RKO)	7,500	"The Lady Is Willing" (Col.)	3,500	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"The Affairs of Cellini" (U. A.)	5,000	"Hideout" (MGM)	5,000	High 2-3-34 "Sons of the Desert"	12,500
							Low 8-18-34 "Straight Is The Way"	3,500
Kansas City								
Mainstreet	3,049	25c-45c	"Hat, Coat and Glove" (RKO) (7 days and Sat. late show)	9,000	"The Dragon Murder Case" (Radio) (7 days and Sat. late show)	4,500	High 6-23-34 "Glamour"	23,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c-40c	"Chained" (MGM) (7 days and Sat. midnite show)	18,700	"Treasure Island" (MGM) (7 days and Sat. midnite show)	19,000	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c-40c	"Now and Forever" (Para.) (7 days and Sat. midnite show)	9,200	"She Loves Me Not" (Para.) (7 days and Sat. midnite show)	13,000	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Tower	2,200	25c	"Wild Gold" (Fox) (7 days and Sat. midnite show)	7,500	"Blind Date" (Col.) (7 days and Sat. midnite show)	8,300	High 9-1-34 "Blind Date"	8,300
							Low 5-5-34 "Let's Fall in Love"	4,000
Uptown	2,000	25c-40c	"Handy Andy" (Fox)	8,500	"The World Moves On" (Fox) (5 days)	2,500	High 9-8-34 "Handy Andy"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Loew's State	2,416	30c-55c	"The Cat's Paw" (Fox)	16,000	"Treasure Island" (MGM) (2nd week)	20,505	High 4-7-34 "Riptide"	28,500
							Low 2-24-34 "Coming Out Party"	4,870
Paramount	3,596	30c-55c	"Now and Forever" (Para.) (2nd week)	19,975	"Now and Forever" (Para.) (1st week)	29,998	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Down to Their Last Yacht" (Radio) (2nd week)	3,000	"Down to Their Last Yacht" (Radio) (1st week)	6,000	High 3-31-34 "Little Women"	15,500
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	30c	"The House of Rothschild" (U.A.)	10,417			High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
W. B. Downtown	3,400	25c-55c	"Dames" (W. B.)	20,000	"Circus Clown" (F. N.)	18,000	High 3-25 "42nd Street"	19,000
							Low 6-2-34 "Merry Wives of Reno" and "Harold Teen"	5,000
Minneapolis								
Century	1,650	25c-40c	"The Scarlet Empress" (Para.)	4,000	"Housewife" (W. B.)	4,000	High 4-22 "Secrets"	5,500
							Low 3-11 "Secret of Madame Blanche"	2,500
Lyric	1,238	20c-25c	"The Notorious Sophie Lang" (Para.)	1,500	"Beyond Bengal" (Showmen's)	1,500	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 7-28-34 "Kiss and Make Up"	1,000
RKO Orpheum	2,900	25c-50c	"Down to Their Last Yacht" (Radio)	6,000	"Dragon Murder Case" (F. N.)	6,000	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Now and Forever" (Para.)	6,000	"Treasure Island" (MGM)	6,500	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
Time	300	25c-35c	"The Lost Patrol" (Radio)	2,500				
World	400	25c-75c	Revival Week (Using 7 pictures given highest rating by Minneapolis Journal)	3,500	"Halsinger" (Swedish) (2nd week)	2,500	High 5-5-34 "Private Life of Henry VIII" (5th week)	4,300
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-60c	"She Loves Me Not" (Para.) and "The Notorious Sophie Lang" (Para.)	9,500	"Treasure Island" (MGM)	9,000	High 2-24-34 "Queen Christina"	13,500
							Low 7-28-34 "Here Comes the Groom" and "Jane Eyre"	6,500
Imperial	1,914	25c-50c	"Cimarron" (RKO) Revival	5,000	"Cockeyed Cavaliers" (Radio)	4,500	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion"	6,500
							Low 7-8 "Les Bleus d'Amour"	1,500
Loew's	3,115	25c-65c	"Elmer and Elsie" (Para.) and "Crime Without Passion" (Para.)	9,500	"Paris Interlude" (MGM) and "Embarrassing Moments" (Univ.) (25c-75c)	7,500	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman"	4,500
Palace	2,600	25c-75c	"Now and Forever" (Para.) and "Kiss and Make Up" (Para.)	11,000	"The Cat's Paw" (Fox) and "Let's Try Again" (Radio)	9,500	High 2-18 "The Sign of the Cross"	15,500
							Low 7-21-34 "Shoot the Works" and "Friday the 13th"	6,000
Princess	2,272	25c-65c	"The Affairs of Cellini" (U.A.) and "The Ninth Guest" (Col.)	7,500	"Bulldog Drummond Strikes Back" (U. A.) and "His Greatest Gamble" (Radio) (2nd week)	5,000	High 1-7 "The Kid from Spain" and "Speed Demon"	12,000
							Low 8-11-34 "The Constant Nymph" and "Happy Ever After"	5,000
New York								
Capitol	4,700	35c-$1.65	"Chained" (MGM)	61,700	"Hideout" (MGM)	41,500	High 4-7-34 "Riptide"	63,373
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-65c	"Their Mad Moment" (RKO)	7,000	"Straight Is The Way" (MGM) (8 days)	11,000	High 1-7 "The Half Naked Truth"	24,750
							Low 7-14-34 "Call It Luck"	3,150
Palace	2,500	25c-75c	"Blind Date" (Col.)	9,000	"Hat, Coat and Glove" (Radio)	8,500	High 7-21-34 "Of Human Bondage"	16,200
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Cleopatra" (Para.) (3rd week)	35,000	"Cleopatra" (Para.) (2nd week)	45,200	High 10-21 "I'm No Angel"	83,450
							Low 8-11-34 "Elmer and Elsie"	10,500
Rialto	2,200	25c-65c	"Crime Without Passion" (Para.) (12 days)	24,000	"Dragon Murder Case" (Radio)	12,000	High 4-7-34 "The Lost Patrol"	32,800
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	40c-99c	"Bulldog Drummond Strikes Back" (U. A.) (3rd week)	22,000	"Bulldog Drummond Strikes Back" (U. A.) (2nd week)	22,000	High 12-30 "Roman Scandals"	48,000
RKO Music Hall	5,945	35c-$1.65	"The Fountain" (RKO)	97,000	"The Cat's Paw" (Fox) (2nd week)	71,000	Low 8-5 "The Rebel"	7,200
							High 11-25 "Little Women"	109,000
Roxy	6,200	25c-55c	"We're Rich Again" (U.)	32,600	"Charlie Chan's Courage" (Fox)	26,700	Low 6-17 "Ann Carver's Profession"	44,938
							High 11-25 "The Invisible Man"	42,000
Strand	3,000	25c-$1.10	"Dames" (W. B.) (3rd week)	23,000	"Dames" (W. B.) (2nd week)	29,000	Low 1-28 "Air Hostess"	9,100
							High 10-14 "Footlight Parade"	55,190
							Low 12-23 "Sin of Nora Moran"	5,850

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)
Oklahoma City							
Capitol	1,200	10c-41c	"You Belong to Me" (Para.) (3 days) "Paris Interlude" (MGM) (4 days)	800 1,500	"Where Sinners Meet" (Radio)	2,500	High 1-6-34 "Going Hollywood" 4,100 Low 3-11 "From Hell to Heaven" 1,350
Criterion	1,700	10c-56c	"Desirable" (W. B.)	8,000	"Bulldog Drummond Strikes Back"	4,000	High 11-18 "College Coach" 11,000 Low 3-11 "Clear All Wires" 1,800
Liberty	1,500	10c-36c	"Dragon Murder Case" (F. N.)	2,000	"Housewife" (W. B.) (4 days) "Let's Talk It Over" (Univ.) (3 days)	2,000 1,000	High 6-16-34 "Half a Sinner" and "Uncertain Lady" 5,000 Low 3-18 "The Death Kiss" and "The Fourth Horseman" 1,100
Midwest	1,500	10c-56c	"Now and Forever" (Para.)	6,500	"The Cat's Paw" (Fox)	6,000	High 2-25 "State Fair" 8,500 Low 3-11 "Employees' Entrance" 1,400
Omaha							
Brandeis	1,200	20c-35c	"Down to Their Last Yacht" (Radio) and "Hat, Coat and Glove" (Radio)	3,600	"The Dragon Murder Case" (F.N.) and "No Greater Glory" (Col.)	5,000	High 11-18 "One Man's Journey" 10,750 Low 12-30 "The World Changes" and "Havana Widows" 3,500
Orpheum	3,000	25c-40c	"Now and Forever" (Para.) and "The Personality Kid" (W.B.)	11,400	"Treasure Island" (MGM) and "She Was A Lady" (Fox)	10,700	High 3-10-34 "Easy to Love" 17,250 Low 4-29 "Sweepings" 5,000
World	2,500	25c-40c	"The Scarlet Empress" (Para.) and "Housewife" (W. B.)	4,000	"Romance in the Rain" (Univ.) and "Elmer and Elsie" (Para.)	3,800	High 6-3 "Peg O' My Heart" and "Perfect Understanding" 7,500 Low 5-19-34 "As the Earth Turns" and "Smoky" 3,250
Philadelphia							
Aldine	1,200	440c-65c	"The Affairs of Cellini" (U. A.) (6 days)	12,000	.....		High 5-5-34 "The House of Rothschild" 23,000 Low 6-9-34 "Sorrell and Son" (8 days) 4,000
Arcadia	600	25c-50c	"Blind Date" (Col.) (6 days)	1,700	"Notorious Sophie Lang" (Para.) (6 days)	1,400	High 1-6-34 "Duck Soup" (7 days) 6,500 Low 9-1-34 "Notorious Sophie Lang" 1,400
Boyd	2,400	40c-65c	"Girl from Missouri" (MGM) (6 days)	10,000	"Cleopatra" (Para.) (6 days-2nd week)	7,500	High 1-6-34 "Little Women" 30,000 Low 6-30-34 "Where Sinners Meet" 8,000
Earle	2,000	40c-65c	"Romance in the Rain" (Univ.) (6 days)	17,500	"Hat, Coat and Glove" (Radio) (6 days)	12,000	High 4-7-34 "Harold Teen" 40,000 Low 10-21 "Saturday's Millions." 10,000
Fox	3,000	30c-60c	"The Cat's Paw" (Fox) (6 days-2nd week) 30c-65c	16,000	"The Cat's Paw" (Fox) (6 days-1st week)	24,000	High 4-22 "Cavalcade" 29,000 Low 7-14-34 "Charlie Chan's Courage" 13,000
Karlton	1,000	30c-50c	"Ladies Should Listen" (Para.) (6 days)	2,800	"Straight Is the Way" (MGM) (6 days)	2,600	High 4-8 "42nd Street" 7,700 Low 8-25-34 "Let's Talk It Over" 2,200
Stanley	3,700	40c-65c	"Dames" (W. B.) (6 days-2nd week)	5,000	"Dames" (W. B.) (6 days-1st week)	14,500	High 11-25 "I'm No Angel" 32,500 Low 7-7-34 "The Hollywood Party" 8,000
Stanton	1,700	30c-55c	"Dragon Murder Case" (W. B.) (6 days)	6,000	"Paris Interlude" (MGM) (6 days)	5,200	High 6-3 "The Little Giant" 10,000 Low 7-14 "I Love That Man" 4,000
Portland, Ore.							
Broadway	1,912	25c-40c	"Hide Out" (MGM)	4,800	"Bulldog Drummond Strikes Back" (U. A.) (2nd week)	5,000	High 4-7-34 "Wonder Bar" 13,000 Low 3-11 "What! No Beer?" 3,500
Music Box	3,000	25c-40c	"Dames" (W. B.)	5,000	"Their Big Moment" (Radio)	3,500	High 12-9 "Little Women" 14,000 Low 5-13 "No More Orchids" 1,600
Oriental	2,040	25c	"Cockeyed Cavaliers" (RKO)	2,000	"Housewife" (W. B.) and "Adventure Girl" (Radio)	2,500	High 10-14 "Rafter Romance" 14,000 Low 11-18 "College Coach" 1,600
Pantages	1,700	15c-25c	"Sally of the Subway" (Majestic)	1,700	"Unknown Blonde" (Majestic)	1,700	High 11-4 "Lady for a Day" 10,200 Low 4-21-34 "Laughing at Life" 1,500
Paramount	3,008	25c-40c	"The Cat's Paw" (Fox) and "Most Precious Thing in Life" (Col.)	6,000	"She Loves Me Not" (Para.) and "Hell Cat" (Col.)	5,800	High 11-18 "The Way to Love" 12,000 Low 12-2 "Walls of Gold" 3,500
United Artists	945	25c-40c	"Chained" (MGM)	4,800	"Affairs of Cellini" (U. A.)	5,000	High 4-28-34 "The House of Rothschild" 9,800 Low 3-11 "Madame Butterfly" 1,600
San Francisco							
Fox	4,600	10c-25c	"Hide Out" (MGM) and "Charlie Chan in London" (Fox) (15c-40c)	12,000	"King Kelly of the U. S. A." (Monogram) and "Woman Who Dared" (Ind.)	6,000	High 4-8 "Should a Woman Tell?" and "Speed Demon" 15,500 Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally" 4,500
Orpheum	3,000	15c-40c	"One Night of Love" (Col.)	16,000	.....		.....
Golden Gate	2,800	25c-40c	"Down to Their Last Yacht" (Radio)	12,000	"The Lady Is Willing" (Col.)	11,500	High 2-11 "The Mummy" 25,500 Low 10-21 "My Woman" 8,000
Paramount	2,670	15c-65c	"Scarlet Empress" (Para.)	10,000	"The Man With Two Faces" (W. B.) and "You Belong To Me" (Para.)	10,000	High 10-28 "I'm No Angel" 40,000 Low 12-23 "Sitting Pretty" 7,000
St. Francis	1,400	15c-65c	"Treasure Island" (MGM)	10,000	"She Loves Me Not" (Para.)	7,000	High 3-25 "What! No Beer?" and "Broadway Bad" 13,500 Low 4-14-34 "Registered Nurse" and "Murder in Trinidad" 3,500
United Artists	1,200	15c-55c	"Bulldog Drummond Strikes Back" (U. A.)	8,500	"House of Rothschild" (U. A.) (4th week)	6,000	High 12-30 "Roman Scandals" 17,000 Low 8-26 "The Wrecker" 4,000
Warfield	2,700	25c-65c	"Now and Forever" (Para.)	25,000	"The Cat's Paw" (Fox)	26,000	High 9-1-34 "The Cat's Paw" 26,000 Low 5-27 "Story of Temple Drake" 10,000
Seattle							
Blue Mouse	950	15c-35c	"He Was Her Man" (W.B.) and "When Strangers Meet" (Liberty)	3,100	"Personality Kid" (W. B.) and "No Ransom" (Liberty)	3,200	High 12-9 "Little Women" 8,500 Low 8-19 "The Rebel" 2,500
Fifth Avenue	2,750	25c-55c	"She Loves Me Not" (Para.)	6,250	"Treasure Island" (MGM)	8,500	High 8-5 "Tugboat Annie" 19,250 Low 5-5-34 "Tarzan and His Mate" 5,000
Liberty	2,000	10c-25c	"Twentieth Century" (Col.) (15c-35c)	4,900	"Whirlpool" (Col.) and "The Morning After" (Col.)	4,100	High 3-3-34 "It Happened One Night" 7,000 Low 6-24 "Uptown New York" 3,000
Music Box	950	25c-55c	"The Affairs of Cellini" (U. A.)	3,300	"Bulldog Drummond Strikes Back". (U. A.)	3,700	High 11-11 "Footlight Parade" 8,000 Low 6-16-35 "The Black Cat" 2,900
Music Hall	2,275	25c-55c	"Dames" (W. B.)	7,000	"Affairs of Cellini" (U. A.)	6,000	High 5-26-34 "Wild Cargo" 11,500 Low 8-18-34 "Bachelor Bait" 4,100
Paramount	3,050	25c-35c	"You Belong to Me" (Para.)	5,100	"Stamboul Quest" (MGM)	5,400	High 1-7 "A Farewell to Arms" 9,500 Low 1-13-34 "Dancing Lady" (2nd run) 4,000

WABASH AVENUE

CHICAGO

Reports that Jones, Linick & Schaefer would extend its theatre operations into the neighborhoods were confirmed this week. Negotiations are understood to be under way for several houses but information of these transactions is necessarily guarded. In addition it was learned that Jones, Linick & Schaefer is contemplating construction of two new playhouses in the city.

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The many friends of Maurice D. ("Red") Kann, editor of *Motion Picture Daily*, were shocked and grieved to learn of the death last week of Mrs. Kann in an automobile accident at New Haven, Conn., in which which Kann sustained fractured ribs, and Harry Goldberg of Mentone Productions, and Herman Center, Mrs. Kann's brother, also were injured.

▽

Abe Montague, general sales manager of Columbia, was in town this week for conferences with Phil Dunas.

▽

K. N. Howell has opened the Groveland theatre at 31st and Cottage Grove.

▽

Funeral services were held this week for Moe Lasker, one of the sons of Jacob Lasker and manager of the Music Box theatre.

▽

At the local censor board all pictures held up have been passed except "Dr. Monica."

▽

Ludwig Sussman of the Adelphi theatre and Mrs. Sussman are convalescing at the Rogers Park hospital following a serious automobile accident last week.

▽

Si Greiver has acquired the Ross-McLarnin fight pictures for this territory.

▽

Dave Dubin has turned on the lights at his rejuvenated Rio theatre.

▽

Charles Baron of the United Artists publicity department was in town to see that "Monte Cristo" got off to a flying start at the United Artists.

▽

Charles Lindau, formerly with Ben Judell, has joined Henri Ellman's Capitol Film as city salesman.

▽

Jim Booth, Essaness booker, is the proud father of a new son.

▽

Commonwealth Sound Systems, handling theatre equipment for the hard of hearing, has opened offices at 1018 S. Wabash Avenue, with Kenneth Leach at the helm.

▽

The most encouraging development locally in some time was the business done by theatres over the Labor Day weekend. As one exchange manager put it, "I think it is the first time in history in which it can be said with safety that uniformly capacity business was done by all theatres.

HOLQUIST

Monogram Contest Concluded

Arrangements have been completed for film tests of all outstanding aspirants in the Monogram—Agfa Chance for Hollywood contest, closing September 15. About 100,000 snapshots have been received from contestants. Local tests are to be made in chief cities under the supervision of Monogram, the tests to be forwarded to Hollywood, where represenative production figures will act as final judges.

Maisell Leaves Latin Films

Lewis Maisell has resigned as vice-president of Latin Artists Pictures Corporation.

SHORT PRODUCT PLAYING BROADWAY

Week of September 8

CAPITOL
I'll Be Suing You.....MGM

MAYFAIR
In the Islands of the Pacific..Columbia
Fads and Fancies.....Universal
Tripping Through the Tropics.Columbia

PARAMOUNT
Madhouse Movies No. 2.....Paramount
Pictorial No. 3.....Paramount
Betty Boop's Little Pal.....Paramount

RIALTO
Pictorial No. 2.....Paramount
Poor Cinderella.....Paramount

RIVOLI
Good Luck - Best Wishes.....Educational
Stranger Than Fiction.....Universal

RKO MUSIC HALL
Decks Awash.....Columbia

ROXY
Queen of Hearts.....Principal
Harnessed Lightning .....Columbia

STRAND
Buddy of the Apes.....Vitaphone
Camera Speaks.....Vitaphone

Laemmle Not Buying Foreign Films for U. S.

Universal is not planning to purchase pictures abroad for American distribution, Carl Laemmle, president, said this week. Such purchases, he declared in a cable from London to R. H. Cochrane, vice-president, will be for European release.

"Have no intention of buying foreign film for Universal to release in the United States," said Mr. Laemmle's cable. "Garbled trade paper reports that Universal is buying foreign film to bolster up its program are preposterous and harmful. Universal's program for 1934-35, as announced originally, needs no bolstering up. Report should have said that I may buy some foreign films while here for foreign distribution only. Please make this clear to the industry."

AMPA Resumes Weekly Meetings in New York

The Associated Motion Picture Advertisers, New York, was scheduled to resume its weekly sessions this week at the Motion Picture Club. Edwin C. Hill and Tom Noonan, known on the radio as "The Bishop of Chinatown," were to be guests of honor.

Also in attendance were to be James Barton and Maude Odell of the cast of "Tobacco Road," Leon Janney, Lila Lee and Jacqueline Logan. Entertainment was to be provided by the "Merry Widow Orchestra" of Bob Loblov, the song team of Furman and Lorraine and Don Galvin, instrumentalist.

Blair Joins Wilkerson

Harry N. Blair will arrive in Hollywood late this week to assume an editorial post with William Wilkerson's *Hollywood Reporter*. Mr. Blair had been New York editorial representative for Ben Shylen's Associated Publications, and previously had been vice-president of the independent Regent Pictures, in New York.

TRAVELERS

Charles C. Pettijohn, MPPDA general counsel, left New York for the Coast.

Harry Cohn, Columbia president, left Hollywood for New York.

Sidney Kent, Fox president, left Hollywood for New York.

Karl MacDonald, Warner foreign department executive, arrived in New York from South America.

Lucien Hubbard, MGM producer, returned to New York, en route to Hollywood, from a European vacation.

Ed Kuykendall, president of the MPTOA, is due in New York this week from Columbus, Miss.

The Boswell Sisters, singers, arrived on the Coast to take part in Bing Crosby's radio program.

John Myers, of London Films, sails this week from London for New York.

Emil Hollenstein, director of a Swiss motion picture society, arrived in New York aboard the *Bremen*.

Milton H. Feld, Monarch Theatres executive, traveled to Kansas City to marry Shirley Vogel of New York.

J. E. Williamson returned to New York from a West Indies cruise, during which he photographed undersea scenes.

John Barrymore sailed for Europe this week to discuss making a picture abroad.

W. Ray Johnston, Monogram president, arrived in New York from the Coast.

Larry Darmour, production chief of Majestic, arrived in New York from the Coast.

May Robson returned to Culver City from New York to resume work for MGM.

Miriam Hopkins, Samuel Goldwyn player, was due in New York by boat from California.

Jack C. Barnstyn, independent film operator and importer, sails for Europe September 25 to dispose of foreign rights to Principal's product and others.

Jean Sargent returned to New York after appearing in "Transatlantic Merry-Go-Round" for Reliance on the Coast.

Belle Baker sails for London September 18 to appear at the Palladium.

Max Reinhardt arrived in California from New York to stage Shakespeare's "Midsummer Night's Dream" in the Hollywood Bowl.

Cecil B. De Mille returned to Hollywood from a nationwide lecture tour, during which he observed that the public wants clean pictures.

Eddie Klein and his wife arrived in New York from Europe. Mr. Klein is a London film importer and exporter.

Charles L. O'Reilly, president of the New York Theatre Owners Chamber of Commerce, returned to New York from Buffalo.

Louis Hyman, Principal's general manager, arrived in New York from headquarters in Los Angeles.

Sol Lesser, president of Principal; Eddie Cline, director, and George O'Brien, player, are due in New York late this week en route to Europe.

Nate Manheim, in charge of Universal's foreign department, returned to New York from Venezuela.

Daniel T. O'Shea, head of Radio studio's legal department, arrived in New York from Hollywood.

William M. L. Fiske, president of Seven Seas Films, arrived in New York by plane from California.

Harry Arthur returned to New York from St. Louis.

Maurice Chevalier sailed for Europe.

Leo Blank, Warners' manager in Minneapolis, was in New York.

E. W. Hammons, president of Educational, is due to return to New York from a vacation cruise.

John W. Hicks, Paramount's foreign chief, returned to New York from Europe.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 240.—(A) With what would you clean a projector mechanism after a film fire? (B) Centigrade temperature being zero, what would the Fahrenheit reading be? (C) What is the relative reflection power of the following: Mirror with silvered back? White blotting paper? Ordinary foolscap paper? Black paper? Light pink paper? (D) A mirror and white blotting paper have about the same reflection power. Hold a brilliant lamp in your hand in front of a mirror and try to look at it. You will be dazzled. Hold a sheet of white blotting paper in front of a mirror and you will look at it without noting any dazzle. Explain this in detail.

Answer to Question No. 235

Bluebook School Question No. 235 was: (A) Are there ever more than two wires in an electric circuit insofar as has to do with electric action? (B) Explain why in a three-wire circuit there are three separate circuits available. (C) Explain the different effects of these various circuits and what their effect may be on the generators. (D) Tell us what is consumed when electrical power is produced. (E) Explain what happens in a rheostat connected in series with an electric arc. (F) Would or would not it be theoretically possible to operate an arc on 110-volt current without rheostatic resistance, or something in lieu thereof?

First I wish to say that Dan Ferguson has sent in a list of belated answers which puts him on the map up to date. There has been some mix-up in numbers, so if anything is missing it is due to that. We have it all straightened out now and will start fresh.

The list this week includes the following: D. Danielson; C. Rau and S. Evans; G. E. Doe; A. F. Sprafke; J. Wentworth; D. Ferguson; H. Edwards; J. R. Walker; L. J. O'Melia; C. Oldham ; Bill Doe; T. F. Bachert; T. Van Vaulkenburg; G. Harrison and F. Halor; O. Allbright; G. Thompson; D. U. Granger; F. H. Klar and L. Klarr; T. Turk; D. L. Sinklow; D. L. Samuels; L. Thomas and D. D. Davis; R. D. Oberleigh and J. Lansing; B. S. Howard; N. L. Tomlinson and G. Lathrope; D. L. Patterson; D. Lally and F. Ferguson; M. F. Fallon; E. Hodson; L. M. and C. B. Traxler; A. L. Dodson and F. L. Benton; G. Daniels, T. N. Onby, T. Patterson and H. T. Farleigh; L. Grant and R. Geddings; B. Itt; F. L. Savlor and G. N. Guidotti; L. N. Haynes and A. Richardson; K. L. Knight and L. Henderson; J. Gensen; L. B. and D. T. Palmer; T. T. Golley; F. H., S. and P. Dalbey; S. Spooner and B. H. Thaller; G. L. Bancroft and L. T. Jones; G. Mason; H. L. Smith; M. and J. Devoy; H. Hughes and T. E. Mantoll; P. and L. Felt; D. Habor and D. Breaston; L. N. Simms; G. R. Squires; T. R. Roache; C. Umphrey; J. Collins and C. Martin; I. H. Lifton and B. L. White; O. L. Daris and F. Simms; N. M. Hall; L. R. O'Leary; P. O. Brent; T. T. Davidson and R. G. Crews; R. and K. Wells; M. L. Spooner.

The answer of D. Danielson is selected from many excellent replies to Section A. He says: "Basically there are never more than two wires in any electric circuit, they being the elongation of the poles of the source of power. Electric action is merely the equalization, or attempt to equalize, potential difference between the two poles. It then follows that all that is required are the two conductors and necessary intervening apparatus. Various circuits may seem to require more wires, and do require them, but basically the action is only between two conductors, namely, negative and positive. Careful examination will discover either branches or periodic unused portions in the circuit. There may be more than two wires, but in such case more than one performs the duty normally assigned to one."

(B) M. and J. Devoy say: "A 3-wire circuit is supplied power by two generators of equal voltage and capacity connected in series, with the third wire, termed the neutral, connected to the positive of one and the negative of the other generator. The other two wires, known as the 'outside' wires in common parlance, but correctly as the true positive and true negative of the combination, are connected to the two remaining generator poles.

"Examining this set-up we see that with both generators running and no connection (lamps or motors) between any of the wires, there would be no action at all, except that the generators would generate voltage. If we now connect a lamp between one (either) outside wire and the neutral it is very evident that the generator to which those two wires are joined would supply all current used by that lamp, and the other generator remain idle except for generating voltage. If we now disconnect the lamp from the outside wire and connect it to the other outside wire, we instantly see that the condition is exactly reversed.

"If we then again alter the connection and connect to the two outside wires, it is evident the lamp will instantly burn out, since it will receive the combined voltage pressure of both generators."

(C) H. Edwards answers: "The effects of a connection to neutral and either true positive or true negative is to impose such portion of the load as may be unbalanced upon the generator that is connected to the heavy side. If the load be evenly balanced it loads both generators equally. The effect also is to supply the equipment with 110 volts pressure and amperage up to the capacity of each individual generator.

"The effect of connection to the true negative and true positive, leaving out the neutral wire, is to supply equipments with the combined voltage of both generators, or in other words, voltage equal to twice the voltage of either generator, and the amperage capacity of both generators working in series, which in effect means the amperage capacity of either generator considered singly.

(D) Messrs. Rau and Evans answer: "When electric power is produced, pressure (voltage) is consumed." Short and wholly correct.

(E) It was very difficult to decide whose answer should be published. That of G. Thompson seems complete and short. He says: "A certain pressure is required to force the desired amperage against the resistance of the arc. This requirement usually is far below the voltage of the supply, hence a rheostat is introduced for the purpose of using up the excess voltage (breaking it down, we call it) so that just sufficient remains to force through the arc resistance the required number of amperes."

(F) Suffering catfish, what a set of weird ideas this one brought forth! J. Wentworth answers thus: "It could not be done! Striking the arc would instantly establish a dead short that would either blow the fuse or burn something entirely up. If it were possible to strike the arc, then yes, in theory at least, by lengthening the arc until it had sufficient resistance to break down the entire supply voltage. However, I don't believe the theory could be made to join with practice for more than a few seconds. If it could be made to do so, would friend manager kick about carbon consumption? Answer: He would!"

J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

From down in Wichita, Kansas, comes a marked copy of *Our Sunday Visitor,* a Catholic paper printed in Huntington, Indiana, quoting a letter of ours that was recently published in Motion Picture Herald relative to the activities of the Legion of Decency in cleaning up the films. We don't know as we would have mentioned the matter at all except for the fact that Mr. Wetzel, the man who sent us the copy, is a photographer of considerable note who printed some pictures of the writer and Gutzon Borglum, the sculptor, who is carving the images of Washington, Lincoln et al on the mountain at Rushmore, S. D. It shows also that this paper from Huntington, Indiana, proves that theatremen are not the only ones who are reading Motion Picture Herald.

It is quite evident that "Our Sunday Visitor" coincides with our views on clean pictures. We have preached clean pictures so long that we didn't know but that possibly we had become a nut on the subject, but "decency" was mixed with our milk when we first took hold of the bottle, and we have been pretty strong for the bottle ever since.

▽

That's the Way It Goes

Maybe you baseball fans would like to know how our American Legion Junior team came out at Topeka, Kansas, last Thursday. After winning the championship of Nebraska, Colorado, Wyoming and New Mexico they went to Topeka to contest in the finals for the western half of the U. S. and we'll just be doggoned if Seattle, Washington, didn't clean us 7 to 5, and we didn't win a nickel on the game because we wouldn't bet against our own team, but we did lose a whole lot of sleep that night. Somehow we never could see any sense in losing a ball game.

▽

The other night we saw Joe Brown in "A Very Honorable Guy," and whenever Joe comes to town we are going to be there unless we have a blowout and three punctures. Joe plays in pictures a whole lot like he does when he slams out a home run for the home team and wins the game. He does it simply as a matter-of-course and just what you would expect him to do. We never saw Joe in a poor picture yet.

▽

We have just received a letter from Mr. Joseph F. Quillan of Hollywood, California (You remember that Hollywood is in California). Mr. Quillan is the father of Eddie Quillan and you will recall that Eddie is the boy who has made a number of excellent pictures and we understand that he is soon to make some more, which ought to be good news to the exhibitors because his pictures are always clean and are free from a whole lot of unreasonable things that they try to pass off as entertainment. Eddie isn't only a good actor but he is a good bowler as well. We know, for we saw him bowl once.

We thank Mr. Quillan for his letter and we trust that he will convey to Eddie our sincere hope that we may soon see more of his pictures. Our best wishes are also extended to the entire Quillan family.

▽

But, speaking of baseball: Did you know that Joe Brown is a baseball fan? We understand that he has a team out in Hollywood that cleans up everybody, which reminds us to say again that we can't see any darn sense in our team losing a ball game.

▽

That Colonelcy

Ted Slosser, who is connected with the Essanoe Amusement Company at Mount Vernon, Kentucky, writes us a long letter and jumps on us with both feet because we are listed as a "Colonel" when we have never received a commission from the Governor of Kentucky, and he intimates that the Governor of Kentucky is the only one authorized to issue commissions to colonels. He forgets that our commission as colonel came to us while we were commanding the army of the Quillayute in western Washington and on the Quillayute Indian reservation and was issued to us by Captain Allison and it was countersigned by Dad Ferguson (a Virginian who liked mint julips).

He wrote us principally to call us on our recent statement in the Herald that Pierre, South Dakota, was the smallest capital city, having only two theatres. He didn't call us a liar, but that was probably what he thought, for he informs us that Mount Vernon, Kentucky, also boasts of only two theatres and we were led to believe that Mount Vernon was the capital instead of Frankfort. He also told us that the Governor of Kentucky issued colonel commissions to anybody who asked for them and he also told us about the corn licker they make in the barns down there and invited us to come down.

▽

As we said before (and we can prove it by Joe E. Brown) there is no doggone sense in our Legion team losing a ball game.

▽

Why They Keep Coming

We have tried to figure it out and arrive at a sensibe conclusion as to why theatres are still doing a fair business out here in this dried-up country and in these depressing times, and we have concluded that it is because the public must be amused, and because pictures are the best and cheapest amusement they can get.

The film hounds who travel the grasshopper and dried-up districts of South Dakota tell us that business at the theatres has fallen off but little and that people are optimistic and going ahead just as though it had rained every other day, and that the government hadn't killed off 5,000,000 pigs and that hay was cheap at $18 a ton. There is no country in the world where optimism is so rampant as western South Dakota, western Nebraska and western Kansas. The only thing that worries the boys in these districts is for their home team to lose the ball game. Out here they will go to a picture show if they can't buy shoes for Susie or milk for Willie's bottle, just because that is the cheapest and best amusement in the world, although we know a lot of people who are on "relief" who are spending altogether too much time in the pool halls where they get nothing for their money.

We believe in pictures, features for amusement and newsreels for education. If it weren't for the newsreels one-half of the country wouldn't know how the other half lives, and the world owes a debt of gratitude to the camera boys who give us shots of foreign worlds and foreign peoples. And then there are Laurel & Hardy, Thelma Todd and Zasu Pitts, et al, who make us laugh. What would we do without them? We'd go bughouse, that's what we'd do.

Well, maybe we don't know very much about it, but when anyone tells us that we don't know what the public wants in pictures we always feel that when they were little their mothers spent most of their time in bridge parties instead of the nursery.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

AN OPENED LETTER FROM HYDE TO J. C.

J. C. Jenkins,
En Route.

Dear Dad:

Just a hello to you, and hope your good health is constantly better.

Have an answer to that age-old question, "Why Is a Film Salesman?" Freddie Horn was calling on me and wearing out my office furniture last Saturday when my young daughter stepped in the door and announced that my home was on fire. You should have seen the film salesman in action.

Freddie proved a wicked man with a garden hose, and I will always regret that there wasn't a camera record of the event, as I know it would be of national interest. Incidentally, with a 35-mile-an-hour wind blowing and a complete bedroom on fire, we needed help. As you suffered such a loss from a fire I thought it would be of double interest to you. I guess a couple of hundred dollars and a vote of thanks to Freddie is all it will cost me. Don't believe RKO product will advance in price as I am already pretty well set on that.

We had a couple of wet clouds go by the other day and it looks like it might get around to snowing some time this fall. 'Haint rained for two years now.

Sincerely always,
Charles Lee Hyde,
Grand Theatre,
Pierre, S. D.

WHAT THE PICTURE DID FOR ME

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did For Me

MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

DEFENSE RESTS, THE: Jack Holt—This is a dandy. Did extra large business and repeated second night. Will please almost any type audience. Running time, 65 minutes. Played Aug. 22-23.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

HELL BENT FOR LOVE: Tim McCoy—A good action picture with plenty of thrills, but we miss Tim in his western roles, especially the kids. How about some more westerns, Tim. Running time, 58 minutes. Played Aug. 17-18.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

FIGHTING CODE, THE: Buck Jones, Diane Sinclair—Just an ordinary good western. Drew usual Saturday business and pleased. Personally, I wish Jones would make some more extraordinary pictures like "Unknown Valley" and "California Trail" on last year's program. They are both outstanding. Played Aug. 24-25.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

LADY FOR A DAY: May Robson, Warren William—Enough has been said about this year-old picture. It's good and I think we made no mistake in running it in preference to a new and untried program picture. Running time, 102 minutes. Played Aug. 31-Sept. 1.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

LADY IS WILLING, THE: Leslie Howard—I pulled this one off and put it on the shelf after drawing in a few on Sunday with it. This is the nearest nothing excepting "Twentieth Century" that we have had this year. After waiting all this time we thought we had something in this one, but if you haven't played it, don't do it. Running time, 75 minutes. Played Aug. 19.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

McKENNA OF THE MOUNTED: Buck Jones—Getting short on westerns I dug up this more than two year old western. Buck Jones pictures are almost without an exception very good. However, this is an exception. There is not a single laugh in the show and very little romance. The story is rather hard to follow. I would say about the poorest Jones we ever ran.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

MASTER OF MEN: Jack Holt—Just a wee bit better entertainment than the usual run of Jack Holt programmers. Will get by with a double show. Average business. Played Aug. 8-9.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

MOST PRECIOUS THING IN LIFE: Jean Arthur, Donald Cook, Richard Cromwell—A very nice little picture. No adverse comments so I guess everyone was satisfied.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

NO GREATER GLORY: Frankie Darro—A different sort of show with the principals all youngsters. Personally thought it a good show. Not what he average patrons wants for entertainment, but will please most people and some will think it great. Played Aug. 21-22.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

NO GREATER GLORY: Frankie Darro, Lois Wilson—I found this to be a very good show. People liked it and told me so.—Harold Smith, Dreamland Theatre, Bancroft, Iowa. Rural patronage.

ONE IS GUILTY: Ralph Bellamy, Shirley Grey—A good program picture played on a double bill and gave satisfaction.—Belt Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

ONE IS GUILTY: Ralph Bellamy—A very good mystery show. Ralph Bellamy is becoming quite popular here. Did fair business and pleased the majority. —Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

PARTY'S OVER, THE: Stuart Erwin, Ann Sothern—The title is all I can say for this one. Mighty weak picture. Did not please our patrons. Running time, 75 minutes. Played Aug. 15-16.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

PARTY'S OVER, THE: Stuart Erwin, Ann Sothern—A very mediocre type picture. Didn't get by on our bargain night. Running time, seven reels.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

TWENTIETH CENTURY: John Barrymore, Carole Lombard—Craziest play that we have ever tried to sell to the public. Hollering from start to finish. No one spoke throughout the whole play in a mild voice. Poor from start to finish. Lost money on it. No one satisfied. I would shelve this play. Running time, 91 minutes. Played Aug. 11-12.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

TWENTIETH CENTURY: John Barrymore—Even the Barrymore fans say the world's worst, and I agree with them. Nothing to this picture but a lot of hollering and it won't do your box-office any good. If you can get out of playing this one, do so. Running time, 91 minutes. Played Aug. 27-28.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

TWENTIETH CENTURY: John Barrymore, Carole Lombard—The worst picture of the year. John Barrymore is through in this locality as a result of this picture.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

UNKNOWN VALLEY: Buck Jones—Positively one of the best Jones to ever come to the screen. Far above the usual western, mostly on account of the unusual story.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

UNKNOWN VALLEY: Buck Jones—A very good action picture. Is different and will please anywhere. Played August 30.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

VOICE IN THE NIGHT: Tim McCoy, Billie Seward—Good story and good action made a satisfactory Saturday picture to slightly less than average business. Running time, 59 minutes.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

WHOM THE GODS DESTROY: Walter Connolly—One fine show. Very dramatic, but it's the type that will send them home happy. Good business.—Harold Smith, Dreamland Theatre, Bancroft, Iowa. Rural patronage.

WHIRLPOOL: Jack Holt, Lila Lee—A fine play of a man who was unjustly sent to the pen for 20 years, of the sacrifice of his life for the benefit of his wife and daughter. Jack Holt was the type to play the part. Any one would like this play. Running time, 74 minutes. Played August 7-8.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

WHIRLPOOL: Jack Holt, Lila Lee—A very fine picture and one that is good for any day of the week. A clean picture that is worth good playing time. Played August 23.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

First National

CIRCUS CLOWN, THE: Joe E. Brown—This was a natural and played to big business. Had good shorts to balance, which made a fine family program. Running time, 63 minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. Small town patronage.

CIRCUS CLOWN: Joe E. Brown—Had carnival in town and this picture helped me fight opposition. A good show and you can do good business if you advertise it like a circus. The picture has some good trapeze stunts and lots of comedy. Played August 17-18.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

CIRCUS CLOWN, THE: Joe E. Brown—This is some picture for burgs of this size. It gave 100 per cent satisfaction and drew better than any of the mammoth special productions we have been playing the past year from all the companies. This is the kind of picture we need to pay some of our past due accounts. Clean entertainment and the nearest to circus life of any circus picture we have played. This man Brown knows from experience how to do it. Let him make another one. There is lots of chance for stories around the circus lots, but it takes the guys that have lived with them to make a circus picture. 'Taint acting; just living the every-day life on the lot. Played Aug. 26-27.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

CIRCUS CLOWN, THE: Joe E. Brown—Very good comedy. Lots of laughs in this one, especially during the flying trapeze act. Running time, 63 minutes. Played Aug. 12-13-14.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town theatre.

FOG OVER FRISCO: Donald Wood, Bette Davis, Lyle Talbot, Margaret Lindsay—This has a great cast and proved quite a picture. I believe it did 50 per cent more business because I mentioned that the League of Decency had condemned it. Running time, 68 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

MANDALAY: Kay Francis, Lyle Talbot, Ricardo Cortez, Warner Oland—Just another picture that can be left off your list and will never be missed. Running time, 65 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

MAN WITH TWO FACES, THE: Edward G. Robinson—Very good. I think this is one most entertaining pictures I've seen in some time. Business good for two days. Play this one up. It'll surely satisfy. Running time, 75 minutes. Played Aug. 29-30.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers—A fine picture. Good singing by Powell and Rogers. Mills Bros. better than usual. Good at box office and liked almost 100 per cent. A nice little story helped this show. Pat O'Brien good as usual. Clean show. Played August 20-21.—A. E. Christian, Waynes Theatre, Monticello, Ky. Small town patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers—This is a great musical production with an entirely different angle. Powell plays a great part, but Pat O'Brien almost steals the show. Had many favorable comments on the performance given by the "Four Mills Bros."—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers, Pat O'Brien—Here's a honey—but hot weather kept people away. You can't advertise it too big, for it seems to be just the kind of show most folks want to see. Running time, 89 minutes. Played July 29-30-31.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers—Looked like old times to see them flock in on this one. Drew exceptional business and pleased them all.—Harold Smith, Dreamland Theatre, Bancroft, Iowa. Rural patronage.

Fox

BABY TAKE A BOW: Shirley Temple—Shirley Temple the whole show. Played to better than average business and was very well received by our patrons. Running time, 73 minutes. Played Aug. 28.—V. C. Weschler, Colonial Theatre, Erie, Pa. General patronage.

BABY TAKE A BOW: James Dunn, Shirley Temple—Very good. Running time, 68 minutes. Played Aug. 26-27-28.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

BOTTOMS UP: "Pat" Patterson, Spencer Tracy—Comments both ways, although more favorable than otherwise. Played right after our county fair and business was not nearly what it should have been. Personally think this suitable for any class of audience. This is on the "approved" list, although there are a few scenes and situations that made me wonder how it got by.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

DAVID HARUM: Will Rogers—Can add nothing new to the many fine reports on this outstanding show. Drew above average against adverse conditions.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

EVER SINCE EVE: George O'Brien, Mary Brian—Here is one that pleased everybody. Business picked up a little on second night. The title was terrible, and did very small business the first night. Running time, 72 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, George White, Alice Faye, Jimmy Durante—This did a

little better than "Stand Up and Cheer," but revues just don't go over here. Running time, 78 minutes. Played August 21-22-23. A. N. Niles. Eminence Theatre, Eminence, Ky. Small town patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, George White, Alice Faye, Jimmy Durante—I had more dissatisfied patrons on this picture than I have had in many a day. If this is the best George White can do, somebody should buy him a ticket back to New York quick before he takes a notion to make another picture. He should have consulted a few of Warner's directors for a few pointers before he started making this one. Rudy Vallee acted like a ham actor all through the picture. The "Nasty Man" number was the only thing that had any pep in it, and in some states this number is prohibited. Personally, I thought it was a fairly good entertainment, but what I am writing here is the reaction of the cash customers. I have not seen half a dozen that said they liked it. Pleased about 30 per cent. Running time, 78 minutes. Played August 5-7.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

LAST TRAIL, THE: George O'Brien—Story by Zane Grey. Pleased our western fans and all others. A western romance with plenty of comedy. Running time, 60 minutes. Played Aug. 10-11.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

SHE LEARNED ABOUT SAILORS: Lew Ayres, Alice Faye—A good small town picture. Mitchell and Durante just about steal the show with their comedy. Plenty of comedy. A good song by Alice Faye and our patrons left the theatre smiling. Played Friday and Saturday to good average business. Small towns need not fear this one. Played August 31-Sept. 1.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

SPRINGTIME FOR HENRY: Otto Kruger, Nancy Carroll, Nigel Bruce, Heather Angel, Herbert Mundin—Fox surely has flowered me with a bunch of duds to wind up the season with. We had more people take special pains to tell us this was by far the worst we have ever shown on our screen. Why will companies put these actors with English accents in features? We have extra good sound, but it was beyond any one to understand Nigel Bruce. Running time, 83 minutes. Played August 15-16.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

SUCH WOMEN ARE DANGEROUS: Warner Baxter—It's a pity to keep giving Baxter such poor pictures. Nothing to this one. No box office and Baxter is gradually losing favor, more I think on account of his parts than anything else. Played on double bill to poor business. Running time, 81 minutes. Played August 20-21.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

SUCH WOMEN ARE DANGEROUS: Warner Baxter, Rosemary Ames, Rochelle Hudson, Henrietta Crosman, Irving Pichel—This drew slightly above average business for us and gave decided satisfaction. Had any number of people tell me they had enjoyed it more than anything they'd seen for weeks. Running time, 81 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

WILD GOLD: John Boles, Claire Trevor—A good comedy romance with some good character acting by supporting cast. If all companies would try to put out more comedy romances like this one for program features, we could keep patrons in the habit of coming. This is a fine family feature that will keep your patrons interested, but it is nothing extra for Sunday, although it is a lot better than some I have shown on Sunday. Running time, 73 minutes. Played August 22-23.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

WILD GOLD: John Boles, Claire Trevor—A better program picture than I expected. No drawing power. Better for small towns than for larger spots. Running time, 73 minutes. Played August 13-14.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

WILD GOLD: John Boles, Claire Trevor—I put this on Saturday and think I made a mistake. There is not enough action to please Saturday patrons, and business was below average. John Boles is miscast. His admirers certainly did not like him as a drinking mining engineer. Running time, 77 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

WILD GOLD: John Boles—Fair. So many Fox pictures are so long drawn out they get monotonous.—Harold Smith, Dreamland, Dreamland Theatre, Carson, Iowa. Rural patronage.

WILD GOLD: John Boles, Claire Trevor—Our patrons enjoyed this. Running time, 73 minutes. Played Aug. 3-4.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

MGM

GOING HOLLYWOOD: Marion Davies—Pleasing entertainment well liked by all. Miss Davies' performance was so good that one could put up with Crosby's crooning, although it undoubtedly marred the show and the box office. Thank you, Miss Davies. Business slightly above average. Played Aug. 23-24-25.—Orpheum Theatre, Kerrobert, Sask., Canada. Small town patronage.

HOLLYWOOD PARTY: All star—Just a lot of nothing half thrown together. One of the poorest

MORE SHOWMEN JOIN CONTRIBUTORS

Four more new contributors to "What the Picture Did for Me" are the following showmen:

V. C. Weschler, Colonial theatre, Erie, Pa.

Paul McBride, Avalon theatre, Fillmore, Utah.

Ralph Larned, Paramount theatre, LaCrosse, Kan.

K. H. Hall, Royal theatre, Brownstown, Ind.

Mr. Hall's first reports appeared in last week's issue.

excuses for a picture we have ever played. Let this one alone. Not even funny except about 5 minutes with Laurel & Hardy, and my patrons want more than a 5-minute show for their money. Running time, 70 minutes. Played August 27-28.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

HOLLYWOOD PARTY: All star—Metro must have had a little of Tarzan left over, so they started out to make a feature with Schnozzle Durante as Schnarzen. Never have I seen a worse mixed up mess than this picture was. Jumbled as to story, direction, too, and the people foggy as what was happening. Baron Munchausen was here the hero of Metro's other mistake, "Meet the Baron," and what a nose dive it took the second day. No happy landings with this one. Our folks do not like so much of Durante. He is in too many pictures and his stuff is the same in every picture. He has not enough on the ball to carry the star part of any feature. I hope it is a long time before we see him again. He is boring with his hotcha. Audience reaction, not mine. Picture not liked and the panning was almost unanimous. More squawks on this one than I have had for a long time. And if you ask the writer they were right. For once I agreed with them. One time they did not get any argument from me.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MANHATTAN MELODRAMA: Clark Gable, William Powell, Myrna Loy—This is one of the best pictures released by MGM in the past year. Clark Gable is cast perfectly as the hard-boiled devil-may-care gangster. William Powell fits his part like a glove and Myrna Loy is also right up to snuff in her part as the woman who is loved by both men.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

MEN IN WHITE: Clark Gable—Believe this is the best picture Gable has appeared in since famous "Hell Divers." Every one that saw it really enjoyed it. They had only one objection, the sad ending. It is Gable at his best. The supporting cast, Myrna Loy and Elizabeth Allan, also carry their parts very good. The part Jean Hersholt played was made to order for him. A swell show. Played Aug. 20-21.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

MURDER IN THE PRIVATE CAR: Charles Ruggles—A great show for your serial night or as a substitute for a western picture. Ruggles is indistinct with his mumblings or stuttering, but you can get most of it. There's much impossible bunk, but it moves fast and furious. As I said, fine for serial nights. It's clean. Running time, 63 minutes. Played Aug. 31.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

PEG O' MY HEART: Marion Davies—Best bargain night crowds I've had in two months. Pleased the customers.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

SADIE McKEE: Joan Crawford—Had more patrons stop me on the street to say they enjoyed this picture more than anything we have played in the last six months and that is saying something. Due to election in this state we had a bad break the second night, but it was no fault of the picture. We are expecting great things on her next "Chained." Hope it is as good as this one. Running time, 92 minutes. Played Aug. 27-28.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Smalltown patronage.

SADIE McKEE: Joan Crawford, Franchot Tone—Best picture Crawford has made in a long, long time, except "Dancing Lady." Good clean story, no sex, comedy Okay, cast fine right down the line, good ending. Did a surprisingly nice business on it and everybody liked it exceptionally well. Am looking forward to her next one, which I hope will be as good. Running time, 95 minutes. Played July 12-13.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

STAMBOUL QUEST: Myrna Loy—Not up to Myrna Loy's "Thin Man," but an okay for entertainment. More comedy roles, MGM, for Myrna. Played Aug. 23-24.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

TARZAN AND HIS MATE: Johnny Weissmuller—A good picture of its kind, but not much drawing power. The magazines have given away all the big stuff in this kind of pictures and they don't draw any more than any program picture. All the natives know just how they are made and we can't astonish them any more. Played Aug. 19-20.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

THIN MAN, THE: William Powell, Myrna Loy—A dandy picture enjoyed by everybody. Poor title, but box office possibilities. Myrna Loy is gaining in popularity and Powell and Loy make a good team. I advertised as one of the year's surprise hits and did a fair business. Played August 15-16.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

TREASURE ISLAND: Wallace Beery, Jackie Cooper—Very good production of the book. Since every one that attended school has read it, it should do business. And will please the whole family. Played Aug. 26-27.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

TURN BACK THE CLOCK: Lee Tracy—I thought this was a very good picture. The speech that Tracy makes to the departing soldiers is very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

VIVA VILLA: Wallace Beery—This production is a masterpiece throughout, a masterpiece of acting, direction, sound, photography. Every scene shows that plenty of dough was spent to make it. I read some time ago a comment by some exhibitor that this picture was just a great big overdone western. Imagine that. Wallace Beery played his part so perfect that I think every one in this burg thinks that he is really a Mexican. It sure is great entertainment in a great big way, but we did no more than average business for some unknown reason. Although business was only average, I must congratulate Metro for such a splendid production. It is indeed a pleasure to show it. Step on this picture and give everything.—Played Aug. 12-13-14.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

WHEN LADIES MEET: Robert Montgomery, Ann Harding—Very good little picture with good moral. Hot weather and crop failure hurt attendance and business poor. Played Aug. 9-10-11.—Orpheum Theatre, Kerrobert, Sask., Canada. Small town patronage.

Monogram

AVENGER, THE: Ralph Forbes—A good mystery picture that the ones that came in enjoyed. Having a nice rain storm the first night, very few saw it and there was no way for a good word to get around to help out on the second day's run. Running time, eight reels.—J. E. Ross, Jr., Strand Theatre, Albertville, Ala. Small town patronage.

JANE EYRE: Virginia Bruce—Some comment was good; others said thumbs down. The cast was none too well selected. It's slow, but drew well with the older folks that had read it. Played Aug. 30-31.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

LOUDSPEAKER, THE: Ray Walker—I spot booked this in from Monogram to pinch hit for "The Lady Is Willing" and it did the trick. Best Monday and Tuesday for weeks and they surely like this Ray Walker. Running time, 75 minutes. Played August 20-21.—Earl J. McClurg, Grant Theatre, Preston, Idaho. Rural and small town patronage.

LOUDSPEAKER, THE: Ray Walker—A good funny picture played on a double bill.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MAN FROM UTAH, THE: John Wayne—Action on the range and in the rodeo. This is a swell western picture with a good supporting cast. Pleased our western fans. Running time, 55 minutes. Played Aug. 24-25.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

MANHATTAN LOVE SONG: Dixie Lee, Robert Armstrong—This is a fine picture. Good story and a fine cast. All liked it and told us so. Played Aug. 23-24.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

RANDY RIDES ALONE: John Wayne—Another good western by this star that is getting popular with the Saturday night western fans. Played Aug. 18.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Paramount

ALL OF ME: Fredric March, Miriam Hopkins, George Raft, Helen Mack—This is big league stuff, but didn't seem to go over in the sticks. It has a swell cast, but story is highbrow. Running time, 71 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

ALL OF ME: Fredric March, Miriam Hopkins, George Raft, Helen Mack—Another excellent cast wasted. This picture, in my opinion and from the

reaction of the customers, their opinion, is one of the poorest pictures of the year. It is bad enough in some pictures for the sweet little girl to have a baby, but in this one, both women have babies. Of course, the story and direction is handled very, very carefully, but there is absolutely no earthly reason why a picture of this kind should have ever been made. I made a great mistake when I played this on a family night, and if any of you exhibitors expect to hold the respect of patrons and friends, don't give them this one on a family night. In fact, if you can afford it, pay for it, and put it on the shelf. Running time, 71 minutes. Played August 15-16.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

BIG EXECUTIVE: Ricardo Cortez, Richard Bennett, Elizabeth Young, Sharon Lynne—Another picture that is just summer filler and hurts the business because it is not good enough to hold the interest. One that can be shown, but which won't be shown in any good theatre that can find enough entertainment to fill all their dates. Running time, 72 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

CRADLE SONG: Dorothea Wieck, Evelyn Venable, Sir Guy Standing, Gertrude Michael—As an educational picture for schools, convents, colleges, Catholic classes, etc., this would be a beautiful production; in fact, it is really a marvelous production, but, not in a theatre. We opened a double feature program with this, and got by, but I can pity the poor exhibitor who just uses this one picture. Running time, 77 minutes. Played August 1-2.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

DEATH TAKES A HOLIDAY: Fredric March—Our patrons enjoyed this picture. Something unusual showing that love is stronger than death. Fredric March did outstanding acting in this picture, also Evelyn Venable. I thought this picture better than Dr. Jekyll and Mr. Hyde. Running time, 78 minutes. Played Aug. 13-14.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

DOUBLE DOOR: Evelyn Venable, Mary Morris—Good, but I don't know what for. If you can't get people to come in and see a picture I don't know what good it is. Why don't Paramount give us some stars. We can't sell their pictures without some help. Running time, 75 minutes. Played August 24-25.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

DOUBLE DOOR: Mary Morris—Went good on midweek. Not a very strong picture.—Harold Smith, Dreamland, Bancroft, Iowa. Rural patronage.

DUCK SOUP: The Four Marx Brothers—Played some time ago, but failed to report on same. After this, no exhibitor should pay more than program price for these boys. Business was above average, as many hadn't heard how poor this is. Running time, 80 minutes.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

EIGHT GIRLS IN A BOAT: Dorothy Wilson, Douglass Montgomery, Kay Johnson, Walter Connolly—A very amusing picture that is somewhat different, but my whole evening was spoiled, and so was every one else's, when the nice little girl said, "I am going to have a baby." The Legion of Decency will, I hope, be a cause to stop such unnecessary cracks as this in any picture. Pleased about 60 per cent. Running time, 78 minutes. Played August 8-9.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

HELL AND HIGH WATER: Richard Arlen—Would rate this not better than an average show suitable for bargain nights or midweek. Draw about average.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

HERE COMES THE GROOM: Jack Haley—This is a very good comedy for a double feature program. Do not believe that it would go so good by itself. Some good comedy in it.—Harld Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

I'M NO ANGEL: Mae West—To much "West" for my patrons and they got bored and so did I. Mae West would have lasted longer playing featured parts, in my opinion. I predict she has seen her best days, and if she wrote this screen story it might be well for her to let somebody else try it. Played September 3-4.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

KISS AND MAKE UP: Cary Grant, Genevieve Tobin—Fair picture with Wampas Baby Stars. Could have been made much better with the talent these Wampas stars represent. Business above average. Running time, 70 minutes. Played August 19-20.—Ralph Larned, Paramount Theatre, LaCrosse, Kansas. Small town patronage.

KISS AND MAKE UP: Cary Grant—Will please the ladies. The men won't like it. I played it on my midweek show and it went over very nicely.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

LAST ROUND-UP, THE: Randolph Scott—One of the best westerns, although it did not please here nearly as much as "Gun Justice" (Universal). Business above average.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

LITTLE MISS MARKER: Shirley Temple, Adolphe Menjou—Shirley Temple was simply great in this play. She put this play over with a bang. Use her more, Paramount, and she will soon take all of the theatres out of the red. Great play with a great actor and that is what the patrons wish to see. Running time, 80 minutes. Played August 18-19.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

LITTLE MISS MARKER: Adolphe Menjou, Dorothy Dell, Shirley Temple—A dandy picture that pleases every one. Shirley Temple is a wonder. Good, sound, fine acting by the whole cast and a lot of high-grade comedy. No one will make a mistake in using this one. Running time, 80 minutes. Played August 24-25.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

LITTLE MISS MARKER: Shirley Temple, Adolphe Menjou—Right now when the public is crying for clean pictures, this is a natural. In my opinion, this is one of the finest and cleanest comedies made during the past season. Shirley Temple is great. Business above average in spite of extremely hot weather.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

LITTLE MISS MARKER: Shirley Temple—One of the best pictures that we have shown in a long time and played to the best gross of any picture this year. Particularly appealing to women, who all want to bring their children. Shirley Temple the biggest box office draw since Mae West. Running time, 80 minutes. Played Aug. 14.—V. C. Weschler, Colonial Theatre, Erie, Pa. General patronage.

MANY HAPPY RETURNS: Guy Lombardo, Burns and Allen—A dandy musical slapstick comedy with Burns and Allen pleasing every one that ever was pleased by their asinine form of humor. Running time, 60 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

MANY HAPPY RETURNS: Gracie Allen, George Burns—Just another picture, only this one has Gracie in it to help make it worse. No box office. These are the kind that drive another nail in the exhibitor's casket. A fancy price and nothing in return. Running time, 67 minutes. Played August 26-27-28.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

MANY HAPPY RETURNS: Burns and Allen—Guy Lombardo and his Royal Canadians are swell in this. Burns and Allen furnish the comedy. Pleased the most of them.—Harold Smith, Dreamland Theatre, Bancroft, Iowa. Rural patronage.

MELODY IN SPRING: Lanny Ross—Drew very good business. Picture is very good. Believe that Ross will become very popular if given the right material.—Harold Smith, Dreamland Theatre, Bancroft, Iowa. Rural patronage.

MURDER AT THE VANITIES: Carl Brisson, Kitty Carlisle, Victor McLaglen, Jack Oakie—The best of the season's musicals. Has a real murder plot and suspense and, therefore, adds plot interest to music and comedy. Running time, 89 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

MURDER AT THE VANITIES: Jack Oakie—Some liked this and some didn't. Consider it an average murder story with some good stage sets.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

MURDER AT THE VANITIES: Jack Oakie—A very good picture and one that I think will please anywhere on any date. Played August 26.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

MURDER AT THE VANITIES: Jack Oakie—This picture has everything. Music, romance, songs, action, mystery and a plot that fits into the musical production. Very well acted, directed and produced. Played to good business. Running time, 89 minutes. Played Aug. 7.—V. C. Weschler, Colonial Theatre, Erie, Pa. General patronage.

NOTORIOUS SOPHIE LANG: Gertrude Michael, Leon Errol—Right snappy, exciting story of a lady "Raffles." Good movie entertainment, nothing big, but will entertain. Leon Errol gives some laughs as the athletic detective. Played Sept. 1.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

OLD-FASHIONED WAY, THE: W. C. Fields—Made for nonsense entertainment and it hits. If your folks like W. C. Fields, they'll go to it. Personally I like him and he pleases the majority of our patrons. Played Aug. 25.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

OLD-FASHIONED WAY, THE: W. C. Fields—Burlesquing the old kerosene light circuit. Not too much to the story. It was an innovation, but one like it will be plenty. And W. C. Fields is all right in support, but not to build the entire picture around him. The juggling of Fields was the high spot of the picture, but I say one like it is enough. Some laughs, but the audience was very much divided as to whether it was good or bad.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

OLD-FASHIONED WAY, THE: W. C. Fields—Fields' style of comedy seems to click in this town. Every picture seems to be better at the box office. Pleased 100 per cent. Business okay. Running time, 65 minutes. Played August 26-27.—Ralph Larned, Paramount Theatre, LaCrosse, Kansas. Small town patronage.

OLD-FASHIONED WAY, THE: W. C. Fields—This is the best Fields to date. It pleased my people and the box-office.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

SHE MADE HER BED: Sally Eilers, Richard Arlen—If they had given this a name, it might have done a fair business, but as it is titled, it should be left on the shelf, though the cast warrants considering it as entertainment. Running time, 78 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

SHOOT THE WORKS: Jack Oakie, Ben Bernie—

(Continued on following page, column 1)

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You may or may not realize it, but a large number of the hard of hearing have not patronized your theatre since sound invaded the movies. Once they were regular fans — and numbered millions. When you lost them, probably you also lost one or more of their companions, for the deafened influence the decision of others in their household, to "go to the movies" . . . Hearing via the bones with Sonotone Bone Conduction Aids now enable this large "Forgotten Audience" to enjoy the talkies once again. Welcome them to your theatre! . . . Take advantage of the fact that R C A Photophone has licensed Sonotone to "bridge-in" on their sound systems; and be one of the first to offer this new and profitable service to the deafened in your community.

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Some liked it and some didn't. Not as good a show as I expected.—Harold Smith, Dreamland Theatre, Carson Iowa. Rural patronage.

THIRTY DAY PRINCESS: Cary Grant, Sylvia Sidney—A well liked picture. Farce comedy. Should please. A good supporting cast and well directed. Running time, 75 minutes. Played Aug. 20-21.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

THIRTY DAY PRINCESS: Sylvia Sidney—Good picture. Good story and acting fine. Business above average for mid-week. Running time, 60 minutes. Played August 22-23.—Ralph Larned, Paramount Theatre, LaCrosse, Kansas. Small town patronage.

TRUMPET BLOWS, THE: George Raft—A very nice picture. Plenty of action and the folks all thought it plenty good. The women do not go so hot for the bull fighting, but the men eat it up and you have to please them once in a while. Good for any date. Funny thing, though, all the way around the arena are Mexican signs and only one in American. A big one on Orange Crush, and it seemed that every other shot was taken with it as a background. Wonder what they got out of it? Played August 19.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

YOU'RE TELLING ME: W. C. Fields, Joan Marsh—This is a very good comedy and one that pleased all of our patrons. It is full of laughs and that together with a good love story makes this good entertainment of the family type. If you want a good comedy, book this and you are sure to please. The excellent cast turns in some good acting. We played this on a late Saturday night show and to good business. Running time, 70 minutes. Played Aug. 18.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RKO

ACE OF ACES: Richard Dix, Elizabeth Allan, Ralph Bellamy—Poorest sound we have had for months—photography also quite dark. Drew better than I expected. For those that like this class of show, it would have gone over better if it could have been understood. Several remarked that my sound was going "haywire." Whenever we get a show that doesn't have the proper sound, our equipment gets blamed. Running time, 74 minutes.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

BACHELOR BAIT: Stuart Erwin, Pert Kelton—Good comedy. Running time, 75 minutes. Played Aug. 5-6-7.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town theatre.

COCKEYED CAVALIERS: Wheeler and Woolsey—For the first time since this ace of comedy teams made pictures I had walkouts. This picture was sold as a super special at an advance in rental of about 100 per cent. That's not what is biting me. I hate to see this team that at one time were my best cards being killed by the material they are given. "Cockeyed Cavaliers" is much too silly for even weak-minded people. Running time, 70 minutes. Played Aug. 18-20.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

COCKEYED CAVALIERS: Wheeler and Woolsey—This is an exceptionally clean Wheeler and Woolsey and proved very pleasing entertainment. Ten more nice pictures like this, and they will have lived down "So This Is Africa." Running time, 72 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

COCKEYED CAVALIERS: Wheeler and Woolsey—This is a very good Wheeler and Woolsey picture. Song "Big Bad Wolf Is Dead" was amusing. Picture has a good supporting cast.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

COCKEYED CAVALIERS: Wheeler and Woolsey—While this was a better picture than their last three or four, the box office drops off a little on every one of their pictures. Wheeler and Woolsey used to be top at the box office here, but now they are just average. Pleased all who saw it. Business average. Running time, 72 minutes. Played August 12-13.—Ralph Larned, Paramount Theatre, LaCrosse, Kansas. Small town patronage.

CRIME DOCTOR: Otto Kruger, Karen Morley—Just another murder mystery story that won't hurt, but doesn't help and won't be missed if you can duck it. Running time, 74 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

CROSS FIRE: Tom Keene—Another good horse opera that pleased the natives on Saturday night.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Ginger Rogers, Fred Astaire—and **Little Women:** Katharine Hepburn, Joan Bennett, Paul Lukas, Frances Dee, Jean Parker, Edna May Oliver, Douglass Montgomery—These fine big pictures, run second-run, do better business and are better for the theatre, I think, than running some of the lesser products from the same firm, and usually find that they are glad to substitute second runs for unused lesser pictures.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

HIS GREATEST GAMBLE: Richard Dix, Dorothy Wilson—A good picture and splendid action but business very poor. Just wouldn't draw for me. Running time, 70 minutes. Played Aug. 27-28.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

HIS GREATEST GAMBLE: Richard Dix, Dorothy Wilson—Seemed to please. Running time, 70 minutes. Played Aug. 15-16.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

KEEP 'EM ROLLING: Walter Huston—Horse lovers, particularly, will enjoy this picture. The plot is built around the love a tough, hard-boiled artillery man has for his horse. Nothing much, but a good program picture. Running time, 69 minutes. Played Aug. 22-23.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

LIFE OF VERGIE WINTERS, THE: Ann Harding, John Boles—A beautiful story of a remarkable love. Ann Harding and John Boles at their best. The type of picture to please any audience. Business good. Running time, 82 minutes. Played Aug. 24.—O. T. Kirby, Palace Theatre, Roxboro, N. C. Small town patronage.

LIFE OF VERGIE WINTERS, THE: Ann Harding—A lady's picture that gave excelent satisfaction, but failed at the box office. Play midweek and use extra selling force and your ladies will bring the men.—B. C. Brown, Vernon Theatre, Viroqua, Wis. Small town patronage.

LIFE OF VIRGIE WINTERS: Ann Harding—Pleased well. Sad, but very good entertainment. Running time, 82 minutes. Played Aug. 22-23.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

MAN OF TWO WORLDS: Francis Lederer, Elissa Landi—Lederer is a very fine actor. Picture is worth playing. Two reels too long to suit my impatient patrons.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

MIDSHIPMAN JACK: Bruce Cabot—An excellent show ruined by a print that had about 200 splices. This is suitable for any audience. I played this in June when business is away off and this was almost a record low.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

MIDSHIPMAN JACK: Bruce Cabot, Frank Albertson—Albertson made the show. It's a picture worth showing in any man's theatre. Good, clean, refreshing.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

MIDSHIPMAN JACK: Bruce Cabot—Dandy show for bargain night. Fair business.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

SCARLET RIVER: Tom Keene—Good western. Something different to start in with, but the same ending that all westerns have. Tom Keene was the big shot of this play and acted it out very well. Running time, 58 minutes. Played Aug. 14-15.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

SING AND LIKE IT: Zasu Pitts—Pitts should have stuck to featured parts. Too much of her gets tiresome. No draw and a poor picture. Played on double bill and my patrons went out dissatisfied. Played Aug. 20-21.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

SON OF KONG: Robert Armstrong, Helen Mack—This went over well with the midweek bargain night fans. Was afraid of it on account of the adverse reports but came out O.K. and believe no small town exhibitor need pass it up.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

SON OF THE BORDER: Tom Keene—Our western fans seemed to enjoy this picture, which is about on par with the usual run of westerns. Played Aug. 24-25.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

STINGAREE: Irene Dunne, Richard Dix—Just fair. Expected a better show and gave it a holiday date and it went over fair, but was a little disappointing. Running time, 76 minutes. Played July 3-4.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

STINGAREE: Irene Dunne, Richard Dix—A good picture that pleased those who saw it. Title kept them away. A high class picture that should be played midweek. The picture failed to draw regular business, but it is extra good. Running time, 76 minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. Small town patronage.

STINGAREE: Richard Dix, Irene Dunne—This is one fine production in every sense of the word, good singing, thrilling throughout, excitement, great acting and great story. Business below average but not the fault of the picture. No walkouts on this one and that means balm to the mind of the exhibitor. Running time, 76 minutes. Played Aug. 25-27.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

STINGAREE: Irene Dunne, Richard Dix, Mary Boland, Conway Tearle—We think this is one of the very best pictures we've played lately. Patrons all liked it—had scads of compliments on it. It held up to our average three-day run receipts. We would like to have more pictures like this for our town. Running time, 76 minutes. Played Aug. 5-6-7.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

STRICTLY DYNAMITE: Jimmy Durante, Lupe Velez—Awful is right. Patrons walked out five and six at one time. Receipts not enough to pay for feature; second night empty house. Gave tickets back to few who came and closed for the night. Running time, 71 minutes. Played Aug. 28-29.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

STRICTLY DYNAMITE: Jimmy Durante, Lupe Velez, Norman Foster, Wm. Gargan, Marian Nixon—Jimmy is not versatile enough to hold an entire feature and this proved a too long two-reel comedy. No kicks, but just disappointed, as people expected more than they got. Running time, 74½ minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

STRICTLY DYNAMITE: Jimmy Durante, Lupe Velez, Norman Foster, Marian Nixon—I'm sorry I wasted a date on this. It did not draw and was not liked. We never want another picture with Durante in it. Running time, 74½ minutes.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

THEIR BIG MOMENT: Zasu Pitts, Slim Summerville—A good comedy. Running time, 68 minutes. Aug. 17-18.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

TWO ALONE: Jean Parker, Tom Brown—A good picture on a double bill. A lot of good things in this picture. The story was interesting and well acted.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

WE'RE RICH AGAIN: Marian Nixon, Billie Burke, Reginald Denny, Buster Crabbe, Edna May Oliver—This is above the average in cast, and as a slapstick comedy makes a dandy Friday-Saturday show. Running time, 71½ minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

WE'RE RICH AGAIN: Marian Nixon, Billie Burke—A big cast in a dandy picture. Nothing so very big about it, just the same excellent entertainment. Played Aug. 8-9.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town theatre.

United Artists

ADVICE TO THE LOVELORN: Lee Tracy, Sally Blane—This will not please the League of Decency but is pretty good entertainment and if you can get it for half what they ask for it, it will make a good program.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

BLOOD MONEY: George Bancroft, Frances Dee, Judith Anderson—Didn't do business and it shouldn't. George is not box-office, and this story and picture didn't help any. Running time, 65 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

BOWERY, THE: Wallace Beery, Jackie Cooper—Too boisterous for small town. The title kept them away. Business below average. Played Aug. 16-17-18.—Orpheum Theatre, Kerrobert, Sask., Canada. Small town patronage.

BROADWAY THRU A KEYHOLE: Constance Cummings, Russ Colombo, Paul Kelly, Blossom Seeley, Gregory Ratoff, Texas Guinan, Frances Williams—A fair musical romance with some clever comedy. Did not draw extra good for us. Cast don't mean much and the story weak. One of those stage show stories. All alike. Little old, but will do for midweek. Running time, 90 minutes. Played Aug. 19-20-21.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Nebraska. Working class and rural patronage.

GALLANT LADY: Ann Harding, Clive Brook, Otto Kruger, Tullio Carminati, Dickie Moore—This is a great show and worth showing in any theatre, any time. Ann Harding was never shown at better advantage. Running time, 86 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

HOUSE OF ROTHSCHILD, THE: George Arliss—A marvelous production that pleases everyone and which did good Arliss business because of the neat publicity job someone has done on it. Fine production and deserves all the pep you can put behind it. Running time, 86 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

LOOKING FOR TROUBLE: Spencer Tracy, Jack Oakie, Constance Cummings—This is a clever story, well-produced by a competent cast, and will please. I used it for a Sunday date and it fitted O. K. Running time, 77 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

LOOKING FOR TROUBLE: Spencer Tracy—Packed with action, comedy which moves along at a fast pace. Well liked by men and boys but rather lacking in feminine appeal. Played to average business. Running time, 87 minutes. Played Aug. 21.—V. C. Weschler, Colonial Theatre, Erie, Pa. General patronage.

MOULIN ROUGE: Constance Bennett—O. K. comedy with some nice music numbers. Played Aug. 19-20.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

MR. ROBINSON CRUSOE: Douglas Fairbanks—I

picked up this old one with a doubt as to its value. It sure pleased and drew well for me. Friday-Saturday patrons thought it O.K.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

NANA: Anna Sten—Well, here is Anna Sten. Sam Goldwyn, we are told, spent a half million dollars on this little girl, and had he given her a suitable story, he would have got his money back and then some. Miss Sten is the most beautiful of all the foreign stars. She is so far ahead of Garbo and Dietrich that there is no comparison. As foreign stars go she is in a class by herself. She is beautiful and she knows how to act. Her main trouble is her broken English. All the members of the cast are excellent, but Miss Sten stands out alone and is all that Sam Goldwyn claims for her. The picture itself is a flop in the small towns, because of the story and because of the broken English, bad sound and unhappy ending. Next to "Catherine the Great" we did the smallest Sunday business in two years. Pictures of this type have no place in the small American town, and it is usually a loss to play them. It's too bad to give a wonderful cast a story like this. Hollywood is surely a barren desert when it comes to story writers.—Played Aug. 26-27.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

PALOOKA: Jimmy Durante, Stuart Erwin, Lupe Velez—This proved good fun for a Friday-Saturday date and should certainly be run before "Strictly Dynamite," as it is a much better picture and will build up the star. Running time, 86 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General partonage.

PALOOKA: Jimmy Durante, Stuart Erwin—The first picture Durante had been in that I could sit through. It's a good comedy. Durante has just enough part and the director kept him a little quieter. O. K., Jimmy, quiet down a little and you won't "mortify" the small town patrons so much. It's an O. K. show and the customers commented on it. Played Aug. 28-29.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

Universal

BLACK CAT, THE: Boris Karloff, Bela Lugosi, David Manners—I was really not expecting to break even on this, but actually made $3.00, so, as it seemed to please, I guess I will have to say "The Black Cat" was a howling success. It is not every picture we can make $3.00 on nowadays. Running time, 65 minutes. Played Aug. 19-20.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

COUNSELLOR-AT-LAW: John Barrymore — I stalled this off for a long time, but finally set it in. Entire show is set inside a large office building. More doors are opened and closed than in any picture ever produced. Comments both ways. Business poor but a show your better class will enjoy thoroughly. Best Barrymore performance since "Bill of Divorcement."—L. V. Bergtold, Opera House, Kasson Minn. General patronage.

COUNTESS OF MONTE CRISTO: Fay Wray, Paul Lukas—A pleasing romance with some clever comedy, real light so that everyone can understand it. O. K. for the family. Running time, 78 minutes. Played Aug. 12-13-14.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Nebraska. Working class and rural patronage.

COUNTESS OF MONTE CRISTO: Fay Wray—A very good program picture played on bargain nights to the best business in months. Everyone enjoyed it. Running time, eight reels.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

CROSS COUNTRY CRUISE: Lew Ayres—This is an extra good entertaining picture. We played it too old but it gave satisfaction at that, as people came and saw it the second time. That's something for any picture to do nowadays.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

GLAMOUR: Constance Cummings, Paul Lukas—A picture with absolutely no drawing power here. We did not take in film rental on it, although it tells an interesting story and is beautifully put on. Running time, 74 minutes.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

GUN JUSTICE: Ken Maynard—The surprise picture of the year for me. This almost unheard-of little western came along and gave me the biggest midweek gross for over two years. "Strawberry Roan" had held the record and the unusual thing about it is the fact that Maynard is hardly established here as I have only used Maynards in the past two years. The sound was the best I ever heard and the story very good.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

I'LL TELL THE WORLD: Lee Tracy—This seemed to please. Had no complaints. Usual good work by Tracy. Lots of action.—B. C. Brown, Vernon Theatre, Viroqua, Wis. Small town patronage.

INVISIBLE MAN, THE: Claude Rains, William Harrigan, Gloria Stuart, Dudley Digges. Drew above midweek average and was very well liked. Running time, 70 minutes.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

LITTLE MAN, WHAT NOW?: Margaret Sullavan, Douglass Montgomery—Universal having made "Only Yesterday" with Sullavan a success in that picture, they made one now in which they suffer and suffer and then suffer some more. Drab story and I suppose that some of these must be made to balance the comedy pictures. But at least there could have been some lighter moments in it to relieve the sordid story. There are no names in the cast other than Sullavan that mean anything at the box office. I grant that Miss Sullavan is fine in emotional roles, but it is too much to expect for her to carry the whole picture, not very well liked by the audience. Too much sob stuff for the small towns. Our experience has been that Universal has not delivered this year. A lot of poor ones have come through, seeing it from the small town standpoint. Business way down second day.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

UNCERTAIN LADY: Genevieve Tobin, Edward Everett Horton—Just a program picture that got by on a double bill.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Warner

AS THE EARTH TURNS: Jean Muir, Donald Woods—A mighty good program picture. Very interesting story and well acted. Both stars fine. Gave splendid satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

DR. MONICA: Kay Francis—Drew good business but only pleased about half. Picture below average for Francis.—Harold Smith, Dreamland Theatre, Bancroft, Iowa. Rural patronage.

FROM HEADQUARTERS: George Brent—A good detective picture that pleased.—B. C. Brown, Vernon Theatre, Viroqua, Wis. Small town patronage.

HAROLD TEEN: Hal LeRoy—This is a fine little picture that should make a great school benefit show. Swell tap dancing by LeRoy.—B. C. Brown, Vernon Theatre Viroqua, Wis. Small town patronage.

HAROLD TEEN: Hal LeRoy—Played on Bargain Night and it pleased my patrons. Didn't think the picture would have much box office on account no star but it is a good small town program picture. Hal LeRoy not much to look at but he certainly can dance. Played Aug. 29-30.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

HERE COMES THE NAVY: James Cagney—Well, boys, here is where you make another payment on the note. One of the best pictures produced this year. It held up and pleased for three days. This Warner bunch just continue to turn out better pictures all the time. It's a great show.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

I'VE GOT YOUR NUMBER: Joan Blondell, Pat O'Brien—Joan Blondell is proving quite an attraction at my theatre and this picture did above the average August business. It is nice entertainment.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

JIMMY THE GENT: James Cagney, Bette Davis—Typical Cagney picture and a good Friday-Saturday show.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

MODERN HERO, A: Richard Barthelmess—Not very good entertainment. Barthelmess doesn't measure up to the role and it's a sordid, unpleasant story. Played Aug. 12-13.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PERSONALITY KID, THE: Pat O'Brien, Glenda Farrell—A program picture but a very pleasing one. Story gets away from the beaten path and the players do good work in their respective parts. Plenty of comedy and wisecracks throughout and a tear at the climax. Comments favorable and a little more action at the box than has been in evidence of late on mid-week attractions. Played Aug. 15-16.—William Conn, Webb Theatre, Gastonia, N. C. General patronage.

PERSONALITY KID, THE: Pat O'Brien, Glenda Farrell—This is a very good little picture that is full of action, comedy and a good romantic story. It is a comedy drama that should please any audience. Although it is a prizefight picture, there are other angles of interest. It is good entertainment for the entire family and the trailer will sell it for you in advance. Played one day to very good business. Running time, 68 minutes. Played Aug. 24.—J. J. Medford. Orpheum Theatre, Oxford, N. C. General patronage.

SMARTY: Joan Blondell, Warren William—A dandy little picture, but not up to the entertaining standard set by "Convention City" and therefore disappointed many. It is good sophisticated entertainment, however, and weak only by comparison. Running time, 64 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

UPPERWORLD: Warren William, Mary Astor, Ginger Rogers, Dickie Moore—Picture more attractive than the title—it is not particularly highbrow and Mary Astor is human enough to make all men enjoy the show. Running time, 72 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

Short Features

Celebrity Productions

COMICOLOR CARTOONS: These are very good for any program. Especially suitable for children, as they are all fairy tales. Running time, 8 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Nebraska. Working class and rural patronage.

Columbia

AUTO SHOW: Scrappy Cartoon—Good Scrappy cartoon.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

SCRAPPY'S TELEVISION: Scrappy cartoon—Very good cartoon. Interesting. Prizefight between Carnera and Ed. Wynn looked like them. Very amusing. See it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

STAGE KRAZY: Krazy Kat cartoon—Good. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

TEN BABY FINGERS: Sidney and Murray—When these two comedians find a baby on their doorstep, you just know there will be fun. And the baby had all the women in the audience completely captivated. We think this is a splendid comedy. Running time, 2 reels.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

Educational

ALLEZ OOP: Buster Keaton—Pleased a Saturday audience very well. Running time, 2 reels.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

BATTLE FOR LIFE SERIES: This series is fair for a filler. Running time, 8 to 10 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Nebraska. Working class and rural patronage.

BEANSTALK JACK: Just fair. Running time, 7 minutes.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

DOG-GONE BABIES: Ernest Truex—Good idea of a man who loves dogs better than babies, but somehow the "funny business" does not get the laughs. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

WHAT'S TO DO?: We played this one because Shirley Temple is in it, and although she does not have much of a part, it gave good satisfaction. Running time, 2 reels.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

Master Art Productions

SONG PARADE: Organlogue—Good. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

(*Continued on following page, column* 1)



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AIR FRIGHT: Todd-Kelly—Good comedy. Well liked.—K. H. Ball, Royal Theatre, Brownstown, Ind. Small town and family patronage.

ANOTHER WILD IDEA: Charlie Chase—O. K. Chase comedy. Charlie, where have your singing "stooges" gone? They were an addition to your comedies.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

ATTENTION, SUCKERS: Oddities—Entertaining exposure of how the card sharks take the dough. Novelty that is good for any program.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

BENNY FROM PANAMA: Musical Comedy Series—Ye old time slapstick with a little music thrown in. Fills the bill for that type of comedy.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

DIRTY WORK: Laurel and Hardy—Laurel and Hardy are well liked here and hardly ever fail to please.—K. H. Ball, Royal Theatre, Brownstown, Ind. Small town and family patronage.

GOING BYE BYE: Laurel and Hardy—A good average comedy.—B. C. Brown, Vernon Theatre, Viroqua, Wis. Small town patronage.

GOOFY MOVIES: We fail to see why these were made. No good here.—B. C. Brown, Vernon Theatre, Viroqua, Wis. Small town patronage.

MIDSUMMER MUSH: Charley Chase—Pleased everyone. Patrons like comedies for shorts.—K. H. Ball, Royal Theatre, Brownstown, Ind. Small town and family patronage.

OLD SHEP: Chic Sale—Good but the customers don't seem to care for this type.—J. Glen Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

RASSLIN' ROUND: Willie Whopper—About like the rest of the Willie Whopper cartoons.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

REDUCING CREME: Willie Whopper Cartoon—No worse than the rest of this series. Perhaps we're too critical. Probably not enough good ideas for so many cartoons.—J. Glen Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

ROBIN HOOD, JR.: Willie Whopper—This is only fair entertainment and not as good as the last issue of this series. These are not as good as the "Flip" cartoons of last year and here's hoping Metro will improve them or discontinue producing them. Running time, nine minutes.—J. J. Medford, Orphuem Theatre, Oxford, N. C. General patronage.

ROBIN HOOD, JR.: Willie Whopper Cartoon—Good cartoon. The kids ate it up. Couldn't get them out after the first show as they all had to see it the second time. Personally, didn't think so much of it. Running time, 20 minutes. J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

VITAL VICTUALS: Oddities—Pete tells the wives how to save the husbands' digestion. Good short, in color.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

VITAL VICTUALS: Oddities—Most oddities are interesting and please about half the patrons.—K. H. Ball, Royal Theatre, Brownstown, Inc. Small town and family patronage.

WHAT PRICE JAZZ?: Musical Revues—Good, musical short that would have been improved with the attempt at a plot left out.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

WILD POSES: Our Gang—Our Gang always pleases the kids and about half the adults—K. H. Ball, Royal Theatre, Brownstown, Ind. Small town and family patronage.

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Paramount

BETTY BOOP'S RISE TO FAME: Betty Boop Cartoon—A hashed over conglomeration of some previous Betty Boop cartoons that gave excellent satisfaction and was well done. Running time, nine minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

HOLLYWOOD ON PARADE: No. 11—It was nice to see four old-timers, Flora Finch, Florence Turner, Kate Price and Maurice Costello. as well as Clara Bow on her ranch and Jackie Cooper meeting Diana Wynyard. This is one of the best numbers in this series. Running time, 11 minutes.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

KEEPS RAININ' ALL THE TIME: Screen Songs—This is a very good screen song with Gertrude Niesen who sings that popular selection "Stormy Weather." The music, cartoon and singing are great and this is excellent entertainment for the kids and grown-ups. Let's have more of these. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LET'S YOU AND HIM FIGHT: Popeye the Sailor—Not so good. Running time, one reel.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

MORNING, NOON & NIGHT: Betty Boop—This is a fair cartoon comedy with Betty Boop, and the music is furnished by Rubinoff and his ochestra. It is only fair entertainment with a few laughs. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MR. W'S LITTLE GAME: Headliner Series—Too bad. This series had registered 100 per cent until this one.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

POOR CINDERELLA: Betty Boop Cartoon—First of Paramount's colored cartoons and it is a wonderful creation. Look for the third dimension allusion. If the rest of Paramount's colored cartoons come up to this one, everybody will be satisfied.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

RADIO ROUNDUP, A: Headliners—Very good. Every number entertaining. Running time, one reel.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

ROAMING ROMEO, A: Harry Langdon—Just a two-reel silly slap-stick that our audiences laughed at. No new gags or stunts, but it pleased. Running time, 21 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

SHOEIN' HORSES: Popeye the Sailor Cartoon—Good like all "Popeyes." Say, National Screen has a "Popeye" stock trailer for one buck that is a dandy to use with your prevue reel. Running time, six minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont. Mo. Rural and small town patronage.

UNDERNEATH THE BROADWAY MOON: Isham Jones and Orchestra, Eton Boys, Vera Van—Our folks all liked this one very much. Real entertainment, not merely a filler. Running time, 1 reel.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

RKO

BRIDAL BAIL: Blonde and Red Head Series—A comedy based on a fast marriage and a faster divorce. Plenty of laughs. Running time, 20 minutes.—H. J. Stallings, Moon Theatre, Henderson, N. C. Small town patronage.

CENTURY OF PROGRESS: Interesting short showing the highlights of the World's Fair. The patrons enjoyed it.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

ROUGH NECKING: Blonde and Red Head Series—A real comedy, just one big laugh after another. What a pleasure to run a funny comedy. Running time, two reels.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

STRANGE CASE OF HENNESSY: Cliff Edwards—A waste of good film. Did not even hear a giggle.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

THROWN OUT OF JOINT: Harry Sweet, Harry Gribbon—Fair two-reeler.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

United Artists

BIRDS IN THE SPRING: Silly Symphony—A very nice cartoon in color, but shorts do not draw many extra patrons and I paid too much for these.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

Universal

BIG BENEFIT, THE: Mentone No. 3—Extra good short. The comedy angle very good.—B. C. Brown, Vernon Theatre, Viroqua, Wis. Small town patronage.

ED SULLIVAN'S HEADLINERS: Mentone No. 10—Poor. Running time, 2 reels.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

HENRY ARMETTA: The comedies that Armetta appears in are very good for all family trade; some slapstick, but all will enjoy them. Running time, 20 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Nebraska. Working class and rural patronage.

IN THE ZOO: Oswald cartoon—Fine. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

OSWALD CARTOONS: About next to Mickey Mouse this year as Universal has made some good ones this season. Running time, 7 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

PIE FOR TWO: James Gleason—These Gleason comedies are fine for all the family trade, especially kids. Running time, 20 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Nebraska. Working class and rural patronage.

PLEASING GRANDPA: Sterling Holloway—Fairly good. Running time, 2 reels.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

STRANGE AS IT SEEMS: Very good fillers when you have comedy features. Running time, 10 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

Warner Vitaphone

CABINET MEETING, A: Pepper Pot—A good short. Radio Ramblers impersonations are just about perfect.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

COME TO DINNER: Broadway Brevities—Many told us they liked this better than "Dinner At Eight," on which it seemed to be based. The characters sure looked their parts. Patrons that saw "Dinner At Eight" will like it. The others won't know what it is all about. Running time, 20 minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

CORN ON THE COP: Harry Gribbon—Very "unfunny." Running time, two reels.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

JACK BENNY AND HIS BAND: Melody Masters—When I report on one Melody Master, I have reported on all of them. All good.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

KING FOR A DAY: Bill Robinson—Very good tap dancing by Robinson. Running time, two reels.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

MILLS BLUE RHYTHM BAND: Melody Masters—These Melody Masters are all good. Good dance numbers in this one. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

YAU NASTY MAN: Joe Penner—These draw on the popularity of Penner but they don't please. Believe he should stay on the air and leave pictures alone.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

Serials

Mascot

WOLF DOG, THE: Rin Tin Tin, Jr.—Going fine on 8th episode. Holds interest.—B. C. Brown, Vernon Theatre, Viroqua, Wis. Small town patronage.

WOLF DOG, THE: Rin Tin Tin Jr., Frankie Darro—This is a fast moving chapter play that will sure please the kids. Running time, 20 minutes.—H. J. Stallings, Moon Theatre, Henderson, N. C. Small town patronage.

Universal

RED RIDER, THE: Buck Jones—Am on the fourth chapter of this serial and it's going over very nicely so far. Believe it will prove an exceptional western serial.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

VANISHING SHADOW, THE: Onslow Stevens, Ada Ince—The patrons seem to like it. So that's that.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

LOST OPPORTUNITY?

Among the various comments received anent our recent editorial "What's Wrong With Business?" the following is quoted from a prominent Round Tabler's letter:

"Your editorial in the current issue of Motion Picture Herald is well taken. You have certainly hit the spike squarely. Unfortunately, I am afraid that the cross you are bearing needs more support than you can hope to secure from the field. The boys are eager enough to lend a hand in the fray, but because of 'job fear' will necessarily remain expressionless.

"It is pitiful that the opportunity presented by the formation of a code slipped by because most of us were asleep. . . . "

Whatever the reasons may be, no bettering of conditions under which many theatremen labor may be expected while managers are gripped by the above "job fear" that evidently renders them speechless.

As far back as August, 1933, we offered to go to bat for the manager, and in conversation with Deputy Administrator Sol Rosenblatt, that official expressed himself favorably in this respect. But there was little cooperation from the field.

Again we state our willingness to intercede. The opportunity is not lost, but until sufficient evidence is received to back us up, we can do little but stand by.

▽ ▽ ▽

BUTCHER SELLS MEAT

It happened at a Midwest theatre, reports a member who records the incident by mail. The front was liberally plastered with all kinds of cooling copy, and relatively unnoticed were two modest posters advertising the current show—a double feature bill, both strong pictures.

Accompanied by his house manager, the exhibitor surveyed the scene. He asked for a copy of the evening paper, turned the pages to the display ad of a local meat market and asked:

"What's this butcher selling?"

"Why, meat," returned the puzzled theatreman.

"Right," said the boss. "He isn't trying to sell his ice box, is he?"

▽ ▽ ▽

From way out in the state of Oregon, one of the members sends along a circus style throwaway advertising in detail the sermons given recently by a visiting evangelist. Under the preacher's name, in boldface type, was carried this caption: "The Converted Theatre Manager".

Well, that's comforting. We have always been led to believe that most of us were beyond saving.

SCHOOL SCREEN STUDY

Cooperation between the theatre and school for the purpose of a more intensive study of the motion picture by students takes on wider significance with the opening of the new scholastic year. Visual education has become more than a phrase and earnest educators are striving to perfect practical courses in this comparatively new medium.

Theatremen who are considering school tieups for the coming season should consider the possibilities of the school-and-screen movement. Regular courses are available and it is our recollection that in the past year quite a few managers secured a lot of box office benefit by assisting their local authorities in the progress of these classes.

There are, of course, other more familiar school angles which have been reported in the Club section and will again be dusted off for current use. Perusal of individual files will no doubt bring them to light.

Nevertheless, a showman's progress is to an extent gauged by his aptitude in keeping close contact with any new trend that may open an avenue for extra revenues. The spreading influence of the screen study courses is not being neglected by forward thinking managers.

▽ ▽ ▽

THOSE DILLINGER GAGS

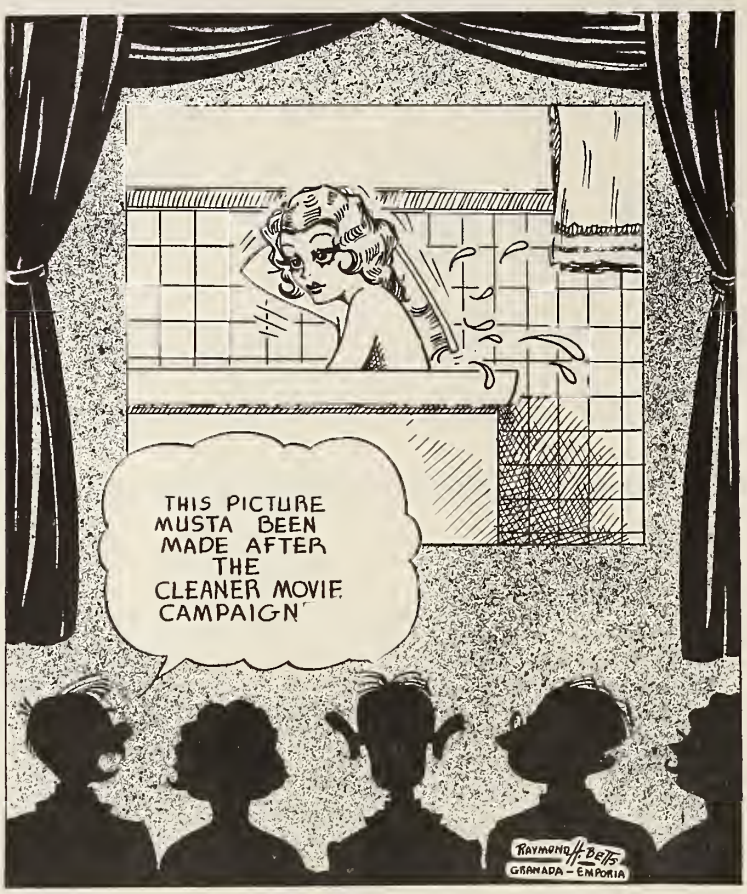
As was to be expected, immediately after the Dillinger finale there erupted a flock of questionable exploitation gags in various forms, especially those tied into campaigns on "Manhattan Melodrama". Some of the stunts strove for laughs and others were "played straight," the latter in most cases intended to thrill or to shock.

One bally recently received is typical of this unfortunate trend. Photo depicts wax figure on stretcher, with theatre banner reading "Baby Face Nelson, you're next," etc., rest of copy hooking in to coming date on the MGM picture.

Seems to us that theatremen today are already involved in enough assorted grief without hunting for more. Surprising, then, isn't it, that there are managers who deliberately leave themselves wide open to further and unnecessary attacks by the use of such dubious advertising?

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS!



Boardwalk Gag Aids "Loves Me" Opening

Sid Blumenstock, who exploits Warner Theatres in Atlantic City, under district chief Herb Copelan, in spite of rigid restrictions against advertising on the far-famed Boardwalk, worked a neat bally there on the world premiere of "She Loves Me Not." A boy dressed in college professorial robes, carrying a large diploma, was wheeled up and down the Boardwalk, and after collecting the usual crowd, diploma would be unrolled to show copy reading, "College of Mirth. You are awarded the highest degree of entertainment when you see Bing Crosby, etc. and etc." The stunt was also continued on the streets of a city, "professor" continuing his travels in bannered auto (see photo) with large cutout daisy on front of radiator.



"Love Me" Bally in Atlantic City

Radio tiein had announcer and singers in lobby for three nights, putting over songs from picture and making announcements on house p.a. system that drew attention of boardwalk crowds. Another broadcast was put on with leading oil company giving over program to the ceremonies on opening night. Music stores and orchestras also aided.

Heralds were stuffed in Liberty magazines, hotel key boxes, and bus stations. Printed napkins were used by board walk and main street restaurants, and special front helped to attract further attention.

Work For a Quigley Award!

Lip Stick Teaser Used on "Cellini"

From Mrs. Vuono, capable operator of the Palace, Stamford, Conn., comes a teaser used on "Cellini," reported to have stirred up a little extra curiosity on the date. On correspondence paper, the following was mailed to feminine patrons: "Dear Lady: This is an affair you should know about"—directly under which was imprinted impression of two rouged lips, and instructions to call a certain number (the theatre's) and ask for Frederic. Carefully handled, the stunt brought results.

Work For a Quigley Award!

Joffee's "Rose Garden Revue"

Barney Joffee, managing editor, Tower Theatre, Kansas City, Mo., made his town rose-conscious by dubbing his stage show "Rose Garden Revue." Joffee had his chorus toss red and white roses into the audience, while the ventilators spread a rose fragrance through the house.

Doll's House Bally Builds Up "Marker"

Decidedly out of the ordinary was the doll's house created by Manager Frank Ellis, as a build up for "Little Miss Marker" at the Del Rio, Los Banos, Cal. Finished completely in every detail, the baby bungalow was planted on the sidewalk out front in advance and Ellis reports most of the town dropped by to see his creation.

Local and surrounding papers carried long stories on the exhibit, going into great detail to describe the furnishings, not neglecting to plug the date. Five feet high (see photo), the house was painted white, and a complete system of wiring provided for colored inside bulbs for interior illumination.

Walls were tinted, floors spread with linoleum, and practical windows draped with curtains. Outside, green trellises and rustic lanterns further enhanced the effect. Direct phone connection was made between bungalow and Ellis' theatre office. Warren George assisted in the designing and building of the attractive structure.

The doll house idea is a smart one for buildup on pictures with small girl appeal. It is highly recommended.

Work For a Quigley Award!

Waltmon Secures Large Coverage for "Dames"

Burgess Waltmon, Warner Theatre, Fulton, Ky., went to town, in fact even out of town, on "Dames" by posting one's three's and six's in the city and suburbs; window cards were tacked on poles all over town and heralds inserted in newspapers.

For his lobby, Burgess built two special shadow boxes fixed up with stills. Three days prior, small readers were run in newspapers followed by serial and scene mats.

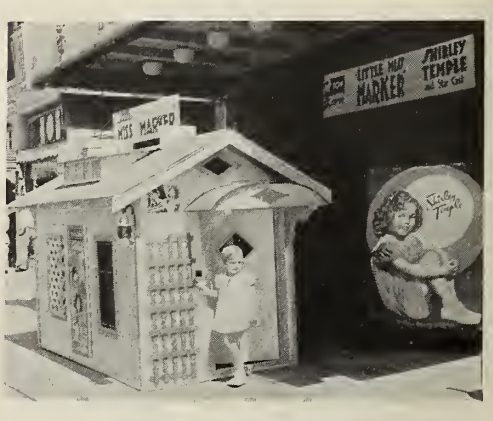
Work For a Quigley Award!

Hynes' Walking Book Gets "Man" Crowds

Following press book suggestion, Jack W. Hynes, Bradford Theatre, Bradford, Pa., used the walking book bally for his "Little Man, What Now?" campaign. Man stopped at intervals to hand out heralds.

Additional stunt was tieup with local florist who presented carnations to ladies attending opening matinee. Other tieups were with local distributors of Doug Montgomery shirt, book and flour company.

Work For a Quigley Award!



Ellis' Child-Size Doll House



MORRISON'S STREET STUNT. Dave Morrison, Kiva Theatre, Greeley, Colo., rigged up this street bally for "Flying Down to Rio". Dolls were lighted with small electric bulbs and proved a real eye-arrester.

Enlargement Front Stops B'way Crowds

To catch the attention of the throngs which passed by his prominent corner, Manager John P. Goring, of the Criterion, on New York's Times Square, resorts to exceptional selling fronts, an excellent example being his display on the revival showing of RKO's "Cimarron."

The outstanding feature (see photo) was a bromide enlargement 96 inches in length, showing the start of the Oklahoma land rush depicted in the beginning of the picture. Letters immediately above and below were compo board cutouts, bordered by stills of various sizes. Title was built of solid letters six inches in thickness and painted crimson, the color motiff of the entire front.

In the display was also included a blowup of the praise letter written by Franklin D. Roosevelt, then Governor of New York, on the initial release of the picture. Featured on the opening night of the revival date was the attendance of the officers of the national Irene Dunne Club, who were photographed in the lobby, picture breaking the metropolitan dailies.

Work For a Quigley Award!

Forester Uses Color Ads

Eddie Forester, Rivoli Theatre, Hastings, Neb., used red and blue color for his "Here Comes the Navy" newspaper ads. Eddie says it was the first time he used multicolors and it proved very successful, as is to be expected. The use of color ads wherever these facilities are obtainable have proven definitely box office.



Goring's Enlargement of "Rush"

ED M. HART WINNER IN AUGUST JUDGING

Plainfield Showman Receives Quigley Award for Oxford Theatre "Clown" Campaign

by A-MIKE VOGEL

New Jersey follows New York!

Stirred to action by the honors won last month by a New York showman, and presented by Governor Lehman, the theatremen across the Hudson, up to their necks in the Quigley competetions, have speeded up their entries and produced a winner.

Ed M. Hart, City Manager, Walter Reade Theatres, of Plainfield, N. J., is the fortunate and skilled theatreman, and he rings the gong with a corking campaign on Warners' "Circus Clown," put over at the Oxford Theatre.

Following closely, in fact almost breast to breast at the finish line, the judges, Messrs. Al Lichtman, Billy Ferguson and Eddie Alperson, selected the entry of Manager William Leggiero, of Warner Brothers' Ritz Theatre, in San Bernardino, Cal., also on "Circus Clown," for the only First Mention given this month.

Ed Hart sure won the Quigley Award for August, but judging from the closeness of the returns, it will be a long time before he finds himself in so even a race. It was that close, mates.

Sid Holland, City Manager, Elkhart Amusement Co., of Elkhart, Ind., on "Baby Take a Bow," put on at the Elco, Milt Harris, who whammed over "Treasure Island" at the State, Cleveland, and Sig Solomon, on "Navy" at the Regent, Newark, also finished strong, with a flock of other showmen also grabbing off the Honorable Mentions, names and locations of these managers being listed in column to right.

All in all, the campaigns entered for the August plaque have maintained a very high standard of exploitation and advertising, and for this reason it was decided to award 22 Honorable Mentions, incidentally, the greatest number yet given.

The honors are fairly split between managers who have been so selected for the first time, and those who are repeaters, twelve of the Honorables going to those crashing the hit column for these returns, and ten having basked in the spotlight before.

September Entries Arriving

With the drive swinging into the stretch, the struggle for the rewards in the next few months promises to become keener as the finishing line nears. Already campaigns for September are coming in, and all bespeak plenty of effort and preparation.

Again we invite showmen everywhere to send in their campaigns for the Quigley Award. Never before in the history of the theatre has there been so splendid an opportunity for managers to gain recognition for their unrewarded showmanship.

The few simple rules were run in the issue of September 1, on page 59. Read them, managers, and come on in.

First Mention

William Leggiero, Manager
Ritz, San Bernardino, Calif.

Honorable Mention

Don Alexander, Adv. Mgr.
State, Minneapolis, Minn.

Harry Botwick, Manager
State, Portland, Me.

Frank Boucher, Manager
Maryland, Hagerstown, Md.

Harry Brown, Jr., Pub. Dir.
Martin Glazer, Asst. Pub. Dir.
Paramount, Boston, Mass.

Charles W. Curran, Pub. Dir.
Strand, New York City

Gene Curtis, Manager
Ken Finlay, Exploiteer
Palace, Montreal, Can.

Barney Gurnette, Manager
New Santa Cruz,
Santa Cruz, Calif.

Milton Harris, Pub. Dir.
State, Cleveland, Ohio

S. S. Holland, City Manager
Elco, Elkhart, Ind.

George N. Hunt, Jr., Manager
State, Louisville, Ky.

Hadden Matthews, Manager
69th Street, Upper Darby, Pa.

Walter Morris, Manager
George Browning, Publicity
Stanley, Baltimore, Md.

F. D. Padgett, Manager
Capitol, Clearwater, Fla.

Morris Rosenthal, Manager
Majestic, Bridgeport, Conn.

Sonny Shepherd, Manager
Mayfair, Miami, Fla.

S. S. Solomon
Regent, Newark, N. J.

J. L. Stallman, Manager
Circle, Philadelphia, Pa.

William V. Taylor, Manager
State, Houston, Texas

Alfred F. Weiss, Jr., Manager
Olympia, Miami, Fla.

Post Puts Over Old Time Fiddlers' Contest

An old time fiddlers' contest was staged by A. E. Post, Iris Theatre, Red Lodge, Mont., for his "Men in White" date that proved mighty successful for him, judging by reports. Post announced that he would give two tickets for every name and address of an old time fiddler, received 102, and sent each an invitation to enter the contest. "A. E.'s" next step was to wire Clark Gable if he would award the loving cup that the theatre had bought, and Gable's wire of acceptance was placed with his photo in window of leading jeweler.

Five judges were selected, a musician, professor, salesman, businessman and a rancher. First prize consisted of the cup and $10; second, $7.50, third, $5, and then two consolation prizes. Post states he will be glad to furnish any further details on request to interested members.

Work For a Quigley Award!

"Handy Andy" Week Plugs Myers' Date

For his date on the Rogers' picture, Manager Taylor Myers, Loew's Broad, Columbus, Ohio, put on a "Handy Andy" week, which took the nature of a merchant tieup. Telegram from local Fox branch manager in praise of the picture was displayed in jumbo form in all Western Union windows.

On "Friends of Mr. Sweeney," Taylor rounded up a flock of attractive girls and had them cruise the town in a bannered car (see photo). Copy was carried on both sides, front and rear bumpers.

Work For a Quigley Award!

Burns and Allen Dummies Used in Freeman's Lobby

A. V. Freeman, Scollay Square Theatre, Boston, Mass., borrowed the bodies of two dummies from a department store for his "Many Happy Returns" date, had one of his boys make two plaster of paris heads of George Burns and Gracie Allen and place them on the dummies (see photo). Dress suit was promoted from rental establishment; ball was ordinary rubber affair painted black; hands were made by filling white gloves with plaster of paris and Gracie's arms were cotton batten covered with cloth over which white kid gloves were drawn.

Freeman says the entire exhibit, which was placed in his lobby, cost $5.00. Photo was taken for newspapers with caption "Beautiful Cashier of Scollay Interviews Double of Burns and Allen."

Work For a Quigley Award!

Ties In All Fountains On Shirley Temple Drink

Manager George Laby, Victory, Holyoke, Mass., spotted his "Baby Take a Bow" date in many effective ways, but topping the advance was a hook-in with every place in town selling fountain drinks with window strips and mirror stickers, copy plugging drinks named after the baby star and the title. And to make the gag stronger, George had every spot serve the same concoctions made up according to a recipe he devised.

Baby stores also came in on coop ads, window displays and special sales, all featuring the starlet cutouts and credits. Toy departments cooperated, as did shoe shops on Temple slipper.

George succeeded in planting two column 10-inch shot of Temple on theatre page of local sheet, reporting this an event of note, as paper has never before given as much free space to any one theatre on any individual attraction.



Lamm's Snappy Service Staff



They're "Friends of Sweeney"



Don't Gracie Look Natural?



McMallon Sings Song for Band

Julius Trains 'Em

Julius Lamm, Uptown Theatre, Cleveland, Ohio, who has been visiting club headquarters with Brother Louis, gives us this photo of his service staff. Julius works on the premise that "you spend hundreds of dollars to bring a patron into the theatre and it only takes one blunder on the part of an employee to send him away". Therefore Lamm considers his ushers' duties as one of the most important in the house and trains them accordingly.

Work For a Quigley Award!

Resemblance Contest Clicks For Ayer and Kelly

An eight-day advance contest with one of the local dailies was reported to have worked out very successfully for Manager Ralph H. Ayer and publicity director Martin P. Kelly for the date on "Little Miss Marker" at the Paramount, St. Paul, Minn.

The contest was for children resembling Shirley Temple and each day the paper ran two column cuts and stories, the highlight of the publicity being a four-column cut and caption showing over 150 entries on the stage of the theatre.

Prizes were Shirley Temple dresses and guest tickets, entrants being required to fill out application blank carried daily, and to send along photo or snapshot for consideration by the judges.

Work For a Quigley Award!

Jonnason Ties In Radio Station for Songfest

A radio stunt was arranged for "The Last Gentleman" by Robert Jonnason, Mayfair Theatre, Asbury Park, N. J., consisting of an "Old Song Memory Contest." Three days prior announcements were made daily regarding contest and plugging picture. Day stunt broke, station broadcast piano solo of ten old-time songs and to persons sending in correct list of titles, free theatre tickets were awarded.

For a street bally, Jonnason got out a truck with twenty-four sheets on sides and six sheet in back, traveling city and outlying towns. Heralds were distributed and imprinted napkins circulated in restaurants.

Work For a Quigley Award!

Exploiteer Writes Song

Homer McCallon, publicist at Loew's State, Houston, Texas, under Bill Taylor, has written a hit song inspired by "Girl From Missouri." Number is titled, "My Jeannie," and is receiving strong plug from local bands. Papers ran cut of Homer and name band leader looking over manuscript as shown in accompanying photo. That's McCallon, in white suit, standing up.

Work For a Quigley Award!

Peltier Plants Guessing Star Contest in Window

Playing on the title, "Girl from Missouri," Robert Peltier, Macomb Theatre, Mt., Clemens, Mich., placed a large map of the United States in window of leading furniture store with photographs on map. Copy read "Jean Harlow is in reality a 'Girl From Missouri,' as she was born in Kansas City. Can you name the other stars shown on map? Their birthplaces are shown to help you. A pair of tickets will be given to first ten persons correctly naming these stars."

Schoeppel Builds Special Front for "Dames" Date

Tying up with two clothing stores for window displays on "Dames" J. M. Schoeppel, Midwest Theatre, Oklahoma City, Okla., arranged for them to be dressed with cutout figures. His front (see photo) was finished in red with dark blue border, trimming in gold, with silvered letters.

The Old-Gold tie-up as suggested in press book was used and window posters distributed to merchants. Week prior Sunday paper carried photo of Dick Powell and Schoeppel taken while the latter was vacationing on the West Coast.

Work For a Quigley Award!

Morgan Uses Crackers For "Circus Clown"

For a hand-out on "Circus Clown," J. N. Morgan, State Theatre, Dothan, Ala., distributed imprinted paper envelopes with animal crackers enclosed and a caution not to feed animals pictured on envelope because they were too busy laughing at Joe Brown. Boy dressed as clown distributed the crackers.

His street bally (see photo) was in the form of a trailer painted red and yellow and built to resemble circus wagon. Boys dressed as clowns played instruments as wagon toured streets.

Work For a Quigley Award!

Prytz's Skin-Writing Gag

This is no "Believe It or Not" stunt, but Roy Prytz, Granada Theatre, Duluth, Minn., is runnning a one man show at his house in opposition to Ripley's Odditorium at the Fair. Roy has discovered that marks made on his skin soon form welts which are distinguishable for some time. He reports he has developed into the town curiosity and demonstrates this phenomenon to any and all interested patrons. Roy passes this along for the benefit of his brother members who may have this same susceptibility and be unaware of it. Let's know how you make out, boys.

Work For a Quigley Award!

Exhibitor Aids Strikers

During a recent labor strike in Lewistown, Pa., Manager Ike Berney, Pastime Theatre, distributed passes to the strikers unable to pay the regular admission, and also arranged that union members were to be admitted free on certain days by showing paid-up union cards. The local labor press praised the action highly, vigorously front paging the story.

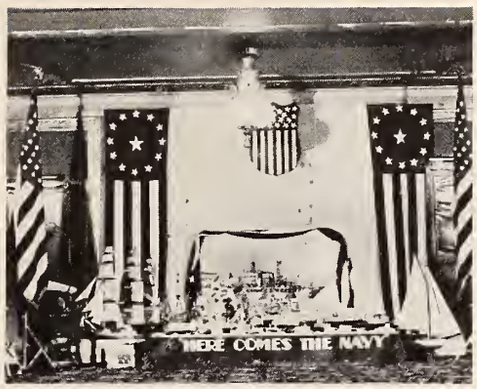
Work For a Quigley Award!

McManus Sells "Treasure" Dollars for 90 Cents

A "pirate" on the streets of Kansas City, advertising silver dollars that were selling for ninety cents at the Midland Theatre, was the unusual street bally rigged up by Johnny McManus, for his "Treasure Island" date. The dollars were offered at this unusual price, and if they were not snapped up at once by eager buyers, the gag nevertheless brought plenty of mouth-to-mouth returns.

Another street bally that was good for a flock of chuckles, was a midget in pirate costume parading the business section with a trained goose, blanketed with theatre copy.

For "Hollywood Party" McManus tied in with his local Devoe and Raynolds store on a drawing contest, paint people giving prizes, and theatre contributing guest tickets. "Hollywood Party Handicap" was planted at local race track, announced frequently in advance on track by loud speaker.



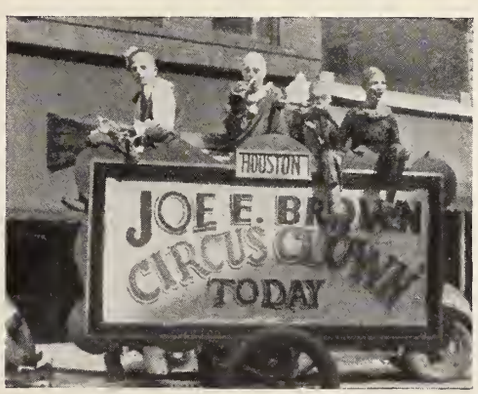
Entries in Totman's "Navy" Contest



Red, Blue, Gold and Silver Front



Hesse Tells 'Em It's Coming



The Old Fashioned "Joie" Wagon

Totman Engineers Model Ship Contest for "Navy"

One of the highlights of Jimmy Totman's "Here Comes the Navy" campaign at the Warner Theatre, Erie, Pa., was a tieup with the leading newspaper on a model battleship contest. Stories with cuts ran five days prior and entries (see photo) were placed on display in lobby. A second contest was a drawing competition of the U. S. S. Wolverine, stationed in Erie.

A large battleship float with girls dressed as gobs toured streets and navy destroyer on river front was bannered with theatre copy. Parade of Naval Reserves with drum corps marched through main streets, winding up at theatre to perform on stage.

Twenty-four sheet pasted on lobby floor, automobile with cannon on which gob was riding and ammunition wagon in front of theatre with copy were also part of his campaign.

Work For a Quigley Award!

Mammoth Front Built By Hesse for "Bar"

The attractive front, herewith illustrated, was turned out by John Hesse at the Capitol Theatre, Springfield, Mass., for "Wonder Bar." John reports that the entire display was done by hand and the dancing figures at top were sixteen feet high, with vivid coloring both of the figures and lettering.

A large advance lobby, trailers, billing, newspaper tie-ups, etc., comprised other angles of his campaign.

Work For a Quigley Award!

Malloy Plants Movie Series in Local Daily

Don Malloy, Orpheum, Hammond, Ind., recently gained some nice publicity with a series of articles run in one of the local papers on "How Big Movies Are Made," in conjunction with his "Flying Down to Rio" engagement.

Another stunt pulled on a recent kid matinee was a "Joe Penner Contest," whereby prizes were given to those children who best imitated the comedian.

Work For a Quigley Award!

Exploit Temple Shorts

Many managers are taking full advantage of the Shirley Temple Educational shorts which were made before the sudden rise to fame of the child star. Peggy Goldberg, of Gordon White's Educational publicity department, has forwarded examples of effective program billing on "Managed Money," as utilized by the RKO metropolitan theatres, these houses also running a special trailer on the short and distributing autographed photos as giveaways.

Work For a Quigley Award!

Caldwell Uses Distorting Mirror on "Thin Man"

For his "Thin Man" date at Loew's Valentine in Toledo, Ohio, Wally Caldwell used an eight-foot distorting mirror in his lobby a week prior with copy "walk up and see how thin you are."

Restaurant menus suggested summer diets to keep thin; large fashion window tie-up with "Hollywood Stardom Diet" a food for reducing was engineered and five-foot Myrna Loy Coco Cola cut-outs with theatre copy were used in all drug store windows.

STUNT PUTS OVER PICTURE

Former Paramounteer Tells of Highlight Street Gag, In Third of Series on Early Exploitation

by FRED V. GREENE, JR.

Washington & St. Cloud, Washington, N. J.

A few years ago—I'll not attempt to recall the exact one—I received a hurried order to hop to Washington and put over "Ladies Must Live" for Loew's Theatre.



Fred V. Greene, Jr.

"Ladies Must Live" had been touted to the skies, but just before leaving New York, I was told that it was far from what it was supposed to be. Even so, George Loane Tucker had directed the biggest portion of it—he died before it was completed—and I felt reasonably sure that it would be another "Miracle Man."

What an awakening I received when I introduced myself to the theatre manager. He told me the Home Office executives had previewed the picture and wanted to cancel it, but were kept from doing so by the promise of the help of an exploitation man. And I was the goat!

At first glance, it appeared a hopeless task. I couldn't break down the manager's resistance. He was sore because he had to play such a picture and nothing, in his estimation, that I could possibly do would prevent a flop that appeared to be certain. Nor was he willing to do one thing to prevent this result. I could get no help of any sort from him and what few suggestions I made he frowned upon.

Sells Idea to Paper

It was Tuesday and with the opening slated for Saturday, I had no time to lose. I walked over to Pennsylvania Avenue, bought one of each of the Washington papers, then sat down on a bench to look them over. Suddenly an idea came to me and I hustled over to the Exploitation Manager of the Hearst paper. I outlined my plan briefly and he was all for it, promising every possible cooperation.

Briefly related, my scheme was to insert a want ad in this paper along the following lines: "Ladies Must Live! 100 Girls Wanted For Immediate and Remunerative Work. Apply 9 A. M. Loew's Theatre." Of course, I couldn't use 100 girls, yet I did want 25; but if 100 applied, I could pick and choose. These girls would wear a wide white ribbon, over their clothes, of course, the ribbon lettered "Ladies Must Live" slung over their right shoulder, the lettering being on the front and back of it.

According to the arrangement with the newspaper, we would be furnished with all the copies we needed, at 50 per cent less than the regular dealer's price and I had already selected 25 spots to which I intended to assign a girl.

Gag Brings Flock of Gals

The next morning the girls came. I didn't attempt to count them, but there was a flock and then some, all ages, styles and descriptions. I assembled them in the foyer and made a general speech as to the character of the employment. As soon as this fact had fully seeped in, there was a general exodus. The majority thought they were to be used for stage work—the thought of paper selling was an insult to their artistic aspirations. I then stated that all those who felt that way could scram, while those who really wanted to make some good money could stay, when I would go further into it with them.

About 30 remained and I went deeply into the subject.

The days for work would be Thursday (this was Wednesday), Friday and Saturday. Each would receive two dollars a day salary and all the papers she could sell would be furnished free. Further, no matter what piece of money was given for a paper, they were to pocket it with a "Thank you—Ladies must live," and a smile. Of course, if a squawk was put up, give back the change; otherwise, keep it.

About 25 reported the next day and we received a bunch of the first papers run off. The girls went to their posts and I went over to the newspaper, where a photographer was waiting to go around with me.

The first girl checked up was nearly out of papers and I rushed back to the theatre with a new idea. Loading what was left in a cab, we went to every post and in most cases a fresh supply was needed. More papers were sent over from the newspaper office and the rest of the day I cruised about, replenishing depleted stocks. That evening the girls met me, as prearranged, at the theatre and they were most enthusiastic. I recall one girl who had made over $25, not counting her two dollars salary.

The next day the paper played the whole affair up in a big way, illustrating the story with the photos taken by the cameraman and giving a brief story of the picture, but playing up in a most touching and sobby fashion the sad fact that the director had finally passed on just before its completion. In other words, he gave his life for the production.

On Friday the girls were out again, with sales exceeding those of the previous day. Saturday was the biggest of the three and everyone was happy.

Then the results came, or perhaps I should say the crowds came. And they kept up. The opening day was one of the biggest the theatre had ever had.



GREATER MOVIE SEASON. This front is the work of Johnnie McAuliffe, artist, Haven Theatre, Olean, N. Y. Background, yellow green. Letters in yellow, orange and brown, balance in blue, yellow, orange and metallics.

MANAGER SAYS "NO" BUT IDEA CLICKS

Although the story happened years ago, Fred Greene, now an exhibitor over in Washington, N. J., still gets a laugh out of the lack of enthusiasm expressed by the manager of the house. And perhaps not to be wondered at, for in the early days of field exploitation, it sure took a lot of selling by the boys to persuade conservative managers that exploitation as practiced by the pioneer Paramounteers was box office.—MIKE.

Yours—for Better Box Office Receipts

★ STAGE EQUIPMENT WITH A REPUTATION ★

Are You Drifting Along or Leading the Way?

Are you just "showing pictures" or are you trying to make *your* theatre the popular house in your neighborhood or community? Successful operators know that in order to get the crowds they must do more than exhibit pictures. They must have a sense of showmanship that "keeps them coming."

* * *

Peter Clark equipment has helped to lift many theatres out of the rut of the commonplace and convert them into money-makers. Consult with us and get our ideas about modernizing your equipment.

CORRESPONDENCE INVITED

PETER CLARK, INC.

ESTABLISHED 1905

542 WEST 30th ST., NEW YORK

Stein Puts On Ace "Premier" Contests

The "Hollywood Premier" stunt in the form of a star double and imitator contest was recently revived by Publicity Director L. S. Stein, Warner Theatres, Chicago, Ill., at the Jeffery in that city, and so successful was it reported that the gag is to be repeated in five other houses in that district.

The details are as follows: Three weeks ahead, a huge board of photos of 20 well known and easily imitated stars was put in the lobby. Opposite each star was an eight by ten space with a question mark, the spot intended no doubt for the photo of the individual winner doubling for or imitating that star.

Trailers were started at the same time, and were renewed each week copy being changed all having to do with the contest. Publicity was planted in the neighborhood and downtown newspapers, and entries solicited from dramatic and music schools. Each entrant was photographed free of charge as a result of tieup.

Promotes Ford Parade

On the night of the premier, a parade of ten Fords promoted from local dealers was led by a sound truck over the principal streets of the district each car carrying one or two of the contestants. Theatre front was lighted by huge bunch lamps and other equipment was a microphone and camera.

On arrival at the theatre after the parade, each entrant spoke over the microphone in keeping with the character being impersonated. Inside the show was continued on the stage, Stein acting as M. C. Each of the principals, wearing the costume typical of the star represented, sang or danced. Those who were merely doubles, simply said a few words to the audience, and although Stein does not say so, no doubt the prizes were awarded by audience applause. These prizes were promoted from neighborhood merchants who were given credits in lobby displays and in special program made up for the occasion. To aid the entrants in their choice of costume, a number of dresses, hats, etc., used by the Warner stars on the coast were also exhibited.

It was estimated that the total cost of the premiere was $87.50, the event pulling $225 worth of extra business, according to Stein.

Work For a Quigley Award!



POLLACK'S "TOWN CRIER". For his showing of "Treasure Island", Lester Pollack, Loew's Rochester, Rochester, N. Y., put out a town crier in full regalia, who stopped at busy corners to do his act.

OBSERVATIONS IN THE FIELD

Mr. Keene Continues His Series With Some Actual Instances of "Neglects" on Part of Managers

by LIONEL H. KEENE

Loew's Southern Representative

A manager tied up with a coiffure show held at one of the better hotels of his city. He had 300 half-sheet cards printed. At first glance, you wouldn't know it was a theatre tieup. In a case of this kind, certainly the theatre should receive at least 50 per cent of the publicity, and the half-sheet card should have been printed in two colors so that both parties to the tieup would have received full benefit.

* *

What I have never been able to understand is why a manager will permit window cards and photographs to remain out on pictures he has already played.

* *

A convention was in the city. Investigation disclosed more than 1,100 registered delegates, all potential customers. No "Welcome" was included in the theatre's newspaper ads—over the box office—or in any form of advertising arranged for distribution in the hotels to the visitors. Watching for local events, capitalizing on them costs nothing to speak of, and may mean money.

* *

On an outstanding picture, window frame stills were used in merchants' stores, with the theatre name and date written in white ink, but no mention of the picture. To determine what picture it was, one had to get close to the window and read the very fine print at the foot of the still. The lobby treatment of the picture was missed by a mile. No mention of its music, nothing to indicate the type of picture. Then the manager wonders why he does not do business.

* *

Another town did not have a single announcement in a hotel lobby despite the oppositions' attractive cards.

* *

It is remarkable how theatres will fail to sell music of a picture by displaying the front pieces in connection with their lobby advertising in advance, and playing the records in their lobby, announcing, "the selections you now hear are so and so from such and such a picture coming to this theatre," or words to that effect.

* *

Some theatres have their lobbies so cluttered with announcements of coming pictures, a patron cannot tell which is the next picture. My personal opinion is the manager should concentrate on his current picture, the next picture and the coming picture.

* *

I was impressed with the manner in which a theatre's telephone was answered, with a cheerful "Good Morning," or whatever time of the day it was, the name of the theatre, and the intelligent manner in which the caller's question was replied to—the name of the picture, its stars, and the exact time of its showing. This is important in every theatre's operation, especially that the time of screening is correct. How often have you asked a theatre this information and were annoyed to find on your arrival, the time was all wrong, and your spare time was limited. The makeup of the running order of your program, and the time each unit is to show during the day is important to good management.

A STRAIGHT TIP TO
THEATRE MANAGERS

Save money and eliminate all laundry bother

OUTFIT YOUR USHERS with TUX COLLARS and BELMONT FRONTS



These up-to-the-minute stylish uniform accessories are THROWN AWAY WHEN SOILED instead of expensive laundering. Cheaper than laundry, yet CLOTH FACED.

P. K. EMBASSY FRONTS and ESSEX (Wing) COLLARS without cloth facing AT EVEN LOWER PRICES.

Leading Chains and Independents all over the U. S. A. use them. Ask your associates about them.

For full particulars and a sample order of 8 Fronts and 8 Collars, just pin this ad and a dollar to your letterhead, and mail to

REVERSIBLE COLLAR COMPANY
111 Putnam Ave., Cambridge, Mass.

Cut used by courtesy of Modern Theatre, Boston

VARIOUS SLANTS FROM THE FIELD



Cleveland Ladies Laud Margaret

(Left) MANAGER LYNCH, Allen, Cleveland, arranged presentation of this giant birthday cake to Margaret Sullavan, by members of Cleveland Cinema Club, after local showing of "Little Man". Presentation was part of preview to club members. Size of confection can be judged by group in picture.

(Right) A. JANSSEN, Aster, Minneapolis, finds this type of front profitable for his heavy draw attractions. Stock paper on "Road to Ruin" was used for the display, frames on each side given over to stills, which this showman reports effective in selling extra admissions.

▽ ▽



Depends on Lobby to Get 'Em



This Ace Gag Cost Little

(Left) HUDSON EDWARDS, Ritz, Gainesville, Ga., sends along this unique display created by his artist, PAT LEDFORD. Beaverboard castle was part of pageant held locally a short time before, and entire cost to Hudson was a few dollars and passes. Location is on one of most prominent corners of Gainesville.

(Right) LOUIS CHARNINSKY, and you know him without asking, puts on one of his peculiarly individual fronts for "Black Moon" at the Capitol, Dallas. Box office was covered with shrubbery gathered from nearby fields, palms and grass mat were promoted. Note the savage gent alongside Louie.

▽ ▽



Who? Why, Charninsky, of Course



Giant Street Bally Is Right

(Left) DICK WALSH, Lafayette, Buffalo, rounded up this giant trailer to carry his tremendous plug on "No Greater Glory". No size is indicated but bally seems to cover a good portion of a city block. This is one time a stunt really tops the strength of the advertising adjectives.

(Right) ED CRAWFORD, Loew's 167th Street, New York, planted this over-size cutout on "Viva Villa" ten days ahead for advance lobby flash. Ed refrained from smothering his display in atmosphere, and sold the idea with a few desert cactus plants, flittered title and star lettering.

▽ ▽



Simplified but Effective Selling



An Excellent "Tarzan" Lobby

(Left) GEORGE IRWIN, Lyceum, Duluth, Minn., sure went jungle on his lobby for "Tarzan" what with the overhanging shrubbery, tree in center of display, cutouts of stars, stuffed animals, and stills on posters giving further atmosphere. It's one of the best yet on this attraction.

(Right) HERMAN BAMBERGER capitalized on the popularity of the Disney shorts in his town by effecting a number of attractive displays on these cartoons for their showings at the Paramount, North Adams, Mass. Photo shows prominent window of leading department store, featuring Mickey and others.



Clever Disney Window Display

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May 1	70	Aug. 25
Curtain Falls, The	Henrietta Crosman			
Green Eyes	Charles Starrett-Shirley Grey	June 15	67	
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15	75	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond the Law	Tim McCoy-Shirley Grey	July 20	58	
Black Moon	Jack Holt-Fay Wray	June 15	69	July 7
Blind Date	Ann Sothern - Paul Kelly - Neil Hamilton	July 20	75	
(See "In the Cutting Room," June 16.)				
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr. 20	58	Aug. 11
Defense Rests, The	Jack Holt-Jean Arthur	July 15	70	Aug. 25
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17	62	Apr. 12
Hell Bent for Love	Tim McCoy-Lillian Bond	May 20	58	Aug. 4
Hell Cat, The	Robt. Armstrong-Ann Sothern	June 16	69	July 14
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23	105	Mar. 3
Lady Is Willing, The	Leslie Howard-Binnie Barnes	July 30	76	Feb. 10
Line-Up, The	William Gargan-Marian Nixon	Mar. 17	65	May 5
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24	58	June 2
Man's Game, A	Tim McCoy-Evalyn Knapp	June 21	58	
Most Precious Thing in Life	Jean Arthur - Donald Cook - Richard Cromwell	June 5	70	June 23
Name the Woman	Richard Cromwell-Arline Judge	July 25	63	
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston	Apr. 20	78	Mar. 10
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31	64	May 26
One Night of Love	Graae Moore-Tullio Carminati	Sept. 1	82	June 20
Party's Over, The	Stuart Erwin-Ann Sothern	May 15	65	May 19
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15	70	Apr. 14
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10	74	
Twentieth Century	John Barrymore-C. Lombard - Walter Connolly	May 11	91	Apr. 21
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6	59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr. 10	74	Apr. 21
Whom the Gods Destroy	Walter Connolly-Robert Young-Doris Kenyon	July 14	71	July 21

Coming Attractions

Among the Missing	Richard Cromwell-Billie Seward	Aug. 15	67
(See "In the Cutting Room," July 21.)			
Broadway Bill	Warner Baxter-Myrna Loy		
(See "In the Cutting Room," July 14.)			
Captain Hates the Sea, The	Fred Keating - Wynne Gibson - Victor McLaglen-John Gilbert	Oct. 10	
(See "In the Cutting Room," July 7.)			
Feud	Tim McCoy		
Georgiana	Ann Sothern		
Girl Friend, The	Lupe Velez-Jack Haley		
Girl in Danger	Ralph Bellamy-Shirley Grey	Aug. 29	
I'll Fix It	Jack Holt - Walter Connolly - Winnie Lightner - Mona Barrie	Oct. 20	
I'll Love You Always			
Jail Breaker	Edward G. Robinson		
Orchids and Onions	Carole Lombard - May Robson - Walter Connolly-Roger Pryor	Oct. 15	
(See "In the Cutting Room," Sept. 1.)			
Police Ambulance	John Mack Brown-Sally Blane		
Produce the Body		Oct. 25	
Song You Gave Me, The	Bebe Daniels-Victor Varconi	Oct. 21,'33	84
Spring 3100	Nancy Carroll		
Sure Fire	Gene Raymond-Ann Sothern		
That's Gratitude	Frank Craven-Sheila Manners-Charles Sabin-Mary Carlisle	Sept. 15	
Wolves of Catclaw	Tim McCoy		

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston - May Stuart - Borneo Joe	Apr. 14	70	
Death of L'Aiglon		Oct. 1	75	
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling		60	
Hollywood, City of Dreams	Jose Bohr	Mar. 30	68	
Romance in Budapest	Franciska Gaal	Apr. 18	93	May 19
Shame of a Nation	Gustaf Diessl	Apr. 10	75	May 5
Tell-Tale Heart	Norman Dryden - John Kelt - Yolande Terrell	June 5	55	June 30

Coming Attractions

Blue Light	Leni Riefenstahl	Oct. 15	90
Old Bill	Anatole France story	Nov. 1	70

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Road to Ruin	Helen Foster-Paul Page	May 15	58	Feb. 24

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Agent	Leslie Howard-Kay Francis	Sept 15	81	Aug. 11
Circus Clown, The	Joe E. Brown	June 30	63	May 19
Dragon Murder Case, The	Warren William - Lyle Talbot - Margaret Lindsay	Aug. 25	67	Aug. 18
Fog Over Frisco	Donald Wood-Bette Davis-Lyle Talbot-Margaret Lindsay	June 2	68	June 16
Journal of a Crime	Ruth Chatterton	Mar. 10	65	May 5
Man With Two Faces, The	Edward G. Robinson - Mary Astor - Ricardo Cortez	Aug. 4	72	June 2
Merry Frinks, The	Aline MacMahon	May 26	68	July 7
Midnight Alibi	Richard Barthelmess - Ann Dvorak - Helen Lowell	July 14	59	May 26
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7	62	July 21
Return of the Terror	Lyle Talbot-Mary Astor	July 7	65	June 2
Side Streets	Aline MacMahon - Paul Kelly - Ann Dvorak	July 14	63	Aug. 18
Twenty Million Sweethearts	Dick Powell - Ginger Rogers - Pat O'Brien	May 28	89	Mar. 24
(Reviewed undsr the title "Rhythm in the Air.")				
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5	62	Mar. 24
Wonder Bar	Al Jolson - Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31	84	Feb. 17

Coming Attractions

Babbitt	Aline MacMahon-Guy Kibbee		
Border Town	Paul Muni-Bette Davis-Margaret Lindsay		
Concealment	Barbara Stanwyck		
Earthworm Tractor	Joe E. Brown		
Flirtation Walk	Dick Powell-Ruby Keeler-Pat O'Brien		
(See "In the Cutting Room," June 30.)			
Gentlemen Are Born	Franchot Tone-Jean Muir		
Happiness Ahead	Dick Powell-Josephine Hutchinson	Oct. 20	
(See "In the Cutting Room," Aug. 18.)			
I Am A Thief	Mary Astor-Ricardo Cortez		
I Sell Anything	Pat O'Brien-Ann Dvorak-Claire Dodd		
Lost Lady, A	Barbara Stanwyck	Sept. 29	*64	Sept. 8
Singer of Naples	Enrico Caruso, Jr.			
Six Day Bike Rider	Joe E. Brown-Maxine Doyle	Oct. 6		
(See "In the Cutting Room," Aug. 18.)				
What New York Wants	Joe E. Brown			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Men Are Enemies	Hugh Williams - Helen Twelvetrees	Apr. 20	79	Apr. 7
Baby Take a Bow	James Dunn - Claire Trevor - Shirley Temple	June 22	73	June 16
Call It Luck	"Pat" Paterson-Charles Starrett	June 1	64	June 2
Cats-Paw, The	Harold Lloyd-Una Merkel	Aug. 7	100	Aug. 4
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18	76	May 12
Charlie Chan's Courage	Warner Oland-Drue Leyton	July 6	71	Sept. 1
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23	84	Apr. 14
David Harum	Will Rogers-Evelyn Venable	Mar. 2	83	Mar. 3
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9	72	Apr. 7
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16	78	Mar. 17
Grand Canary	Warner Baxter-Madge Evans	July 27	74	June 23
Handy Andy	Will Rogers-Peggy Wood	July 27	81	May 5
Heart Song	Lilian Harvey-Charles Boyer	Apr. 27	81	Aug. 12,'33
Hold That Girl	James Dunn-Claire Trevor	Feb. 16	65	Mar. 31
Murder in Trinidad	Heather Angel - Victor Jory - Nigel Bruce	Apr. 6	74	May 26
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	May 11	87	Apr. 28
She Was a Lady	Helen Twelvetrees - Donald Woods - Ralph Morgan	July 20	77	Sept. 1
She Learned About Sailors	Lew Ayres-Alice Faye	June 29	76	June 23
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May 25	73	Apr. 28
Stand Up and Cheer	(All Star Musical)	May 4	80	Apr. 28
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May 4	81	June 16
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23	65	July 21
Wild Gold	John Boles - Claire Trevor	June 8	77	May 26

Coming Attractions

Bachelor of Arts	Tom Brown-Anita Louise		
Bright Eyes	Shirley Temple		
Caravan	Charles Boyer - Loretta Young - Jean Parker-Phillips Holmes	Oct. 5	101	Sept. 8
Charlie Chan in London	Warner Oland - Drue Leyton	Sept. 14		
(See "In the Cutting Room," Aug. 18.)				
Servants' Entrance	Janet Gaynor-Lew Ayres	Sept. 7	88	July 28
Elinor Norton	Claire Trevor-Norman Foster-Hugh Williams - Gilbert Roland	Oct. 12		
(See "In the Cutting Room," Aug. 25. "The State vs. Elinor Norton.")				
Gambling	George M. Cohan			
Hell in the Heavens	Warner Baxter			
Judge Priest	Will Rogers	Sept. 28	79	Aug. 11
Lottery Lover	"Pat" Paterson - Lew Ayres	Nov. 30		
Love Time	"Pat" Paterson - Lew Ayres	Sept. 21		
(See "Serenade," "In the Cutting Room," July 28.)				
Man Lock (Tent.)	Edmund Lowe-Victor McLaglen			
Marie Galante	Spencer Tracy-Ketti Gallian	Oct. 26		
Music in the Air	Gloria Swanson - John Boles - Douglass Montgomory	Nov. 2		
Pursued	Rosemary Ames - Victor Jory - Russell Hardie	Aug. 24	68	
(See "In the Cutting Room," Aug. 11.)				
365 Nights in Hollywood	Alice Faye-James Dunn	Nov. 9		
(See "In the Cutting Room," Sept. 1.)				
24 Hours A Day	Rosemary Ames			
White Parade, The	John Boles-Loretta Young			

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Sally	Cicely Courtneidge		72	Mar. 3
(Reviewed under the title "Aunt Sally.")				
Arson Ring, The	Leslie Banks		68	
Channel Crossing	Constance Cummings - Matheson Lang	June 1	64	Apr. 7
Dick Turpin	Victor McLaglen	June 15	72	
Evergreen	Jessie Matthews-Sonnie Hale			June 23
Friday the 13th	Jessie Matthews	May 1	73	May 28
Just Smith	Tom Walls		69	May 5
Murder Party, The	Leslie Banks		62	Mar. 10
(Reviewed under the title "The Night of the Party.")				
Orders is Orders	Charlotte Greenwood - James Gleason	Apr. 15	61	Aug. 19,'33
Prince of Wales, The			57	
Princess Charming	Evelyn Laye			July 21
Strike!	Leslie Banks-Carol Goodner		63	
Wings Over Everest				June 16
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton	May 28	70	June 9

GOLDSMITH PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Hang	All-Star Cast			
I Hate Women	Wallace Ford-June Clyde	Apr. 15	72	Apr. 14

(THE RELEASE CHART--CONT'D)

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fifteen Wives	Conway Tearle-Noel Francis	June	1	68	
(See "House of Strangers," "In the Cutting Room," June 2.)					
Fugitive Road	Eric Von Stroheim - Leslie Fenton - Wera Engels	June	1	66	
In Love With Life	Onslow Stevens-Lila Lee-Dickie Moore	Apr.	1	68	May 19
Twin Husbands	John Miljan - Shirley Grey - Monroe Owsley	Feb.	25	62	June 9

Coming Attractions

One In a Million	Dorothy Wilson - Charles Starrett				

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer	June	1	68	May 19
When Strangers Meet	Richard Cromwell-Arline Judge	July	20	74	

Coming Attractions

No Ransom	Leila Hyams-Phillips Holmes	Oct.	28	70	July 21
Once to Every Bachelor	Marian Nixon-Neil Hamilton	Dec.	14	72	May 19
School for Girls	Sidney Fox-Paul Kelly	Mar.	22,'35		
Take the Stand	Jack LaRue-Thelma Todd	Sept.	7	76	
Two Heads on a Pillow	Neil Hamilton-Miriam Jordan	Feb.	1,'35		
Without Children	Marguerite Churchill - Bruce Cabot	May	10,'35		

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Morning After, The	Ben Lyon-Sally Eilers	Jan.	1	63	Oct. 28,'33
(Reviewed under the title, "I Spy.")					
Unknown Blonde	Edward Arnold - John Miljan-Barbara Barondess - Dorothy Revier	Apr.	23	67	May 5
You Made Me Love You	Thelma Todd-Stanley Lupino	May	29	89	Oct. 14,'33

Coming Attractions

Night Alarm	Bruce Cabot - Judith Allen - H. B. Warner-Fuzzy Knight-Sam Hardy	Sept.	22		
(See "In the Cutting Room," Sept. 8.)					
Scarlet Letter, The	Colleen Moore-Hardie Albright-Henry B. Walthall			*70	July 14
She Had to Choose	Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey	Oct.	1	*65	Aug. 11

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lost Jungle, The	Clyde Beatty	June	13	68	

Coming Attractions

Crimson Romance	Ben Lyon-Sari Maritza				
In Old Santa Fe	Ken Maynard				
Marines Have Landed, The	William Haines				
Young and Beautiful	William Haines-Judith Allen	Sept.	2	68	Sept. 8

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe-Ruth Hall	Apr.	15	68	
Fighting Rookie, The	Jack LaRue-Ada Ince	May	15	88	
Oil Raider, The	Buster Crabbe-Gloria Shea	July	15	65	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chained	Joan Crawford-Clark Gable	Aug.	31	*74	Sept. 1
Girl from Missouri, The	Jean Harlow-Franchot Tone	Aug.	3	74	July 21
Hideout	Robert Montgomery - Maureen O'Sullivan	Aug.	24	82	Aug. 11
Hollywood Party	(All Star Musical)	June	1	70	June 2
Laughing Boy	Ramon Novarro-Lupe Velez	Apr.	13	79	June 30
Lazy River	Jean Parker-Robert Young	Mar.	16	77	Mar. 10
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May	4	95	Apr. 28
Men In White	Clark Gable-Myrna Loy	Apr.	6	75	Feb. 17
Murder in the Private Car	Charles Ruggles-Una Merkel	June	29	65	June 30
Operator Thirteen	Marion Davies-Gary Cooper	June	15	88	June 16
Paris Interlude	Otto Kruger - Robert Young - Madge Evans - Una Merkel	July	27	73	July 14
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar.	30	90	Mar. 31
Sadie McKee	Joan Crawford-Franchot Tone	May	11	95	May 12
Show-Off, The	Spencer Tracy-Madge Evans	Mar.	9	80	Mar. 3
Stamboul Quest	Myrna Loy-George Brent	July	13	90	July 14
Straight Is the Way	Franchot Tone - Karen Morley - May Robson-Gladys George	Aug.	10	59	July 28
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr.	20	116	Apr. 28
Thin Man, The	William Powell-Myrna Loy	May	25	91	May 19
Treasure Island	Wallace Beery - Jackie Cooper-Lionel Barrymore-Otto Kruger	Aug.	17	110	July 14
Viva Villa!	Wallace Beery-Fay Wray	Apr.	27	115	Apr. 7

Coming Attractions

Babes In Toyland	Laurel and Hardy				
Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March	Sept.	21		Aug. 4
Biography of a Bachelor Girl	Robert Montgomery-Ann Harding				
(See "In the Cutting Room," Sept. 8.)					
David Copperfield	Lionel Barrymore - Edna May Oliver-Frank Lawton-Charles Laughton				
Death on the Diamond	Robert Young-Madge Evans	Sept.	14	72	
(See "In the Cutting Room," Aug. 18.)					
Evelyn Prentice	William Powell-Myrna Loy				
Forsaking All Others	Joan Crawford - Clark Gable - Robert Montgomery				
Have a Heart	Jean Parker - James Dunn - Stuart Erwin - Una Merkel	Sept.	7	82	
(See "In the Cutting Room," Aug. 4.)					
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald	Oct.	12(T)	*110	Sept. 8
Night Is Young, The	Ramon Novarro-Evelyn Laye				
Outcast Lady	Constance Bennett - Herbert Marshall - Hugh Williams	Sept.	28	76	Sept. 8
Painted Veil, The	Greta Garbo-Herbert Marshall-George Brent				
Sequoia	Jean Parker-Russell Hardie				
(See "In the Cutting Room," Sept. 1.)					
Student Tour	Charles Butterworth - Jimmy Durante	Oct.	5		
(See "In the Cutting Room," June 23.)					
Vanessa	Helen Hayes - Robert Montgomery				
Wandering Jew, The	Conrad Veidt				
What Every Woman Knows	Helen Hayes - Brian Aherne				
(See "In the Cutting Room," Sept. 1.)					
Wicked Woman	Mady Christians				

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Steel	John Wayne	May	10	54	May 12
City Limits	Ray Walker-Sally Blane-Frank Craven	May	1	70	June 23
House of Mystery, The	Verna Hillie-Ed Lowry	June	1	61	
Jane Eyre	Colin Clive - Virginia Bruce	Aug.	15	65	July 14
Loudspeaker, The	Ray Walker-Jacqueline Wells	May	30	67	May 12
Man from Utah, The	John Wayne	May	15	55	
Manhattan Love Song	Dixie Lee-Robt. Armstrong	May	1	73	Mar. 31
Money Means Nothing	Wallace Ford-Gloria Shea	June	15	70	May 19
Monte Carlo Nights	Mary Brian-John Darrow	May	20	62	
Moonstone, The	David Manners-Phyllis Barry	Aug.	20	62	Aug. 11
Randy Rides Alone	John Wayne	June	5	54	June 23
Shock	Ralph Forbes-Gwenllian Gill	Aug.	1	66	July 28
Star Packer, The	John Wayne-Verna Hillie	July	30	54	

Coming Attractions

Girl of My Dreams					
Girl of the Limberlost	Marian Marsh-Ralph Morgan	Oct.	15	76	Sept. 1
Happy Landing	Ray Walker-Jacqueline Wells	Sept.	1	63	Aug. 4
Healer, The					
King Kelly of the U. S. A.	Guy Robertson-Irene Ware	Sept.	15	66	
Lawless Frontier	John Wayne-Sheila Terry				
'Neath Arizona Skies	John Wayne-Sheila Terry				
Reckless Romeos	Robt. Armstrong-Wm. Cagney				
Redhead	Bruce Cabot-Grace Bradley				
Stratosphere	June Collyer-William Cagney				
Successful Failure, A	Wm. Collier, Sr. - Lucille Gleason				
Tomorrow's Youth	Dickie Moore-Martha Sleeper-John Miljan-Gloria Shea	Sept.	15	83	
Trail Beyond, The	John Wayne-Verna Hillie			55	

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Come On, Marines	Richard Arlen-Ida Lupino	Mar.	23	68	Mar. 10
Crime Without Passion	Claude Rains	Aug.	24	70	Aug. 25
Double Door	Evelyn Venable-Kent Taylor	May	4	75	Apr. 28
Elmer and Elsie	Geo. Bancroft-Frances Fuller	July	27	64	July 21
Great Flirtation, The	Elissa Landi-Adolphe Menjou-David Manners	June	15	71	June 9
Here Comes the Groom	Jack Haley-Patricia Ellis-Neil Hamilton-Isabel Jewell	June	22	64	June 16
Kiss and Make Up	Cary Grant-Genevieve Tobin	July	6	70	June 16
Ladies Should Listen	Cary Grant-Frances Drake	Aug.	3	60	July 14
Little Miss Marker	Adolphe Menjou-Dorothy Dell-Shirley Temple	June	1	80	May 5
Many Happy Returns	Guy Lombardo-Burns and Allen	June	8	60	May 12
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Oakie	May	25	89	May 12
Notorious Sophie Lang	Gertrude Michael - Paul Cavanagh	July	20	64	July 28
Old-Fashioned Way, The	W. C. Fields	July	13	71	July 14
Private Scandal	Mary Brian-Phillips Holmes	May	11	65	May 5
Scarlet Empress, The	Marlene Dietrich-John Lodge	Sept.	7	100	Apr. 28
She Loves Me Not	Bing Crosby-Miriam Hopkins	Aug.	10	85	July 14
Shoot the Works	Jack Oakie-Ben Bernie-Dorothy Dell-Arline Judge	June	29	81	June 30
Thirty Day Princess	Sylvia Sidney-Cary Grant	May	18	80	May 5
Trumpet Blows, The	George Raft - Adolphe Menjou - Frances Drake	Apr.	13	72	Apr. 7
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr.	27	74	May 5
Wharf Angel	Victor McLaglen-Dorothy Dell-Preston Foster	Mar.	16	62½	Apr. 28
Witching Hour, The	Judith Allen-Tom Brown	Apr.	27	64	Apr. 28

Coming Attractions

Back Porch	W. C. Fields-Baby LeRoy				
Belle of the Nineties	Mae West	Sept.	21	75	Aug. 25
Cleopatra	Claudette Colbert - Henry Wilcoxon - Warren William	Oct.	5	101	Aug. 25
College Rhythm	Joe Penner-Lanny Ross				
(See "In the Cutting Room," Sept. 8.)					
Enter Madame	Elissa Landi-Richard Bonelli				
(See "In the Cutting Room," Sept. 8.)					
Kids on the Cuff	Max Baer				
Here Is My Heart	Bing Crosby-Kitty Carlisle				
Lemon Drop Kid	Helen Mack-Lee Tracy	Sept.	28		
(See "In the Cutting Room," Sept. 8.)					
Limehouse Nights	George Raft-Jean Parker				
(See "In the Cutting Room," Sept. 8.)					
Lives of A Bengal Lancer	Monte Blue-Gary Cooper				
Menace	Paul Cavanagh	Oct.	26		
(See "In the Cutting Room," Sept. 1.)					
Mrs. Wiggs of the Cabbage Patch	Pauline Lord - W. C. Fields - ZaSu Pitts - Kent Taylor				
	Evelyn Venable	Oct.	19	73	Aug. 25
Now and Forever	Gary Cooper-Carole Lombard	Aug.	31	82	Aug. 4
Pursuit of Happiness, The	Francis Lederer - C. Ruggles - Mary Boland-Joan Bennett	Sept.	28	*83	
(See "In the Cutting Room," Aug. 11.)					
Ready for Love	Richard Arlen, Ida Lupino	Oct.	12		
(See "In the Cutting Room," Sept. 1.)					
Red Woman, The	Sylvia Sidney				
Ruggles of Red Gap	Charles Laughton-Mary Boland-Charles Ruggles				
Wagon Wheels	Randolph Scott-Gail Patrick	Sept.	14	*55	Sept. 8
You Belong to Me	Lee Tracy-Helen Mack	Aug.	24	65½	
(See "In the Cutting Room," July 28.)					

PINNACLE PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chloe	Olive Borden-Reed Howes	Apr.	1	64	
Plaything of Desire	Linda Watkins-James Kirkwood	Mar.	15	58	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May	8	54	
Little Damozel	Anna Neagle-James Rennie	June	11	59	

Coming Attractions

Peck's Bad Boy	Jackie Cooper-Thomas Meighan-Dorothy Peterson-O. P. Heggie-Jackie Searl	Oct.	19	70	Sept. 8
Return of Chandu, The	Bela Lugosi - Maria Alba				

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Bait	Pert Kelton - Stuart Erwin	July	27	74½	June 16
Cockeyed Cavaliers	Wheeler and Woolsey	June	29	72	June 16
Down to Their Last Yacht	Sidney Blackmer - Sydney Fox	Aug.	8	64	
(See "In the Cutting Room," May 19.)					
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May	4	73	Apr. 7

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fountain, The	Ann Harding - Brian Aherne - Paul Lukas	Aug. 31	84	Aug. 18
Hat, Coat, and Glove	Ricardo Cortez-Barbara Robbins	Aug. 27	64	July 21
His Greatest Gamble	Richard Dix-Dorothy Wilson	Aug. 10	70½	June 23
Let's Try Again	Diana Wynyard-Clive Brook	July 6	67	June 30
Life of Vergie Winters	Ann Harding-John Boles	June 22	82	June 23
Murder on the Blackboard	James Gleason-Edna May Oliver	June 15	71½	June 2
Of Human Bondage	Leslie Howard-Bette Davis	July 20	83	July 7
Sing and Like it	ZaSu Pitts - Pert Kelton - Edward Everett Horton	Apr. 20	72	Apr. 21
Stingaree	Irene Dunne-Richard Dix	May 25	76½	May 12
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	June 1	74½	May 5
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16	77	May 12
Their Big Moment	ZaSu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot	Aug. 17	88	July 28
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr. 13	76	Apr. 21
We're Rich Again	Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe - Edna May Oliver	July 13	71½	June 23
Where Sinners Meet	Clive Brook-Diana Wynyard	May 18	72½	Apr. 28
Coming Attractions				
Adventure Girl	Joan Lowell	Aug. 17	76	Aug. 25
Age of Innocence, The	Irene Dunne-John Boles	Sept. 14	82	Sept. 8
Anne of Green Gables	Anne Shirley-Tom Brown	Oct. 19		
(See "In the Cutting Room," Aug. 18.)				
By Your Leave	Genevieve Tobin-Frank Morgan			
(See "In the Cutting Room," Aug. 25.)				
Dangerous Corner	Melvyn Douglas-Virginia Bruce-Conrad Nagel	Oct. 12		
(See "In the Cutting Room," Aug. 18.)				
Gay Divorcee, The	Fred Astaire-Ginger Rogers	Sept. 21		
(See "In the Cutting Room," July 7.)				
Green Mansions	Dolores Del Rio-Joel McCrea			
Kentucky Kernels	Wheeler & Woolsey	Oct. 26		
(See "In the Cutting Room," Sept. 1.)				
Kick-Off, The	Eddie Quillan			
(See "In the Cutting Room," Sept. 8.)				
Lightning Strikes Twice	Ben Lyon			
Little Minister	Katharine Hepburn-John Beal			
Radio City Revels	Fred Astaire-Ginger Rogers			
Romance in Manhattan	Francis Lederer-Ginger Rogers			
Richest Girl in the World, The	Miriam Hopkins-Joel McCrea-Fay Wray-Reginald Denny	Sept. 14	76	
(See "In the Cutting Room," Aug. 4.)				
Silver Streak, The				
Wednesday's Child	Karen Morley-Frank Morgan			
(See "In the Cutting Room," Sept. 1.)				
West of the Pecos	Richard Dix-Martha Sleeper			

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Bengal	Harry Schenck	May 2	72	Apr. 28
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15	88	
Coming Attractions				
Golden Head				
Souls In Pawn				
Special Duty				
Unlimited				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Are We Civilized?	William Farnum	Raspin		70	June 23
Brides of Sulu	Adelina Moreno	Exploration Picts.		67	July 28
Film Parade		General Picts.	Jan. 12	55	
Hitler's Reign of Terror		Jewel Prods.	Apr. 30	67	May 12
Not Against Flesh	Julian West	General Foreign Sales Corp.			Aug. 25
Ramu, the King of the Sun		Fairhaven Prod.	Aug. 4	68	Aug. 25
Unknown Soldier Speaks, The		Lincoln Prods.		67	June 2
War's End		Capital		28	May 28
White Heat	Virginia Cherrill-Mona Maris-Hardie Albright	J. D. Trop.	July 15	62	Juae 30
Woman Condemned	Claudia Dell	Marcy Picts.	Apr. 4	66	
World in Revolt, The		Mentone		69	June 16

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Be Bad	Loretta Young-Cary Grant	May 18	61	June 9
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young	July 20	83	May 19
Catherine the Great	Douglas Fairbanks, Jr. - Elizabeth Bergner	Apr. 13	93	Feb. 10
House of Rothschild, The	George Arliss	Apr. 8	86	Mar. 10
Sorrell and Son	H. B. Warner	Apr. 20	85	Jan. 6
Coming Attractions				
Affairs of Cellini, The	Fredric March - Constance Bennett-Frank Morgan-Fay Wray	Aug. 24	79	Apr. 21
(Reviewed under the title "The Firebrand")				
Brewster's Millions	Jack Buchanan-Lili Damita			
Broken Soil	Anna Sten-Gary Cooper			
Call of the Wild, The	Fredric March-Edward Arnold			
Cardinal Richelieu	George Arliss			
Clive of India	Ronald Colman			
Congo Raid	Leslie Banks - Paul Robeson - Nina Mae MacKinney			
Count of Monte Cristo, The	Robert Donat-Elissa Landi	Sept. 7	*113	Sept. 8
Kid Millions	Eddie Cantor - Ann Sothern - Ethel Merman			
(See "In the Cutting Room," Aug. 25.)				
Last Gentleman, The	George Arliss	Sept. 21	72	May 12
Mighty Barnum, The	Wallace Beery - Adolphe Menjou			
Nell Gwyn	Anna Neagle-Cedric Hardwicke		75	July 14
Our Daily Bread	Karen Morley-Tom Keene	Sept. 28	74	Aug. 18
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon	Oct. 19		
Red Cat, The	Maurice Chevalier			
Queen's Affair, The	Anna Neagle-Fernand Graavey	Nov. 9		
Scarlet Pimpernel, The	Leslie Howard-Merle Oberon			
Transatlantic Merry-Go-Round	Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny	Nov. 2		
(See "In the Cutting Room," Aug. 18.)				
We Live Again	Anna Sten-Fredric March			
(See "In the Cutting Room," Aug. 25.)				

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of a Gentleman	Paul Lukas - Lelia Hyame - Patricia Ellis	May 14	68	May 12
All Quiet on the Western Front. (Reissue)	Lew Ayres	Apr. 2	84	Apr. 28,'30
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May 7	65	May 26
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19	78	Mar. 3
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5	60	Apr. 7
Embarrassing Moments	Chester Morris-Marian Nixon	July 9	67	
Glamour	Constance Cummings - Paul Lukas	Apr. 9	74	Apr. 7
Half a Sinner	Joel McCrea-Sally Blane	Apr. 30	78½	Apr. 28
Honor of the Range	Key Maynard	Apr. 18	61	May 5
I Give My Love	Wynne Gibson-Paul Lukas	June 25	69	June 2
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12	67	Apr. 28
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr. 18	76	Apr. 14
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 26	68	Mar. 17
Let's Talk It Over	Chester Morris - Mae Clarke	June 11	69	June 23
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	June 4	98	May 28
Love Birds, The	Summerville-Pitts	Mar. 12	62	Apr. 21
Love Captive, The	Nils Asther-Gloria Stuart	May 21	61	June 18
One More River	Diana Wynyard - Colin Clive - Frank Lawton - Jane Wyatt - Reginald Denny	Aug. 8	88	Aug. 11
Romance in the Rain	Roger Pryor - Heather Angel - Esther Ralston-Victor Moore	Aug. 13	75	Aug. 11
Smoking Guns	Ken Maynard-Gloria Shea	June 11	65	Apr. 21
(Reviewed under the title "Doomed to Die.")				
Uncertain Lady	Genevieve Tobin-Edward Everett Horton	Apr. 23	65	June 30
Wheels of Destiny	Ken Maynard	Feb. 19	64	Apr. 14
Coming Attractions				
Cheating Cheaters	Cesar Romero			
Gift of Gab	Edmund Lowe - Gloria Stuart - Alice White	Sept. 24	*71	
(See "In the Cutting Room," July 28.)				
Good Fairy, The	Margaret Sullavan - Herbert Marshall-Frank Morgan			
Great Expectations	Henry Hull-Jane Wyatt-Phillips Holmes	Oct. 22		
(See "In the Cutting Room," Aug. 25.)				
Great Ziegfeld, The	William Powell	Oct. 29	Oct. 22	
Human Side, The	Adolphe Menjou-Doris Kenyon	Aug. 27	*60	Aug. 18
Imitation of Life	Claudette Colbert-W. William	Oct. 29		
I've Been Around	Chester Morris			
Man Who Reclaimed His Head.	Claude Rains			
Million Dollar Ransom	Mary Carlisle - Edward Arnold-Phillips Holmes	Sept. 17	67	
(See "In the Cutting Room," July 28.)				
Night Life of the Gods	Alan Mowbray			
(See "In the Cutting Room," Sept. 8.)				
Rocky Rhodes	Buck Jones-Sheila Terry	Sept. 24		
Secrets of the Chateau	Claire Dodd-Clark Williams	Oct. 8	*68	
There Always Tomorrow	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes	Sept. 10	87	
(See "In the Cutting Room," June 9.)				
Wake Up and Dream	Russ Columbo - June Knight - Roger Pryor	Oct. 1		
What Ladies Dream	Binnie Barnes-Neil Hamilton-Paul Cavanagh	Oct. 15		
(See "In the Cutting Room," Sept. 1.)				

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Monica	Kay Francis-Warren William	June 23	52	May 26
Friends of Mr. Sweeney	Charlie Ruggles-Ann Dvorak	July 28	68	Aug. 18
Gambling Lady	Barbara Stanwyck	Mar. 31	66	Mar. 10
He Was Her Man	James Cagney-Joan Blondell	June 18	70	May 26
Heat Lightning	Aline MacMahon-Preston Foster-Ann Dvorak-Lyle Talbot	Mar. 3	63	Mar. 17
Here Comes the Navy	James Cagney - Pat O'Brien - Gloria Stuart	July 21	86	July 7
Housewife	George Brent-Bette Davis	Aug. 11	69	July 28
Jimmy the Gent	James Cagney-Bette Davis	Mar. 17	67	Mar. 31
Key, The	Edna Best - William Powell - Colin Clive	June 9	71	May 26
Madame Du Barry	Dolores Del Rio-Victor Jory		79	Aug. 18
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods	May 12	64	May 19
Modern Hero, A	Richard Barthelmess	Apr. 21	71	Apr. 28
Personality Kid, The	Pat O'Brien-Glenda Farrell	July 7	68	June 9
Smarty	Joan Blondell-Warren William	May 19	64	May 26
Upper World	Warren William - Mary Astor - Ginger Rogers	Apr. 28	72	Apr. 7
Coming Attractions				
Big-Hearted Herbert	Guy Kibbee-Aline MacMahon-Patricia Ellis-Phillip Reed	Oct. 13	*60	Aug. 25
Case of the Howling Dog, The.	Warren William-Mary Astor	Sept. 22	*74	Sept. 1
Concealment	Barbara Stanwyck - Warren William			
Dames	Ruby Keeler - Dick Powell - Joan Blondell	Sept. 1	90	Aug. 25
Desirable	Jean Muir-George Brent	Sept. 8	68	Aug. 25
Firebird	Verree Teasdale-Ricardo Cortez-Lionel Atwill			
(See "In the Cutting Room," Sept. 1.)				
Irish In Us, The	James Cagney-Pat O'Brien			
Kansas City Princess	Joan Blondell - Glenda Farrell - Robert Armstrong	Oct. 27	64	Aug. 18
Murder in the Clouds	Lyle Talbot, Ann Dvorak			
Perfect Week-end, The	James Cagney			
Sweet Adeline	Irene Dunne			
Sweet Music	Rudy Vallee			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adieu Les Beaux Jours	Brigitte Helm - Jean Gabin	Ufa	Apr. 21	100	May 19
Autumn Crocus	Ivor Novello - Fay Compton	Associated Talking Pictures			Apr. 14
Blossom Time	Richard Tauber	Wardour Films			July 28
Cities of the Desert		L. M. B. Films			May 28
End of the World, The	Victor Francen-Collette Darfeuil-Harold Auten		Apr. 12	54	Apr. 28
Great Defender, The	Matheson Lang	Wardour Films			July 21
How's Chances?	Tamara Dean-Harold French	Fox-British			June 30
Java Head	Anna May Wong-Elizabeth Allan - Edmund Gwenn				Aug. 11
Lash, The	Lyn Harding - John Mills	Radio			May 19
Lost in the Legion	Leslie Fuller	Wardour Films			July 28
Passing Shadows	Edmund Gwenn-Barry Mackay	Fox			May 19
Pledge, The	Line Noro - Jean Galland	Protex	Mar. 13	96	Mar. 24
Return of Bulldog Drummond	Raiph Richardson	British Int'l		67	June 16
Secret of the Loch, The	Seymour Hicks - Frederick Peisley.	Associated British Films.			June 16

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Oate	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Oec. 23,'33	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 rl.
The Queen of Hearts	June 25	7
Aladdin	Aug. 10	1 rl.
The Headless Horsemen	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.

COLUMBIA

Title	Rel. Oate	Min.
BROAOWAY COMEOIES		
Back to the Soil	Aug. 10	2 rls.
Fishing for Trouble	May 4	2 rls.
Gst Along Little Hubby	June 15	2 rls.
Hollywood Here We Come		
Plumbing for Gold (Sidney and Murray	June 29	2 rls.
Punch Drunk (3 Stooges)	July 13	2 rls.
Radle-dough (Sidney and Murray	Feb. 5	2 rls.
Stable Mates	Apr. 6	2 rls.
When Oo We Eat?	Mar. 19	2 rls.
Tsn Baby Fingers (Sidney and Murray	Jan. 26	2 rls.
KRAZY KAT KARTOONS		
Autograph Hunter	Jan. 5	1 rl.
Busy Bus	Apr. 20	1 rl.
Bowery Oaze	Mar. 30	1 rl.
Cinder Alley	Mar. 9	1 rl.
Masquerade Party	May 11	1 rl.
Southern Exposure	Feb. 5	1 rl.
Tom Thumb	Feb. 16	1 rl.
LAUGHING WITH MEDBURY		
4—Among the Nordics	Feb. 20	1 rl.
5—In India	Apr. 20	1 rl.
6—In Ethiopia	June 15	1 rl.
7—In the Islands of the Pacific	July 23	1 rl.
8—Among the Latins	Aug. 3	1 rl.
MARCH OF THE YEARS		
No. 5—	Jan. 24	1 rl.
No. 6—	Jan. 24	1 rl.
No. 7—	Feb. 24	1 rl.
No. 8—	Mar. 23	1 rl.
No. 9—	May 15	1 rl.
MICKEY McGUIRE COMEDIES		
4—Mickey's Minstrels	Jan. 11	18
5—Mickey's Rescue	Mar. 23	20
6—Mickey's Medicine Man	May 18	2 rls.
MINUTE MYSTERIES		
No. 5—The Missing Clue	Jan. 22	1 rl.
No. 6—Hidden Evidence	May 30	1 rl.
No. 7—Oae Way Out	June 15	1 rl.
No. 8—Simple Solution	July 6	1 rl.
No. 9—By Persons Unknown	July 14	1 rl.
No. 10—The Professor Gives a Lesson	Aug. 3	1 rl.
MUSICALS		
No. 3—School for Romance Lou Holtz	Jan. 31	2 rls.
No. 4—Love Oetective Frank Albertson	Feb. 28	2 rls.
No. 5—The Women Haters	May 5	2 rls.
No. 6—Susie's Affair	June 1	2 rls.
No. 7—Tripping Through the Tropics	July 27	2 rls.
SCRAPPY CARTOONS		
Aw, Nurse	Mar. 9	7
Scrappy's Art Gallery	Jan. 12	1 rl.
Scrappy's Oog Show	May 18	1 rl.
Scrappy's Relay Race	July 7	1 rl.
Scrappy's Television	Jan. 29	1 rl.
Scrappy's Theme Song	June 15	1 rl.
Scrappy's Toy Shop	Apr. 13	1 rl.
SCREEN SNAPSHOTS		
No. 3	Jan. 18	1 rl.
No. 4	Feb. 7	1 rl.
No. 5	Feb. 18	1 rl.
No. 6	Mar. 16	1 rl.
No. 7	Apr. 24	1 rl.
No. 8	May 18	1 rl.
No. 9	June 8	1 rl.
WORLD OF SPORT		
Anything for a Thrill		1 rl.
Cyclomania	May 30	1 rl.
Oocks Awash	Aug. 10	1 rl.
Oumb Champs	Apr. 20	1 rl.
Harnessed Lightning	May 17	1 rl.
Heigh-Ho the Fox	June 20	1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)		
1. Veiled Oancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Chump	Nov. 1	15
Hal Skelly		
Frankie and Johnny	Oct. 1	8
Charles Laughton		
Miro Unga	Aug. 15	9
Prisoner	Sept. 15	18
George Sarl		
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making	Oct. 1	17
Frank Albertsen		
Sword of the Arab	Sept. 15	28
Duncan Renalde		
Yokel Oog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Oate	Min.
ANDY CLYOE COMEOIES		
Half Baked Relations	June 1	19
Hello Prosperity	Apr. 20	18
Super Snooper, The	Feb. 9	20
BABY BURLESKS		
Gimme My Quarterback	Jan. 26	9
BATTLE FOR LIFE		
Born to Oie	Mar. 16	8
Nature's Gangsters	June 15	7
Spotted Wings	June 8	7
BING CROSBY SPECIALS		
1—I Surrender Oear	Aug. 3	22
2—One More Chance	Aug. 24	20
3—Billboard Girl	Sept. 21	21
4—Oream House	Oct. 5	19
CORONET COMEOIES		
Hello, Sailors	Aug. 17	20
Hotel Anchovy	Apr. 13	18
Inventors, The	Feb. 2	20
North of Zero	Jan. 19	17
Second Hand Husband	Oct. 12	2 rls.
Super-Stupid	Sept. 14	19
FROLICS OF YOUTH		
Managed Money	Feb. 23	20
Pardon My Pups	Jan. 26	19
MARRIAGE WOWS SERIES		
Domestic Blis-ters	Sept. 29	2 rls.
MERMAIO COMEOIES (Harry Langdon)		
No Sleep on the Oeep	Apr. 6	21
MUSICAL COMEOIES		
Big Business	Oct. 5	2 rls.
Going Spanish	Mar. 2	21
Good Luck—Best Wishes	Aug. 24	21
She's My Lilly	Sept. 7	22
ROMANTIC JOURNEYS		
Lost Race, The	Apr. 13	8
Mediterranean Blues	Feb. 23	9
Paradise of the Pacific	June 1	9
SONG HIT STORIES		
Ooctor, The	Feb. 23	8
Mountain Melody	Aug. 31	1 rl.
Time on Their Hands	Sept. 14	1 rl.
Trav'lling the Road (Alexander Gray	Feb. 9	9
STAR COMEOY SPECIALS		
Allez Oop	May 25	21
Dog-Gone Babies	July 6	20
Gold Ghost, The	Mar. 16	21
STAR PERSONALITY COMEDIES		
His Lucky Day	Sept. 14	2 rls.
TERRY-TOONS		
Black Sheep, The	Oct. 5	1 rl.
Busted Blossoms	Aug. 10	8
Irish Sweepstakes	July 27	8
Jail Birds	Sept. 21	1 rl.
Joe's Lunchwagon	Apr. 8	8
Just a Clown	Apr. 20	8
King's Oaughter, The	May 4	8
Lion's Friend, The	May 18	6
Mad House, A	Mar. 23	6
Mice in Council	Aug. 24	6
My Lady's Garden	July 13	6
Owl and the Pussycat, The	Mar. 9	8
Pandora	June 1	8
See the World	June 29	8
Slow But Sure	June 15	8
Why Mules Leave Home	Sept. 7	1 rl.
TOM HOWARD COMEOIES		
Big Meow, The	Mar. 9	19
Good Scout, A	Apr. 27	18
Wrong Bottle, The	July 13	18
TREASURE CHEST		
Bosom Friends	Mar. 30	8
Hula Honeymoon	Mar. 2	7
Pagliacci	Apr. 6	11
Then Came the Yawn	Aug. 10	8

FOX FILMS

Title	Rel. Oate	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Outdoing the Oaredevils	Mar. 2	9
With the Navies of the World	Mar. 23	9
On Western Trails	Apr. 13	9
Chasing the Champions	May 18	9
Man's Mania for Speed		10
MAGIC CARPET SERIES		
Roaming the Netherlands	Feb. 9	9
Under Moroccan Skies	Feb. 16	9
A Journey in Flanders	Feb. 23	9
Fortunate Isles	Apr. 13	9
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
The Coast of Catalonia		9
MOVIE TINTYPE SERIES		
The Extravagant Wife	Jan. 5	10
The Girl from the Country	Jan. 19	10
Emma's Oilemma	Feb. 2	10
Love's Old Sweet Song	Feb. 16	10
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EOWIN C. HILL)	(Variable)	
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
Oriental Phantasy		8
Organ Festival		9
Melody Tour		8
Organlegue-ing the Hits		8
Melodies of Love		8
Songs of the Range		6
Rhapsody in Black		1 rl.
Wine, Woman and Song		1 rl.
Eili Eili		1 rl.
What's In a Name		1 rl.
SPECIAL		
She Whoops to Conquer (ZaSu Pitts-Billy Bevan-Daphne Pollard)		2 rls.

METRO-GOLDWYN-MAYER

Title	Rel. Oate	Min.
ALL-STAR COMEOIES		
Caretaker's Oaughter	Mar. 10	10
Mixed Nuts	Feb. 17	19
Movie Oaze		19
Mrs. Barnacle Bill	Apr. 21	20
Next Week-End	Feb. 24	18
CHARLEY CHASE		
Another Wild Idea	June 16	19
Cracked Iceman	Jan. 27	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
Something Simple		
IRVIN S. COBB		
Nosed Out		18
Speaking of Relations		19
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Egypt, Kingdom of the Nile	May 19	10
Glimpses of Erin		1 rl.
Holland in Tulip Time		9
Italy, Land of Inspiration	Feb. 24	9
Switzerland, The Beautiful		9
Temple of Love, The		10
Tibet, Land of Isolation	Mar. 17	9
GOOFY MOVIES		
No. 3	Mar. 24	10
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
No. 7		1 rl.
No. 8		1 rl.
HAPPY HARMONIES		
1—The Oiscontented Canary		
2—A Tale of the Vienna Woods		
LAUREL & HAROY		
Going Bye-Bye		21
Oliver the Eighth	Jan. 13	28
Them Thar Hills		2 rls.
MGM CARTOONS (TECHNICOLOR)		
Discontented Canary		9
Happy Harmonies		1 rl.
MUSICAL COMEDIES		
Apples to You	Apr. 7	20
Benny from Panama	May 26	19
Duke for a Day, A	May 12	20
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19
MUSICAL REVUES		
Big Idea, The	May 12	20
Jail Birds of Paradise (Color)	Mar. 10	18
Gentlemen of Polish		2 rls.
Grandfather's Clock		
Spectable Maker, The		21
What Price Jazz?		18
OOOITIES		
Attention, Suckers!	June 9	10
Oartmouth Oays		11
Oonkey Baseball		
Flying Hunters	May 12	7
Little Feller	May 26	8
Nipups	Apr. 28	9
Old Shep	June 23	9
Pichlanni Troupe		1 rl.
Pro Football		1 rl.
Rugby		
Strikes and Spares		9
Taking Care of Baby		9
Trick Golf	Mar. 24	8
Vital Victuals (Color)	Mar. 3	10
OUR GANG		
First Roundup, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	19
Henky-Donkey	June 2	17
Mike Fright		18
TOOO-KELLY		
I'll Be Suing You	June 23	19
Maid in Hollywood	May 19	20
One Horse Farmers		
Soup and Fish	Mar. 31	18
Three Chumps Ahead		2 rls.
WILLIE WHOPPER		
Cave Man		7
Davy Jones' Locker	Jan. 13	7
Good Scout		7
Hell's Fire (Color)	Feb. 17	7
Insultin' the Sultan	Apr. 14	8
Jungle Jitters		1 rl.
Rasslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8
Viva Willie		

MONOGRAM

Title	Rel. Oate	Min.
PORT O' CALL SERIES		
2. City of the Sun	Jan. 1	10
3. Love's Memorial	Feb. 1	10
4. Children of the Nile	Mar. 1	10
5. The Peacock Throne	Apr. 1	10
6. Jungle Bound	May 1	10
7. The Last Resort	June 1	10
8. Mother Ganges	July 1	10
9. The First Paradise	Aug. 1	10
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Oec. 1	10

PARAMOUNT

Title	Rel. Oate	Min.
BETTY BOOP CARTOONS		
Betty Boop's Life Guard	July 13	7
Betty Boop's Little Pal	Sept. 21	1 rl.
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Betty In Blunderland	Mar. 2	7
Dancing on the Moon	July 13	1 rl.
Ha! Ha! Ha!	Mar. 2	7
Red Hot Mamma	Feb. 2	8
There's Something About a Soldier	Aug. 17	7
COLOR CLASSICS		
Poor Cinderella	Aug. 3	7
HEADLINERS		
All on Deck	Mar. 30	8
Broadway Knights (Yacht Club Boys	Feb. 23	10
Cab Calloway's Hi-Os-He	Aug. 24	1 rl.
International Cafs (T.) (Leon Belasco and Orchestra-Geo. Givot	Sept. 14	1 rl.
Little Jack Little Revue (Little Jack Little and Orchestra - Gypsy Nina - Oo Re Mi Trio	May 11	18
Mr. W's Little Game (Alexander Woollcott	June 8	10
New Oeal Rhythm	Apr. 13	8
"Buddy" Rogers Radio Announcer's Review The	Sept. 14	
Society Notes (Tent.)	Aug. 3	10
Station T.O.T.	Jan. 19	10
Underneath the Broadwy Moon (Isham Jones and Orchestra - Eton Boys-Vera Van	June 29	11
HOLLYWOOO ON PARAOE		
No. 8	Mar. 2	11
No. 9	Mar. 30	11
No. 10	Apr. 27	11
No. 11	May 25	11
No. 12	June 22	10
No. 13	July 20	11
PARAMOUNT PICTORIAL		
No. 11—More or Less—The Eyes of Science — Song Makers of the Nation, Ralph Rainger	May 18	10
No. 12—Let's Make Up—Fairy of the Flowers—Song Makers of the Nation, Harold Arlen	June 15	10
No. 13—Songs of the Organ—The River and Me—Wings Over the North—Roy Smeck	July 13	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 1 — Song Makers of the Nation—Chas. Tobias—Flowery Kingdom of America — The Windjammer	Aug. 17	10
No. 2—The Big Harvest—Geared Rhythm — Oenys Wortman	Sept. 14	1 rl.
PARAMOUNT VARIETIES		
Madhouse Movies No. 1	Aug. 24	
Old Kentucky Hounds	Sept. 7	1 rl.
Superstition of the Black Cat	Aug. 10	8
POPEYE THE SAILOR		
Axe Me Another	Aug. 24	1 rl.
Can You Take It	Apr. 27	7
I Done My Duty	Sept. 28	
Man on the Flying Trapeze, The	Mar. 30	7
Shiver Me Timbers	July 27	7
Shoein' Hosses	June 1	7
Strong to the Finich	June 29	7
SCREEN SONGS		
Keeps Rainin' All the Time (Gertrude Niesen	Jan. 12	10
Lazybones (Borrah Minnevitch	Apr. 13	7
Let's All Sing Like the Birdies Sing	Feb. 9	8
Love Thy Neighbor (Mary Small	July 29	7
She Reminds Me of You (Eton Boys	June 22	7
This Little Pig Went to Market (Singin' Sam	May 25	7
Tune Up and Sing (Lanny Ross	Mar. 9	7
SCREEN SOUVENIRS		
No. 8	Jan. 12	10
No. 7	Feb. 9	10
No. 8	Mar. 9	10
No. 9	Apr. 6	10
No. 10	May 4	10
No. 11	June 1	10

(THE RELEASE CHART--CONT'D)

Titles	Rel. Date	Min.
No. 12	June 29	10
No. 13	July 27	10
SCREEN SOUVENIRS (New Series)		
No. 1	Sept. 7	1 rl.
PARAMOUNT SOUND NEWS Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 7—Jumping Giants	Jan. 26	11
No. 8—Horsepowor	Feb. 16	11
No. 9—Flying Bodies	Mar. 23	10
No. 10—Animal Antics	Apr. 13	10
No. 11—Marine Marvels	May 11	11
No. 12—Lucky Anglers	June 8	11
No. 13—Good Shapo	July 6	11
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 1—Miles Per Hour	Aug. 3	10
No. 2—Springboard Champions	Aug. 31	10
No. 3—Water Rodeo	Sept. 28	
TWO-REEL COMEDIES		
Circus Hoodoo — Harry Langdon	Feb. 16	21
Gold Nuggets — Walter Catlett	Feb. 2	18
Just an Echo — Bing Crosby	Jan. 19	20
Making the Rounds — Pallotte-Catlett	July 6	21
Now Dealers, The — Pallotte-Catlett	Apr. 6	20
Nows Hounds — Pallette-Catlett	June 1	20
No More Bridge — Leon Errol	Mar. 16	21
Oil's Well — Chic Sale	May 4	22
Old Bugler, The — Chic Sale	Jan. 5	20
Petting Preferred	Apr. 27	19
Up and Down — Franklyn Pangborn	Mar. 2	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day		17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	8
Wondors of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Hor Majesty the Queen Bee	Dec. 1,'33	8
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2	9
Rasslin' Match, The	Jan. 5	11
BLONDE and RED HEAD SERIES		
Bridal Bail	Feb. 9	21
Contented Calves	Aug. 9	20½
Ocean Swells	Oct. 12	
Rough Necking	Apr. 27	20
Undio World, The	June 15	21
CHICK CHANDLER COMEDIES		
Unlucky Strike	Aug. 31	20½
CHARLIE CHAPLIN SERIES (Re-issues)		
The Immigrant	Jan. 19	21
One A.M.	Mar. 23	18
Behind the Screen	May 25	2 rls.
The Adventure	July 5	2 rls.
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	July 26,'35	21½
Bedlam of Beards	Apr. 13	18
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 26,'35	19
Hey Nanny, Nanny	Jan. 12	21
In A Pig's Eye	Dec. 28	
In the Devil Dog House	Feb. 2	21
Love and Hisses	June 8	17½
Odor in the Court	Aug. 2	21½
CUBBY THE BEAR CARTOONS		
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	7
Good Knight	Feb. 23	7½
How's Crops	Mar. 23	7½
Mild Cargo	May 18	7½
Sinister Stuff	Jan. 26	6½
DUMBBELL LETTERS		
No. 1	June 22	4½
No. 2	July 20	4
No. 3	Aug. 17	
FOUR STAR COMEDIES		
Fixing Stew	Nov. 2	20
Fuller Gush Man	Aug. 24	18
GRIBBON-KENNEDY-STANTON COMEDIES		
Cracked Shots	May 4	19½
Strictly Fresh Yeggs	Apr. 6	21½
Trailing Along	June 1	21
What No Groceries	July 26	20½
HEADLINER SERIES		
No. 4—Autobuyography	Mar. 16	20
No. 5—The Old Maid's Mistake	May 11	20
No. 6—Well Cured Ham	June 22	19
HEADLINER SERIES (1934-35)		
No. 1—Forry-Go-Round	Oct. 5	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Blasted Event	Sept. 7	20½
In-Laws Are Out	June 29	19
Love on a Ladder	Mar. 2	18
Poisoned Ivory	Nov. 16	21
Wrong Direction	Nov. 16	21
MUSICALS		
Bubbling Over — Ethel Waters	Jan. 5	20
Everybody Likes Music	Mar. 9	19½
Henry the Ape — Bert Lahr	Jan. 26	2 rls.
Knife of the Party — Lillian Miles	Feb. 16	20
No More West — Bert Lahr	Mar. 30	19
Sea Sore	Apr. 20	2 rls.
MUSICOMEDIES SERIES (Ruth Etting)		
Derby Decade	July 13	21½
Southern Style	Sept. 14	20
Torch Tango	Feb. 23	21
PATHE NEWS Released twice a week		
PATHE REVIEW Released once a month		
RAINBOW PARADE CARTOONS		
Pastrytown Wedding	July 27	1 rl.
SDGLOW'S "THE KING" CARTOONS		
Art for Art's Sake	May 11	8
Cactus King	June 8	1 rl.
Jest of Honor	Jan. 19	7
Jolly Good Felons	Feb. 16	7
Royal Good Time, A	Apr. 13	7
Sultan Pepper	Mar. 18	7
SPECIALS		
Century of Progress	June 15	22
Grand National Irish Sweepstake Race, 1934	Apr. 2	10
La Cucaracha (Technicolor)		20½
Stoffi Duna-Don Alvarado (Technicolor)		
So This Is Harris	Jan. 19	2
TODDLE TALE CARTOONS		
Grandfather's Clock	June 29	9½
VAGABOND ADVENTURE SERIES		
Damascus	June 8	1 rl.
Eyes on Russia	Aug. 9	11
Gibraltar, Guardian of the Mediterranean	May 4	8
Holy Land	Feb. 16	10
Madeira, Land of Wine	Mar. 30	9
Moorish Spain	Jan. 12	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
3. Camping Out	Feb. 16	7
4. Playful Pluto	Mar. 18	7
5. Gulliver Mickey	May 19	9
6. Mickey's Steamroller	June 15	7
7. Orphans' Benefit	Aug. 11	9
SILLY SYMPHONIES		
1. The Night Before Christmas	Dec. 15,'33	8
2. The China Shop	Jan. 15	8
3. Grasshopper and the Ant, The	Feb. 23	8
4. Funny Little Bunnies	Mar. 30	9
5. The Big Bad Wolf	Apr. 20	9
6. The Wise Little Hen	June 7	1 rl.
7. The Flying Mouse	July 12	7
8. Peculiar Penguins	Sept. 6	1 rl.
9. Water Babies		

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 1—Jolly Little Elves	Sept. 17	1 rl.
GOING PLACES with LOWELL THOMAS		
No. 1	Sept. 10	9
No. 2	Oct. 8	1 rl.
No. 3	Nov. 5	1 rl.
No. 4	Dec. 3	1 rl.
No. 5	Dec. 31	1 rl.
GOOFYTONE NEWS		
No. 5	Mar. 5	8
No. 6	Mar. 19	9
No. 7	Apr. 30	9
OSWALD CARTOONS		
Annie Moved Away	May 28	7
Chris Columbo, Jr.	July 23	1 rl.
County Fair	Feb. 5	7
Dizzie Dwarf	Aug. 6	1 rl.
Gingerbread Boy	Apr. 16	8
Goldilocks and the Three Bears	May 14	8
Happy Pilgrims	Sept. 3	1 rl.
Kings Up	Mar. 12	7
Robinson Cruso, Jr.	Oct. 15	1 rl.
Sky Larks	Oct. 1	
Wax Works, The	June 25	9
William Toll	July 9	6
Wolf, Wolf	Apr. 2	8
STRANGE AS IT SEEMS SERIES		
No. 36—Novelty	Jan. 22	11
No. 37—Novelty	Feb. 26	10
No. 38—Novelty	Apr. 23	9
No. 39—Novelty	May 21	10
STRANGER THAN FICTION SERIES		
No. 1—Novelty	Aug. 27	9
No. 2—Novelty	Sept. 24	1 rl.
No. 3—Novelty	Oct. 22	1 rl.
No. 4—Novelty	Nov. 19	1 rl.
No. 5—Novelty	Dec. 17	1 rl.
UNIVERSAL COMEDIES		
Beau Bashful — Herbert Corthell	June 6	21
Born April First — Sterling Holloway	Mar. 14	21
Coiling Whacks — Henry Armetta	Mar. 28	20
Ed Sullivan's Headliners (Mentone No. 10)	May 2	20
Fads and Fancies (Mentone No. 13)	Aug. 22	20
Financial Jitters — Eddie Nugent-Gray Sutton	July 3	2 rls.
Good Time Henry — Henry Armetta	May 3	20
Gus Van and His Neighbors (Mentone No. 2-A)	Sept. 19	
Heartburn — Sterling Holloway	Apr. 11	20
Hits of Today (Mentone No. 12)	Aug. 15	2 rls.
Just We Two	Aug. 8	19
A Night in a Night Club (Mentone No. 1-A)	Sept. 2	2 rls.
Pest, The (Mentone No. 9)	Apr. 18	19
Picnic Perils — Sterling Holloway	July 18	21
Pleasing Grandpa — Sterling Holloway	June 20	20
Soup for Nuts (Mentone No. 11)	June 27	2 rls.
There Ain't No Justice — Corthell and Hurst	May 23	19

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 13—Very Close Veins — Ben Blue	Apr. 14	20
No. 14—Corn on the Cop — Harry Gribbon	Apr. 28	20
No. 15—I Scream — Gus Shy	May 19	20
No. 16—Salted Seanuts — Chas. Judels-George Givot	June 2	20
No. 17—The Prize Sap — Ben Blue	June 23	20
No. 18—Art Trouble — Henry Gribbon	June 23	20
No. 19—My Mummy's Arms — Harry Gribbon	July 28	19
No. 20—Daredevil O'Dare — Ben Blue 1934-35	Aug. 11	19
All Sealed Up — Ben Blue	Sept. 15	19
Oh Sailor Behave — El Brendel	Sept. 29	17
Smoked Hams — Shemp Haword-Daphne Pollard	Oct. 20	18
So You Won't T-T-T-Talk — Roscoe Ates	Nov. 3	20
Out of Order — Ben Blue	Nov. 17	19
BROADWAY BREVITIES		
No. 18—Look for the Silver Lining — Dorothy Stone	Mar. 17	30
No. 19—Let's Play Post Office — Jean Sargent	Mar. 31	21
No. 20—Story Conference — Lillian Roth	Apr. 7	20
No. 21—Morocco Nights (Technicolor)	Apr. 21	18
No. 22—Private Lessons — Hal LeRoy	May 5	22
No. 23—Masks and Memories — Lillian Roth	May 12	30
No. 24—Murder in Your Eyes	May 26	20
No. 25—Service with a Smile — Leon Errol (Technicolor)	July 28	21
No. 26—Darling Enemy — Gertrude Niesen	June 9	19
No. 27—Who Is That Girl? — Bernice Claire-J. Harold Murray	June 16	20
No. 28—King for a Day — Bill Robinson	June 30	19
No. 29—The Song of Fame — Ruth Etting	July 7	19
No. 30—The Winnah — Arthur and Florence Lake	July 21	20
No. 31—The Mysterious Kiss — Jeanne Aubert	Aug. 4	19
No. 32—The Policy Girl — Mitzi Mayfair-Roscoe Ails 1934-35	Aug. 11	20
Syncopated City — Hal LeRoy-Dorothy Dare	Sept. 1	20
Paree, Paree — Dorothy Stone-Bob Hope	Sept. 8	21
Good Morning Eve — Leon Errol (Technicolor)	Sept. 22	19
No Contest — Ruth Etting	Oct. 6	21
Off the Beat — Morton Downey	Oct. 18	20
The Flame Song — Bernice Claire-J. Harold Murray	Oct. 27	19
Gem of the Ocean — Jeane Aubert	Nov. 19	20
What, No Men? — El Brendel-Phil Regan	Nov. 24	21
Nothing But — Vera Van and the Yacht Club Boys		2 rls.
LOONEY TUNES		
No. 6—Buddy's Garage	Apr. 14	7
No. 7—Buddy's Trolley Troubles	May 5	7
No. 8—Buddy of the Apos	May 26	7
No. 9—Buddy's Bearcats	June 23	7
No. 10—Buddy the Woodsman		1 rl.
No. 11—Buddy's Circus		1 rl.
No. 12—Buddy the Detective		1 rl.
No. 13—Viva Buddy		1 rl.
MELODY MASTERS		
Vincent Lopez	Mar. 17	10
A Big City Fantasy — Phil Spitalny	Apr. 14	9
Isham Jones	May 12	10
Tin Hat Harmony — Abe Lyman	June 6	10
A Jolly Good Fellow — B. A. Rolfe	July 9	10
Ben Pollock and Band 1934-35	Aug. 4	10
Mirrors — Freddy Rich & Orchestra	Sept. 8	11
Phil Spitalny and his Musical Queens	Oct. 6	10
Richard Himber & His Orchestra	Nov. 3	10
MERRIE MELODIES		
Beauty and the Boast (Cinecolor)	Apr. 14	7
Those Were Wonderful Days	Apr. 26	7
Goin' to Heaven on a Mule	May 19	7
How Do I Know It's Sunday?	June 9	7
Why Do I Dream Those Dreams?	June 30	7
The Girl at the Ironing Board		1 rl.
The Miller's Daughter		1 rl.
Shake Your Powder Puff		1 rl.
Rhythm in the Bow		1 rl.
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
Slackers of the Jungle	Apr. 28	10
East Indies	May 26	10
Central America	June 23	10
Dark Africa	Aug. 11	10
A Visit to the South Sea Islands	July 21	10
SEE AMERICA FIRST E. M. NEWMAN		
1. Pilgrim Days	Sept. 29	11
2. Boston Tea Party	Oct. 27	11
3. Hail Columbia		10
JOE PENNER COMEDIES (Reissues)		
Gangway	Apr. 14	2 rls.
Making Good	Apr. 21	1 rl.
You Nasty Man (Formerly "Here Prince")	Apr. 28	2 rls.
Service Stripes	May 5	1 rl.
Where Men Are Men	May 12	2 rls.
A Stuttering Romance	May 19	1 rl.
Toreador	May 26	2 rls.
PEPPER POT		
No. 15—Pure Feud — Edgar Bergen	Apr. 21	10
No. 16—A Cabinet Meeting — Radio Ramblers	Apr. 7	10
No. 17—Just Concentrate — Lulu McConnell	June 2	10
No. 18—Those Were the Days	May 5	10
No. 19—Radio Reel No. 1 — Jessel-Van	May 19	10
No. 20—Penny a Peep	June 30	9
No. 21—Hollywood Newsreel	Mar. 24	9
No. 22—Radio Reel No. 2	June 16	10
No. 23—Dad Minds the Baby	July 14	9
No. 24—At the Races — Edgar Borgon	July 21	10
No. 25—The Stolen Melody	July 28	10
No. 26—Camera Speaks 1934-35	Aug. 11	9
Little Jack Little	Sept. 1	9
Radio Reel No. 1	Sept. 15	9
Mr. and Mrs. Jesse Crawford	Sept. 29	9
Vaudeville Reel No. 1	Oct. 13	11
Movie Memories	Oct. 27	8
Songs That Live — Gus Edwards	Nov. 10	9

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles — Boy Scouts	July 1	2 rls. (each)
MASCOT		
Burn 'Em Up Barnes — Jack Mulhall-Lola Lane-Frankie Darro	June 16	2 rls. (each)
Law of the Wild — Rex, Rin Tin Tin, Jr. Ben Turpin, Bob Custer		
Lost Jungle, The	Apr. 1	20 (each)
Wolf Dog, The — Rin Tin Tin, Jr.-Frankie Darro-Boots Mallery	Sept. 30,'33	2 rls. (each)
PRINCIPAL		
Return of Chandu, The — Bela Lugosi-Maria Alba (8 episodes)	Sept.	2 rls.
UNIVERSAL		
Red Rider, The — Buck Jones (15 episodes)	July 16	20 (each)
Vanishing Shadow, The — Onslow Stevens-Ada Ince	Apr. 23	20 (each)

CLASSIFIED ADVERTISING

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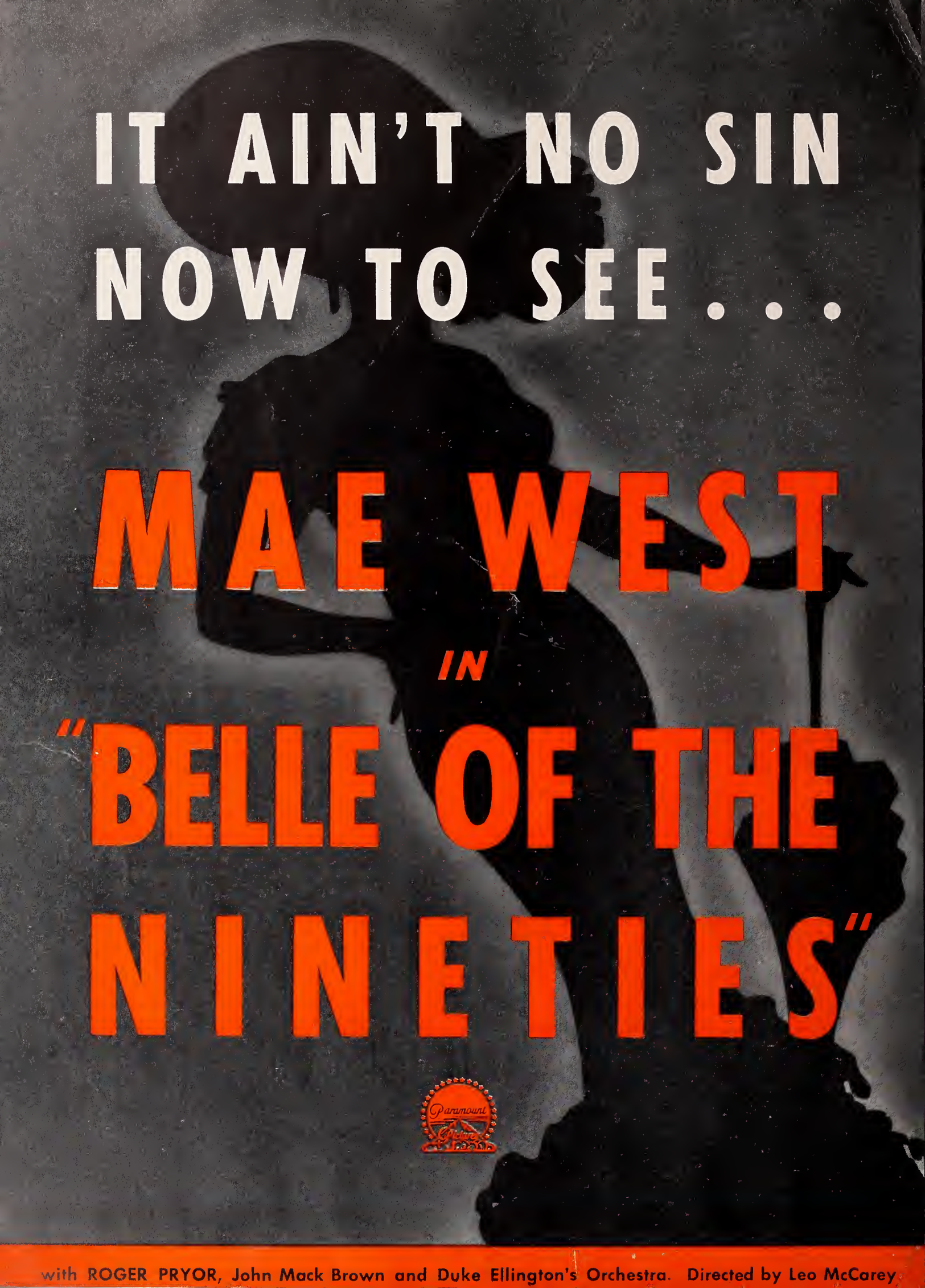
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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS



NEWSPAPERS CHARGE PICTURES SIX CENTS MORE PER LINE THAN OTHER ADVERTISERS

In Two Sections — Section One

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WHAT'S HAPPENED IN THIS INDUSTRY SINCE JULY 4th?

(*A plain statement by M-G-M*)

PLACE a pink ear to the ground
AND you'll hear the
ROAR of a he-lion!
WHEREVER film folk meet
M-G-M tid-bits crowd the talk fests . . .

"CAN'T top that gang . . ."
"MARVELOUS billboard campaign on 'Chained' "
"GREAT biz that Gable-Crawford show is doing!"

"LOOKS like 'Barretts of Wimpole Street' repeats . . ."
"DID you see the magazine campaign?"
"40 national magazines . . . biggest ever done!"
"SHEARER, March, Laughton . . . and a campaign, too!"

"THAT outfit's on its toes . . . as usual!"
" 'MERRY WIDOW' is the last word!"
"BIGGEST show in years for the Astor, N. Y."

"WASN'T 'Treasure Island' timed just right!"
"AND with the magazine campaign . . . a smash!"

YES, siree,
THAT leaping Lion Leo is
THE TALK OF THE INDUSTRY
JUST as he's been year-in-and-out since 1924!

(*continued*)

CONSISTENT success over the years
THAT'S the reason why
1934-35 contracts pour into M-G-M's Home Office

PLEASE don't ask Leo to be
TOO modest . . .
HE'S so proud of the faith of his exhibitor friends
HE'S all pepped up
ABOUT the Big attractions he's got for you
HE believes really and truly and sincerely
THAT this M-G-M year is *your*
BIGGEST!



And he invites you over to Page 23

FROM COAST TO COAST

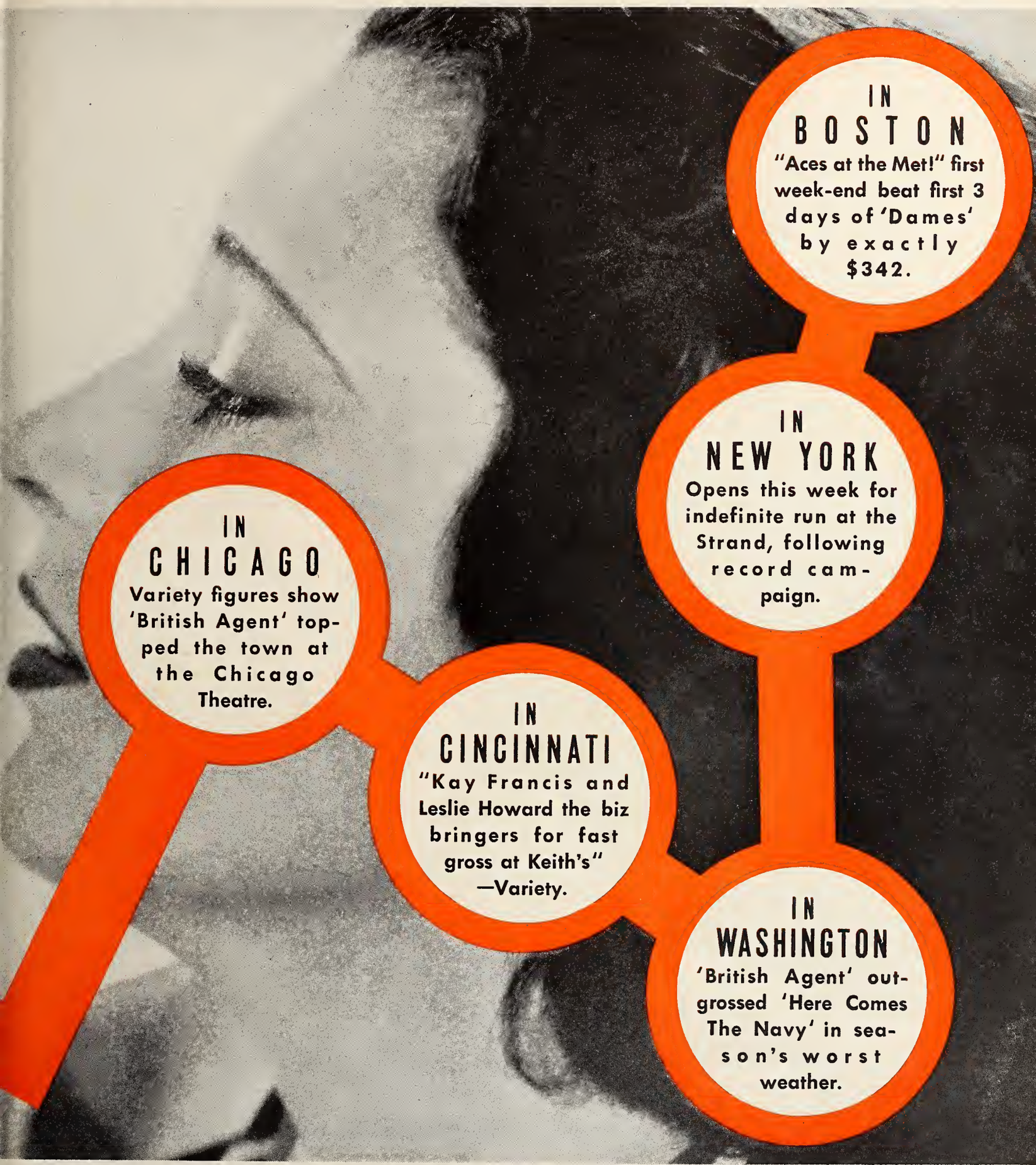


I'M CLEANING UP W

WARNER BROS.' DRAMATIC SUCCESS STAR

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ACE SHOWMEN BOAST-



ITH 'BRITISH AGENT'

RING KAY FRANCIS AND LESLIE HOWARD

tagraph, Inc., Distributors


Ketti Gallian
who appears with
Spencer Tracy in
"Marie Galante,"
a Fox picture

SEP 21 1934
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MOTION PICTURE HERALD

Vol. 116, No. 13 — September 22, 1934

EXTENSIVE MISINFORMATION

IT has been manifest for some time that considerable politics is played in the organization of the National Congress of Parents and Teachers and its ramifications. Currently we find the Washington *Herald* quoting Mrs. B. F. Langworthy, national president, in a letter sent to local organizations as saying:

> *The most subtle and dangerous plan that has been devised since Mr. Will Hays' public relations committee is the organization of Better Films Councils.*
>
> *Better Films Councils are integral parts of the National Board of Review, which is a subsidiary of the M. P. P. D. A.*
>
> *Parent-Teacher members cannot cooperate in Better Films Councils because we are resolved not to cooperate with the industry in making the wolf look and talk like Red Riding Hood's grandmother.*

Mrs. Langworthy speaks with an exceeding assurance out of her very large store of misinformation. If the National Board of Review is a subsidiary of the motion Picture Producers and Distributors of America, Inc., then Mr. Deets Pickett is a charter member of the Crusaders.

The Better Films Councils, with their very large membership of socially minded and eminent citizens, will properly resent the implications of Mrs. Langworthy's letter. All persons reasonably informed will be most aware of the fact that the M. P. P. D. A. is the trade association of the motion picture industry, and that its functions, purposes and interests, proper enough to a trade association, have often been and likely will continue to be in some respects highly divergent from those of the Better Films Councils fostered and served by the National Board of Review out of an independent interest in the art of the screen older than the existing structure of the industry itself.

This is but the latest of several manifestations of inept propaganda by persons seeking to elevate their own movements to authority to confuse the work of the Better Films Councils and the National Board with the commercial interests of the industry.

The Parent-Teachers' campaign for censorship, with its continued pratings about block booking and blind buying, is rendered considerably more of a menace because of the inherent respectability of the words "parent" and "teacher," but both can be politicians and the instrument of poiltician serving selfish special purposes.

Once again it may be gently suggested to the Parent-Teachers organization that the educational systems and schools are in a state which might well occupy their exclusive attention for yet a while.

TO ALIGHT WHERE?

A HOLLYWOOD dispatch to *Motion Picture Daily* quotes Mr. Harry Cohn as saying that if Mr. Upton Sinclair is elected governor of California Columbia's studios will be moved to the East. While one can appreciate Mr. Cohn's alarms about California, it will not be amiss to suggest to him that what with lotteries, city income taxes and the like in New York, it may be well to look over the landing places before taking off. The revolution is not localized.

△ △ △

EVOLUTION

THE appointment of Mr. Robert F. Sisk to an executive post in the production machine of the Radio pictures organization is one of those steps by which the motion picture is beginning to evolve its creative personnel out of its own fields of experience. In its furies of development the motion picture all too often has had to buy ready made manpower rather than to bring forth its own. And meanwhile too many promotions have been from and within dynasties and cliques. Mr. Sisk brings to his labors equipment of experience gathered in journalism on papers of merit, with the very competent organization of the Theatre Guild and more recently with the motion picture nationally and on Broadway. He has been rather more the student of the drama and production than is common to publicity craftsmen.

△ △ △

ANYTHING FOR A DOLLAR

ONE hears with dismay reports from sales offices in New York that here and there across the land exhibitors have been and are resorting to threats of product cancellation, under the "moral protest" provision set up for Pre-Production Code Administration pictures, for the ignoble purpose of compelling rental reductions.

To threaten a production with besmirchment of moral attack and in the same breath express a willingness to play it at a lower rental is a confession that reflects no honor.

The motion picture industry is still and will long continue to be on trial in the courts of public decency.

△ △ △

TO those several contemporary publications, here and abroad, which are given to making so free with *Motion Picture Herald* materials it may be pointed out that our circulation in their own regions is sufficient to make their ungraceful "borrowings" obvious to their own readers. It would seem they might observe that press associations and newspapers have no reluctance in crediting *The Herald*, which is continuously quoted across the land. Also, it may be observed, *Motion Picture Herald* is a copyrighted publication.

MOTION PICTURE HERALD — MARTIN QUIGLEY, Editor-in-Chief and Publisher

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THIS WEEK - - -

LOEW - RKO DEAL

As a result of a Loew-RKO New York agreement, to Loew will go first choice of Universal and Columbia product before RKO books half the new releases of both companies. Loew will transfer all of Fox and 50 per cent of Universal, Columbia films in the greater city. RKO must first dispose of several houses in the area, none of which is wanted by Loew. Some will go to Randforce, others to Skouras. . . .

TAXATION

Planned by New Orleans exhibitors is a court fight contesting the amusement tax enacted at the special legislative session and imposed by Mayor Walmsley. Night clubs, restaurants have not paid, considering the tax unconstitutional. Certain now appears defeat in the aldermanic board of a St. Louis city sales tax to meet deficits. Danger to showmen lies in special taxes seen in the offing. . . .

UPTURN NOTES

New evidence of upturn came last week from widely separated sectors. In Los Angeles Charles Skouras reported a 27 per cent attendance increase at all Fox West Coast houses in the area within the past six weeks. Better entertainment, new personalities, were assigned as reasons by managers. In Miami, Fla., Mark R. Chartrand, Biltmore theatre manager, saw the state in better shape than since 1929, with general building on the increase, and reflected at the box office. . . .

BAR AND SCREEN FARE

Utilizing the value of the screen is the Arcadia Cafe in Philadelphia, planning, for its new International restaurant, the showing of short subjects and newsreels having particular pertinence to the Philadelphia scene. So illuminated will be the cocktail room that there will be no necessity of darkening it for the picture exhibition. . . .

AKERSON TO PAPER

Declining an appointment by President Roosevelt as a member of the Board of Appeals of the Veterans' Administration at Washington, George Akerson, secretary to Herbert Hoover as President, and former Paramount executive, will become secretary to the code authority of the paper distributing industry. . . .

VAUDEVILLE OUT

Somehow significant appears the bare statement of fact that the Gates theatre, Loew house in Brooklyn, N. Y., within the next two weeks will go to a straight picture policy after having played vaudeville as an adjunct to films for the past 15 years.

SOLUTION

Mrs. Charles Holton, state chairman of motion pictures for the Illinois Federation of Women's Clubs, addressing the Milwaukee Better Films Council last week, offered this solution for "socalled movie problems": "Make the public motion picture conscious, urge families to attend in groups, arrange weekend 'family' bookings, discourage children from attending midweek movies." . . .

FIRST-NIGHTER'S AID

A persistent "first-nighter" was the late Eugene W. Handlan of St. Louis. In his will he left $40,000 as a trust fund to be used in aiding needy players. Early in 1933 it began. It is estimated 600 have been assisted thereby, with the fund now exhausted and no one receiving more than $66. From the Actors Fund of America was the distribution made. . . .

FREE SHOWS' END

Action of the Better Business Bureau, following complaint of the Independent Theatre Owners of Kansas City, has successfully eliminated free shows presented by Milo Cornell and J. Charles. Showing in vacant lots, without admission, getting revenue from local merchants for advertising on the screen, was the promotion.

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BETTER THEATRES

In this month's Better Theatres, appearing as the second section of this issue of Motion Picture Herald, is a detailed and practicable study of the National Housing Act and its application to the motion picture theatre.

SCORING THE SCREEN

An ally of the liquor interests was the motion picture during the battle for repeal, it was declared in a report read to the annual convention of the pastors of the Indiana Conference held last week in Columbus, Ind. The policy of the MPPDA in producing pictures the public want was scored, and the report urged pastors to aid a cleanup of the screen. . . .

FILM STUDIES

Courses in sound recording, dramatic and cinematographic acting will be offered this year by the University of Southern California, adult evening division. Heading the acting course will be veteran performer J. Farrell MacDonald, while Hugh B. Gunter, Coast engineer, will take the other. Frank Capra, Mervyn LeRoy, directors, will be lecturers. . . .

SCREEN MARATHON

A continuous showing, 23½ hours, at the Publix Newman, will introduce Paramount's "Belle of the Nineties," with Mae West as the "belle," to Kansas City. George Baker, manager, who has tried the stunt before, said it increased overhead but paid for itself, was good publicity.

BEST OF THE MONTH

To W. Ray Johnston, president of Monogram, last week went the special medal of the Parents' Magazine, national publication, for the best picture of the month, Monogram's "A Girl of the Limberlost," from the famed Gene Stratton-Porter novel. The presentation was by George Hecht, Parents' Magazine editor. . . .

THEATRE SETTLEMENT

Closing negotiations, Harry Huffman's Centennial Theatre Corporation, Denver, has bought the Orpheum for $500,000. RKO lost the house following a bond default, and since then bondholders and courts have been actively engaged. . . .

COLUMBIA DEAL

On the Coast last week were closed two film deals involving Columbia product and approximately $1,000,000. The Paramount and Warner's Downtown, Los Angeles houses, were leased for first run Columbia showings, 15 for one, 25 for the other. Fanchon & Marco first runs in other cities were included, that firm leasing the Warner house. . . .

$10,000 EYE

Awarded to Projectionist Tomes Jones, Kansas City, last week was a verdict of $10,000 against J. P. Deo, former operator of the Lyric. When in 1930 film became ignited as Jones was handling it in the projection booth, he lost an eye. . . .

FILMS PAY 6 CENTS MORE PER LINE TO NEWSPAPERS

Survey of 99 Newspapers in 33 Cities Shows Motion Pictures Pay Higher Advertising Rate, Both National and Local, Than Does Other Business

The motion picture industry as a whole pays an average of six cents per single agate line per insertion more than the general run of advertisers to advertise its product in the newspapers of the country.

Despite the fact that the industry is one of the largest and most consistent advertisers in the press, rates for film ads are as much as 100 per cent higher than those charged others.

That little or no progress is being made by the film business in its long but intermittent fight to obtain an equitable adjustment in advertising scales was again demonstrated this week by a comparison of the basic average newspaper rates now in force, as obtained in a first hand investigation of the schedules of 99 representative newspapers circulating among 15,000,000 readers in 33 large cities, and which shows:

	Average Daily Flat Rate Per Agate Line	
	1933	1934
General Advertising.	.31	.31½
Combined Motion Picture	.38	.37
Local Theatre	.35	.35
National Motion Picture	.41	.39

The net reduction, therefore, in the newspaper rate for motion picture advertising granted by the publishers to the industry as a whole during the past 18 months was only one cent per agate line.

However, no relief was granted to the local independent theatre owners in the field, who continue to pay the same average rate of 35 cents per agate line that was in force last year. And, although the national motion picture advertisers, principally the large distributor-circuits, received a reduction of from 41 cents per average agate line to 39 cents, the rate still represents some 7½ cents per line more than that charged the general run.

All of which finds theatre owners still seeking an answer to the perennial question: "What is an amusement rate?" The newspapers have continued the same high tariff since the days when the classification had a velvety meaning all its own—in the days when motion picture houses and

(Continued on following page)

Theatre and General Advertising Rates

Rates and circulation totals in this comparison of 1933 and 1934 advertising scales for general, national motion picture and local theatre advertising are for daily editions. Figures for Sunday issues differ proportionately, according to the relation of the Sunday circulation to the daily. Too, rates are average basic scales for single insertions. Rates would be proportionately lower according to contractual amount of space agreed to and the length of the advertising contract.

City Newspaper	Weekday Adv. Rates per Agate Line						Circulation
	General		Motion Picture				
			National		Local		
	1933	1934	1933	1934	1933	1934	
ALBANY							
News	.13	.13	.13	.13	.20*	.20*	30,355
Knickerbocker Press	.12	.12	.12	.12	.20*	.20*	30,434
Times-Union	.14	.14	.12	.14	.20	.20	46,019
*Combination rate per agate line is 20 cents for insertion in both News and Knickerbocker Press.							
ATLANTA							
Constitution	.18	.20*	.20	.20*	.20	.20*	94,783
Georgian	.15	.18*	.18	.18*	.18	.18*	77,410
Journal	.18	.18*	.18	.18*	.18	.18*	83,050
*Rate is on a per inch basis (14 agate lines).							
BALTIMORE							
News-Post	..*	.35	..*	.60	..*	.60	175,000
Sun (Morning)	.60	.40	1.25	.65	1.00	.50	137,749
Sun (Evening)	.60	.40	1.25	.65	1.00	.50	131,475
*The News and Post were merged during the past year.							
BOSTON							
American	.50	.50	.75	.70	.50	.50	241,936
Herald	.50	.50	1.50	.70	.50	.50	184,309
Globe	.50	.50	.50	.70	.50	.50	278,675
Post	.60	.60	.60	.80	.60	.60	347,595
Transcript	.25	.40	.50	.70	.50	.50	36,240
Traveler	.50	.50	.70	.70	.50	.50	162,168
CHICAGO							
American	.75	.55	.75	.75	.75	.75	459,938
Herald & Examiner	.65	.65	.75	.75	.55	.55	340,369
News	.70	.75	.75	.75	.70	.75	416,417
Tribune	1.40	1.40	1.20	1.20	.75	1.20	779,181
Times	.35	.35	.30	.35	.30	.30	167,838
CLEVELAND							
Plain Dealer	.42	.42	.42	.42	.55	.55	190,000
The News	.34	.34*	.45	.45	.45	.45	125,000
The Press	.42	.43	.42	.42*	.47	.47†	189,157
*Open rate. †Open motion picture rate. Rate on contract basis varies from 27½ cents to 29 cents per agate line, according to location of theatre.							
CINCINNATI							
Enquirer	.30	.30	.35	.35	.28	.28	90,938
Post	.33	.33	.35	.35	.35	.35	167,265
Times-Star	.30	.30	.35	.34	.35	.34	153,307
DENVER							
Post	.30	.30	.45	.45	.45	.45	150,446
Rocky Mt. News	.16	.16	.19	.16	.17	.17	37,725
DETROIT							
News	.55	.45	.65	.65	.50	.50	300,000
Free Press	.45	.45	.45	.45	.45	.45	215,000
Times	.50	.40	.55	.55	.55	.55	270,000

(Continued on following page)

Films Pay 6 Cents More Than Others

(Continued from preceding page)

legitimate theatres were classed with itinerant medicine shows and carnivals.

The average basic motion picture rate for national film advertising was slightly reduced during the past 18 months by 17 newspapers in nine cities, and increased by ten papers in seven other places—net reduction: two cents per agate line.

Local theatre advertising rates for "flat" insertions were also lowered slightly by 14 publications in six cities and were increased by 12 papers in seven other towns—the national average remaining at 35 cents per agate line.

On the other hand the comparatively low rate for general advertising for the country as a whole was not disturbed by the reduction in rates granted by nine newspapers in four cities, these reductions having been offset by increases effected by ten papers in eight other towns.

Eighty newspapers maintained their rates for general advertising; 72 maintained national motion picture rates and 73 continued their scales for local theatre advertising, during the 18 months.

In many territories the campaigns conducted by local theatre interests for lower scales have been vigorous, and on occasion have resulted in theatres boycotting advertising columns, always answered by a retaliatory boycott of exhibitors' publicity notices.

Newspaper publishers and their advertising managers in a few territories apparently are beginning to realize the unfairness of the rates charged for motion picture advertising and are effecting a sliding scale for the various classes of theatres in their zone. Too, "confidential" rates, lower than those specified in regular rate cards, are being granted circuit operators who represent considerable space buying power.

Many newspapers that give agency advertisers and others a 2 per cent discount for cash by the 10th of the month following publication, refuse to grant the theatres the cash discount, but insist on weekly payment.

There are a few exceptions where theatre and commercial rates for similar lineage are the same or nearly so. But in those cases the theatre seldom receives any reader space worth mentioning.

For general advertising, rates run as low as nine and ten cents per agate line as charged by newspapers in Salt Lake and Louisville, respectively, to $1.40 per line in Chicago.

New York City's newspapers were not included in the survey because the many divergent scales in effect would distort the pictures for the field as a whole.

Rates for national motion picture advertising range from nine cents per line in Salt Lake, 11 cents in Tampa and 12 cents in Albany and Milwaukee, to $1.20 charged by a Chicago newspaper and $1.24 in Baltimore.

Rates for local theatre advertising are scaled from 10 cents in Milwaukee, 11 in Tampa and 12½ cents in Birmingham, to 75 cents per line in Kansas City and San Francisco and $1.20 in Chicago.

Theatre and General Advertising Rates

(Continued from preceding page)

City and Newspaper	Weekday Adv. Rates per Agate Line						Circulation
	General		Motion Picture				
			National		Local		
	1933	1934	1933	1934	1933	1934	
INDIANAPOLIS							
News	.27	.27	.27	.27	.27	.27	129,000
Star	.22	.22	.22	.22	.20	.20	107,000
Times	.15	.15	.15	.15	.17	.17	68,000
KANSAS CITY							
Star	.60	.60	.60	.60	.75	.75	607,125*
Journal-Post	.25	.25	.35	.35	.35	.35	90,000
*Morning, 302,012; evening, 305,113.							
LOS ANGELES							
Examiner	.48	.44	.71	.90	.71	.54*	197,044
Herald & Express	.70	.60	.97	.90	.97	.66	267,332
News	.25	.20	.57	.20	.44	.20	79,500
Times	.37	.37	.65	.84	.49	.45	174,040
Record	.15	.12	.29	.15	.29	.14	46,205
LOUISVILLE							
Courier-Journal	.34	.34	.80	.80	.35	.35	187,892†
Herald-Post	.10*	.10*	.20	.20	.20	.20	36,736
†Also includes Times.							
*Ranges as high as 15 cents.							
MEMPHIS							
Commercial Appeal	.25	.25	.25	.25	.16½	.16½	118,400
Press-Scimitar	.20	.20	.20	.20	.16½	.16½	93,585
MILWAUKEE							
Journal	.32	.32	.32	.32	.29	.29	152,703
Sentinel	.22	.22	.30	.30	.20	.20	85,857
Wisconsin News	.25	.25	.35	.35	.23	.23	94,887
Milwaukee Leader	.13	.13	.12	.12	.10	.10	48,719
MINNEAPOLIS							
Journal	.25	.25	.40	.25	.29	.38	113,340
Star	.17	.17	.17	.17	.15	.25	75,000
Tribune	.28	.28	.40	.28	.29	.38	123,964
OMAHA							
World-Herald	.25	.25	.25	.25	.22½	.22½	191,499
Bee-News	.20	.20	.20	.20	.17*	.17*	146,364
*1,000-inch contract.							
PHILADELPHIA							
Bulletin	.62½	.62½	.62½	.62½	.62½	.62½	499,724
Inquirer	.47	.50	.57	.60	.57	.60	210,795
Public Ledger	.62	.45	.65	.45	.65	.45	290,000*
Record	.35	.35	.45	.40	.45	.40	163,459
*Morning and evening.							
PITTSBURGH							
Press	.40	.40	.57	.57	.50	.50	155,800
Sun-Telegraph	.40	.40	.60	.60	.43	.43	142,585
Post-Gazette	.55	.55	.65	.65	.43	.43	197,095
PORTLAND, ORE.							
News Telegram	.18	.18	.15	.15	.15	.15	72,000
Oregonian	.22	.22	.22	.22	.19	.19	92,000
Oregon Journal	.22	.22	.25½	.25½	.23	.23	103,960
ST. LOUIS							
Globe-Democrat	.43	.43	.55	.65	.55	.65	226,532
Post-Dispatch	.43	.43	.43	.43	.45	.45	222,177
Star & Times	.33	.33	.55	.55	.55	.55	147,105
SALT LAKE CITY							
Deseret News	.09	.09	.09	.09	.10	.10	34,000
Telegram	.16	.16	.16	.16	.23	.23	19,733
Tribune	.16	.16	.16	.16	.23	.23	51,936
SAN FRANCISCO							
Call-Bulletin	.32	.32	.60	.60	.44	.50	124,615
Chronicle	.28	.28	.40	.40	.30	.40	96,405
Examiner	.50	.50	.90	.90	.46	.75	179,348
News	.22	.22	.50	.50	.38	.38	91,401
SEATTLE							
Post-Intelligencer	.28	.28	.36	.36	.36	.36	88,870
Times	.25	.25	.35	.35	.36	.36	92,915
Star	.24	.22	.22	.22	.22	.22	86,673

THEATRE OWNERS AND EQUIPMENT MAKERS RESPOND TO U.S. LOAN PLAN

Housing Administration Besieged with Inquiries from Prospective Borrowers While Manufacturers Await Wide Open Market

Motion picture theatre equipment manufacturers are preparing to engage in one of the most extensive marketing campaigns ever launched in this industry, as a result of the interest being evidenced by exhibitors everywhere in the Administration's decision to make theatres eligible for loans for remodeling purposes under the Federal Housing Act.

That theatre owners in large numbers intend taking advantage of the Government's loan plan to modernize their properties became apparent last week when the official banking channels in the field leading to Housing Administration headquarters at Washington were deluged with inquiries from prospective borrowers. This followed publication September 1 in Motion Picture Herald of fundamentals of the federal plan to make available to residential and business property owners some billion dollars in credit for reconditioning.

Each theatre may apply for as much as $2,000 for remodeling. If this sum were applied to recondition each of the 16,800 opened and closed theatres some $33,000,000 would be necessary.

Plans Outlined at Chicago

Sweeping plans of the Federal Housing Administration to develop the functions of the National Housing Act as a factor of reemployment and recovery over the country were explained Tuesday to 1,000 bankers, architects, contractors and supply dealers at a meeting in Chicago to launch the better housing drive there.

Theatre owners are eligible to share in $33,000,000 for repairing and improving their theatres, and Ward M. Canaday, director of public relations, asserted that the housing campaign is destined to inaugurate improved economic conditions which may extent over the next 20 years.

In outlining the plans behind the act Mr. Canaday stressed the fact that the smallest communities will benefit. In every community, he pointed out, the Government guarantee behind loans for home repairs will give an impetus to business which should be shared by the box office.

As an example of the potentialities of the program Mr. Canaday indicated that there are approximately 16,000,000 homes out of the 29,000,000 in this country that are in need of repair. If each owner were to spend only $100 next month, $1,600,000,000 would be the total. Under the direction of the Federal Housing Administration it is planned to get a great volume of repair and improvement work going as rapidly as possible. It is said that building and material costs at present are at an average of 10 to 13 per cent of those of 1926, which is the year generally used as an index of the most balanced times.

Behind the national housing act will be one of the most completely organized publicity campaigns conceived. Home repairing will be featured in special departments of newspapers. Manufacturers will identify the movement with their products in radio broadcasts. Billboards and other media will cooperate. Latest reports disclose that 7,000 banks in various states are ready to finance improvement work under the Government plan.

Defining Movable Equipment

When the eligibility of exhibitors was acknowledged September 1 by the Federal Housing Administration, it was officially stated that all such loans shall be made applicable to repairs and improvements which shall become a permanent part of the property and shall not be expended for socalled operating equipment which is movable. Since then scores of exhibitors have asked further definition of the phrase "movable equipment." This week the Housing Administration set out to clarify that point, ruling that the difference between movable and removable is the difference between equipment that is built into the theatre and equipment which is not.

On this point, and this alone, the Housing Administration is passing on the many questions concerning movability which daily come before it from prospective borrowers.

The loans made to exhibitors may be employed for 160 different uses in remodeling and reconditioning their properties. A complete list of such uses, together with a full explanation of how the loan may be made applicable to theatre rehabilitation, is featured in BETTER THEATRES, Section Two of this issue of the HERALD.

In further explanation of the difference between movable and immovable equipment, Administration officials cited the difference between a fireplace and a stove. The fireplace is built into the walls and cannot be picked up and carted away; the stove may be screwed down to the floors, but it can be moved. On this simple analogy, all questions of movability are being decided.

Seats and Carpets Movable

From the standpoint of the exhibitor, the difference between movable and immovable equipment is the difference between an electric fan and a cooling system that is constructed when the theatre was erected, or built into the walls at a later date.

Thus, applying its simple test, the Housing Administration will not approve advances for seating or carpeting, which are considered removable.

The question of sound and other such equipment is more difficult, but has been resolved by applying the same test. The extent to which a loan that is secured under the Federal Act can be applied to equipment depends upon the kind of equipment and the requirements for its installation.

While official opinion will go little further than to indicate that no removable equipment comes within the meaning of the Act, it was said loans will be allowed for sound "and other equipment if actually built into the theatres." In sound equipment circles, however, opinion was expressed that this ruling eliminates soundheads and allied apparatus from the provisions of the Act, because so far as can be learned all sound installations may be replaced without tearing out theatre walls. Too, the fact that sound equipment, generally, is leased and not sold indicates its removability.

Report Loans Will Be Allowed for Sound and Other Built-in Equipment, but Soundheads Believed in "Movable" Class

Housing Administration officials this week suggested that exhibitors who find themselves perplexed over the definition of "removable" confer with the local lending agencies in the field which are cooperating with the Government in pushing the building program to alleviate the unemployment situation by remodeling thousands of buildings and homes, or that they address their queries to Motion Picture Herald, 1790 Broadway, New York City.

The keen interest evidenced immediately by exhibitors who see in the plan an opportunity to brighten their structures indicated that the race to market by the manufacturers will be widespread to obtain some of this new revenue.

Wide Open Market Seen

Because the need for new equipment of all kinds usually appears when the owner engages in a "sprucing-up process" through remodeling, redecorating and repairing, the new theatre modernization movement is expected to open wide the market for theatre equipment sales regardless of whether the equipment is of a permanent nature and as such would come under the plan of the Housing Administration.

It is to be pointed out in this connection that while a loan for rebuilding and repainting is obtained under the Federal Housing Act from local lending agencies, this is done on the owner's notes, without any indorsement, and involves no mortgages or liens against the property. Therefore, the property retains its former integrity as a basis for additional credit.

Thus a loan for rebuilding under the plan does not necessarily impair the credit of a theatre operator in the equipment market, but is conceived as actually supporting it.

United Artists' Directors Assemble in Hollywood

Directors of United Artists were meeting in Hollywood this week for the first time in three years. Present were: Joseph M. Schenck, president; Mary Pickford, Douglas Fairbanks, Darryl Zanuck, Charles Chaplin and Samuel Goldwyn. Subjects discussed were the future of the company and a dividend payment.

Mr. Chaplin indicated that following his next feature he will direct another in which he will not appear.

LUDINGTON AND FISKE ENTER FIRST DIVISION

Airline Executive and Member of Banking Family Buy Large Block in Thomas' Company

Nicholas S. Ludington, aviation enthusiast, and William M. Fiske, 3rd, member of the banking family, entered the motion picture business together this week through the purchase of a substantial block of the outstanding stock of First Division Pictures, an independent distribution system of which Harry Thomas is the president.

Mr. Thomas did not dispose of any of his holdings, reputed to total 50 per cent, and he will continue as operating head. However, the corporation will undergo the usual reorganization to give effect to the necessary changes in the structures of the board of directors. J. A. Curtis, who negotiated the deal, also became a stockholder.

$500,000 Expansion Reported

The immediate result of the entrance of Mr. Ludington and Mr. Fiske into the company will be the expansion of its distribution facilities internationally and its participation in production, which it heretofore has not entered. Some $500,000 is said to be available immediately for the first expansion activities.

First Division is one of the country's largest independent distribution organizations, handling territorial rights on 53 features and some serials and shorts, including 24 Monogram features, 10 for Chesterfield, nine for Invincible, an unnamed number for Allied Pictures and the product of other independents.

The company at the moment has 11 branches, principally in the east and located at Albany, Boston, Cincinnati, Cleveland, Detroit, Buffalo, Louisville, New York, Philadelphia, Pittsburgh and Washington. When completed the new system will embrace 33 branches, besides several foreign offices. It will distribute some pictures which will be produced by others and to be financed by Pathe. In addition, productions planned for the company on its own include four specials and eight other features.

Incorporated in 1927

First Division Pictures, Inc., with headquarters in the RKO Building at Radio City, on Sixth Avenue, New York, was incorporated in April, 1927, under the laws of New York State. Officers, besides Mr. Thomas, are vice-president Murray Rosenbluh and secretary Otto Lederer.

Harry H. Thomas, 42 years old and Boston born, started in this business some 27 years ago, in the Williamsburg section of Brooklyn, where he opened the Bushwick Palace theatre. Six years later he became associated with Greater New York Film Company. He then went to Fox as a special sales representative, after which he organized the old Alexander Film Company, in 1921, thereby becoming an independent distributor.

Mr. Thomas also managed Merit Film Exchange for I. E. Chadwick, who eventually appointed him vice-president and general manager. In 1926-27 Merit Film was absorbed by Mr. Thomas when he organized the present First Division Pictures.

Nicholas S. Ludington heads Ludington Air Lines in the East. Also, he is a large stockholder in the TWA aviation corporation and in Curtis Publishing Company. He is 32 years old and lives at Ardmore, Pa. As in the case of Mr. Fiske, he is prominent in the circles of society in the East.

William M. Fiske, 3rd, 28 years old, has on occasion participated inconspicuously in production enterprises. As the son of William M. Fiske, 2nd, who is in charge in Paris for Dillon, Read and Company, banking house, young Mr. Fiske has spent considerable time in the French capital.

Wilby to Build In Birmingham

Further verification of the upward trend in Alabama came this week with announcement from Robert W. Wilby, pioneer circuit operator in the South, that a modernistic $100,000 theatre to seat 1,000 will be erected in the fashionable Birmingham suburb of Five Points, to be ready for occupancy January 1. Mr. Wilby's new enterprise will be one of the first theatre structures to be erected in Alabama since the business deflation curtailed virtually all construction in that territory.

Mr. Wilby's Valatenga Theatres, Inc., operates theatres in Georgia, Alabama and Tennessee. He is more familiarly known in the industry through his partnership with H. F. Kincey in some 52 properties in the South, principally in North and South Carolina.

RKO Theatre Companies Get Rebates on Assessments

Taxes aggregating $315,466.45 were lifted from the shoulders of the Radio-Keith-Orpheum Corporation, B. F. Keith Corporation and Orpheum Circuit, Inc., last week by the Treasury, it was made known this week by the Bureau of Internal Revenue at Washington.

Overassessments totaling $244,157.96 are to be returned to the RKO and Keith companies in compliance with decisions of the United States Board of Tax Appeals, while the Orpheum Circuit is to get back an overassessment of $36,816.34. The remaining $34,492.15 represents a portion of the interest assessed against the companies on previously asserted deficiencies.

Michigan Allied Meet Tentatively Set for Oct. 16

Allied Theatres of Michigan, at Detroit, has tentatively set October 16 and 17 as the dates of the annual convention, to be held in Flint, Michigan, according to H. M. Richey, general manager.

Hammons Sells 52 Shorts to Gaumont For $5,000 Each

E. W. Hammons, president of Educational Pictures, Inc., this week sold the United Kingdom distribution rights on 52 of his company's 1934-35 short subjects to Jeffrey Bernerd of Gaumont-British for the extraordinarily high price of $260,000, on the flat basis of $5,000 a subject. Many features sold in England do not bring this price.

Contracts were signed in New York, where Mr. Bernerd has been actively participating in Gaumont's American invasion.

The arrangement will continue in effect for next season's product, too, at another $250,000, and follows consummation last season of a ten-year British distribution agreement between Educational and Gaumont interests. Options were secured by Gaumont for continuing the new deal after 1935-36.

Court Gets Reorganization Plan for Allied Owners

Plans for reorganization of Allied Owners Corporation were filed in federal court, Brooklyn, Tuesday, through Allied's attorney, Robert P. Levis, who prophesied that reorganization would be effected by January 1.

The plan calls for a new contract with Loew's, Inc., which agrees to make total payments of $12,875,000 over a period of 15 years for three of the seven houses owned by Allied in Brooklyn in lieu of $10,807,260 which it earlier had agreed to pay in 10 years.

Provision also is made for reduction of the 6 per cent interest on Allied bonds and debentures to 4 per cent on the former and 3 per cent on the latter until June 1, 1938, to be raised after that date to 5 per cent on the bonds and 4 per cent on the debentures. The plan further specifies that $490,455 due on loans to New York, Inc., the parent company, be cancelled.

Approval of creditors representing three-fourths of Allied's total indebtedness must be received.

Horace Watson Dead; London Theatre Man

Horace Watson, 67, London stage theatre manager and producer, died Monday after more than 40 years in show business. It was in 1892 that he was appointed assistant manager of the Haymarket theatre under Beerbohm Tree, whom he accompanied on his American tour three years later. For a season assistant manager of the Lyceum under Frederick Harrison and Forbes-Robertson, he returned in 1896 to the Haymarket and became manager. "The First Mrs. Fraser" was the hundredth play produced at the Haymarket while he was there.

Sennwald Doing Hall's Work

Andre Sennwald has been appointed by the *New York Times* to serve as motion picture editor in place of Fred Mordaunt Hall, resigned, until a successor is appointed on January 1. Mr. Sennwald had been Mr. Hall's assistant.

CLEARANCE BASED ON ADMISSIONS IS NEW FOUNDATION FOR ZONING

Local Grievance Board to Establish Competitive Zones; Double Featuring or Stage Show Policy Not a Factor

Uniform basic principles for writing new clearance and zoning schedules under the motion picture code and for redrafting existing schedules were formulated last Thursday by the Code Authority, which acted after general dissatisfaction in the field caused a breakdown in the clearance and zoning machinery, resulting in a temporary abandonment, in many sections, of negotiations being conducted between exchanges and exhibitors for new product. Highlighting the new principles for drafting schedules were these basic points:

1. Clearance will be based on admission prices. As a result, it is expected that admissions will be increased by many owners desiring to get better clearance.

2. Competitive zones will be established by each Local Grievance Board.

3. Clearance shall not be based on double featuring or stage show policies.

4. Clearance specified in schedules of the boards shall take precedence over clearance specified in contracts.

5. Maximum periods of clearance shall be established between the various runs which may exist.

The Authority immediately acted to hear appeals from exhibitors in the field pending against those clearance and zoning schedules which meet with the basic requirements adopted for all schedules. Appeals against those schedules which do not meet with these requirements will be returned to the Local Boards for revision, drafts having been already returned to boards at Atlanta, Cleveland, Kansas City, Memphis, Milwaukee and New Orleans.

Hearings were started by the Authority in New York this week. Dissatisfaction against the Chicago draft has caused a buying stalemate in that territory.

Eight other hearings were set as follows: Los Angeles, October 3; Cincinnati-Columbus-Dayton, October 4; Buffalo, October 9; Indianapolis, October 10; San Francisco-San Jose, October 17; Detroit-Grand Rapids, October 18; Portland-Seattle-Salt Lake, October 23, and Denver, October 24.

Since May 11, the Authority has disposed of 140 clearance and zoning and grievance cases. There remain some 32 appeals on grievance decisions and 29 individual protests against new clearance and zoning schedules. The calendar as it now stands will be cleared by October 1.

Reopening of the code for further assents, asked by the Code Authority, will be approved by the NRA, it was made known late Wednesday by Sol A. Rosenblatt, division administrator.

The Authority reported total operating expense in August was $23,173, against $24,966 in July.

In the field, exhibitors and exchangemen were awaiting the new principles for drafting clearance schedules, which follow in full:

1. Members of local Clearance and Zoning Boards should familiarize themselves thoroughly with the provisions of Article VI, Part 1, Section 4 of the Code of Fair Competition for the Motion Picture Industry, as follows:

"Each Board when making any classification of theatres, or when fixing the maximum period or area of clearance in respect of any theatre shall, among other things, consider and give due regard to the following factors:

(a) that clearance to a very considerable extent determines the rental value of motion pictures;

(b) that exhibitions of the same motion picture within the same competitive area at too short an interval after the conclusion of a preceding run or runs thereof by unduly restricting the competitive area in which clearance is limited, depreciates the rental value of motion pictures; and

(c) that all such depreciations of the rental values of motion pictures tend to reduce the number of motion pictures produced, discourage the production of motion pictures of quality involving large investments of capital, labor, skill, and enterprise and thereby tend to reduce employment.

(d) that unreasonable clearance to a considerable extent affects the value of motion pictures for subsequent-run theaters.

(e) that unreasonable clearance depreciates the potential return from motion pictures to subsequent-run theaters.

(f) that unreasonable clearance as to time and area diminishes the potential revenue to the Distributor from the subsequent-run Exhibitor."

2. The competitive geographical area included in schedules should be clearly defined both as to first run in cities and suburban districts. In defining geographical areas affecting first runs, clearance should be given not only against theatres in the particular city but also against competitive theatres within a trading area or within a metropolitan district. First run theatres should have clearance over nearby towns and cities which are considered competitive.

3. No prohibition may be placed upon the run which an exhibitor may be able to buy or a distributor may be able to sell to any theatre, and no theatre shall be designated by name as first run, as second run, or as any other run in a city or in a zone area. Schedules including statements to the effect "The Blank Theatre may purchase no clearance" cannot be approved. It is within the jurisdiction of the local board, however, to state that a theatre is not in competition with any other theatre.

4. Geographical areas of competition which shall be designated as zones shall be established by the local board. Such zones shall be established by dividing the territory affected into groups of competitive theatres. Any theatre shall have the right without restriction to buy any run it is able to negotiate for with any distributor, and any distributor shall have the right without restriction, to sell any run he desires.

5. Maximum periods of clearance shall be established between the various runs which may exist. For instance, the board shall define the maximum clearance between the first run in a city and the second run in a city and also the maximum clearance between the second run, if there be one, and the first runs in any competitive geographical zones. The Local Board may make provision for the booking of any extraordinary picture which may play first run at substantially increased admission prices, which substantial increase in admission prices shall entitle a theatre to additional clearance unless the next subsequent run also increase its admission prices in the same proportion; and this principle shall apply to all other subsequent runs.

6. In establishing maximum clearance for first run, consideration may be given to the differential between the first run admission prices and the admission prices charged by the second run and/or subsequent runs in the respectiye competitive cities or zones.

7. Provision may be made for the revision of clearance of subsequent runs where a prior run reduces admission prices, and of clearance of prior runs where a subsequent run reduces its admission prices. Notwithstanding, any theatre which purchases a specified run shall retain such run irrespective of any increase in admission prices of subsequent runs.

8. In the event that two theatres are in separate zones which overlap and are in competition, the maximum period of clearance between such theatres shall be established by the board.

9. The period of clearance shall not be affected by reason of any theatre using a double bill policy or stage shows.

10. The schedule shall provide that in the event of the building or opening of a new theatre or the reopening of a closed theatre the Clearance and Zoning Board shall immediately meet and determine the zone in which such theatre shall be placed. Such theatre shall of course have the opportunity of purchasing such run as it is able and which the distributor may desire to sell.

11. It shall be provided that if any first run theatre permits an earlier exhibition than provided in the schedule by a waiver of clearance or by any other means with respect to any second run theatre, then third, fourth and subsequent run theatres shall also move up and receive a like benefit from the above mentioned earlier exhibition in accordance with the clearance period established between the runs involved. If any second, third or subsequent run theatre permits an earlier exhibition than provided in the schedule with respect to any theatre in the following run, then the same principle as set forth above with respect to the first and second run shall be applicable in accordance with the clearance period established between the runs involved and any runs thereafter.

12. The following resolution was unanimously adopted by the Code Authority on August 23rd, 1934:

"RESOLVED: That clearance for any theatre established by a clearance and zoning board in any decision affecting a schedule of clearance and zoning for a territory or part thereof, shall supersede any clearance specified in any license agreement between distributors and exhibitors, irrespective of whether such license agreement was executed prior to the decision of the Local Clearance and Zoning Board."

Code Authority Seeks NRA Approval of Resolution Extending Privilege of Signing Assent to Anyone Without Time Check

BOX OFFICE CHAMPIONS FOR AUGUST

(1) TREASURE ISLAND: Produced by Hunt Stromberg. Directed by Victor Fleming. Screen play by John Lee Mahin. Photographed by Ray June and Clyde DeVinna. Musical score by Herbert Stothart. Cast: Wallace Beery, Jackie Cooper, Lionel Barrymore, Otto Kruger, Lewis Stone, Nigel Bruce, Charles "Chic" Sale, William V. Mong, Charles McNaughton, Dorothy Peterson. Released August 17, 1934.

(2) HANDY ANDY: Sol M. Wurtzel production. Directed by David Butler. Based on the play "Merry Andrew," by Lewis Beach. Adapted by Kubec Glasmon. Screen play by William Conselman and Henry Johnson. Lyrics by William Conselman. Music by Richard Whitney. Cast: Will Rogers, Peggy Wood, Mary Carlisle, Paul Harvey, Frank Melton, Roger Imhof, Robert Taylor. Released July 27, 1934.

(3) DAMES: Directed by Ray Enright. Numbers created and directed by Busby Berkeley. Story by Robert Lord and Delmer Daves. Adaptation and screen play by Delmer Daves. Photographers: Sid Hickox and George Barnes. Cast: Joan Blondell, Dick Powell, Ruby Keeler, Zasu Pitts, Guy Kibbee, Hugh Herbert, Arthur Winton, Sammy Fain, Phil Regan, Arthur Aylesworth, Leila Bennett, Berton Churchill. Released Sept. 1, 1934.

(4) SHE LOVES ME NOT: Producer, Benjamin Glazer. Director, Elliott Nugent. From the novel by Edward Hope and the play by Howard Lindsay. Screen play, Benjamin Glazer. Lyrics and music by Mack Gordon and Harry Revel. Photographer, Charles Lang. Cast: Bing Crosby, Miriam Hopkins, Kitty Carlisle, Edward Nugent, Henry Stephenson, Warren Hymer, Lynne Overman, Judith Allen. Released August 10, 1934.

(4) DOWN TO THEIR LAST YACHT: Directed by Paul Sloane. Screen play by Marion Dix and Lynn Starling. From a story by Herbert Fields and Lou Brock. Executive producer, Pandro S. Berman. Photographer, Edward Cronjager. Cast: Mary Boland, Polly Moran, Newt Sparks, Sidney Fox, Sidney Blackmer, Sterling Holloway, Marjorie Gateson, Irene Franklin, Charles Coleman. Released August 3, 1934.

(4) THE OLD-FASHIONED WAY: Producer, William LeBaron. Director, William Beaudine. From a story by Charles Bogle. Screen play by Garnett Weston and Jack Cunningham. Music by Harry Revel. Lyrics by Mack Gordon. Photographer, Benjamin Reynolds. Cast: W. C. Fields, Joe Morrison, Judith Allen, Jan Duggan, Nora Cecil, Baby LeRoy, Jack Mulhall. Released July 13, 1934.



TREASURE ISLAND **M-G-M**



SHE LOVES ME NOT **Paramount**

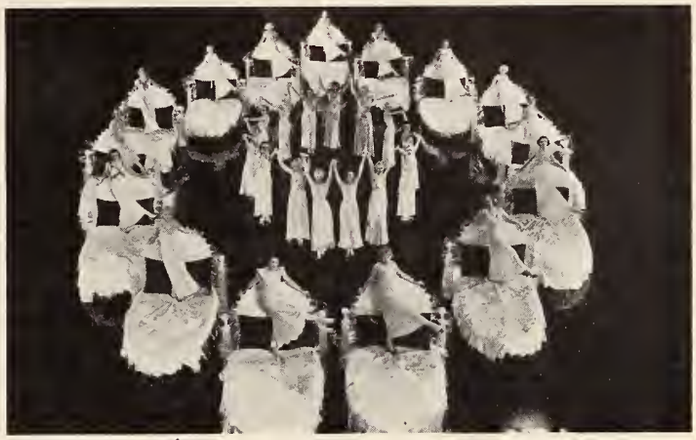


WHOM THE GODS DESTROY **Col.**

(5) WHOM THE GODS DESTROY: Directed by Walter Lang. Story by Albert Payson Terhune. Adaptation by Fred Niblo, Jr. Screen play by Sidney Buchman. Assistant director, David Selman. Photographed by Benjamin Kline. Sound engineer, Lambert Day. Film editor, Viola Lawrence. Cast: Walter Connolly, Robert Young, Doris Kenyon, Macon Jones, Scotty Beckett, Rollo Lloyd. Released July 14, 1934.



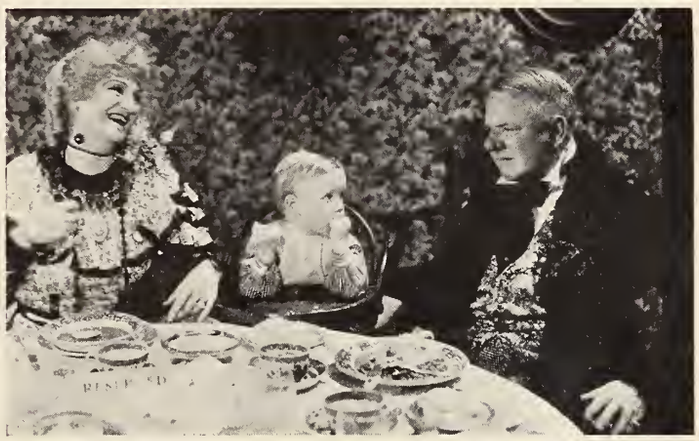
HANDY ANDY Fox



DAMES Warners



DOWN to their LAST YACHT RKO



THE OLD FASHIONED WAY Paramount



HERE COMES THE NAVY Warners



FRIENDS OF MR. SWEENEY Warners

(5) HERE COMES THE NAVY: Story by Ben Markson. Screen play by Ben Markson and Earl Baldwin. Art director, Esdras Hartley. Music and lyrics by Sammy Fain and Irving Kahan. Director, Lloyd Bacon. Supervisor, Lou Edelman. Photographer, Arthur Edeson. Cast: James Cagney, Pat O'Brien, Gloria Stuart, Frank McHugh, Dorothy Tree, Robert Barrat, Willard Robertson. Released July 21, 1934.

(5) FRIENDS OF MR. SWEENEY: Directed by Edward Ludwig. Screen play by Warren Duff and Sidney Sutherland. Based on novel by Elmer Davis. Added dialogue by F. Hugh Herbert and Erwin Gelsey. Photographed by Ira Morgan. Film editor, Thomas Pratt. Art director, Robert Haas. Cast: Charles Ruggles, Ann Dvorak, Eugene Pallette, Dorothy Burgess, Dorothy Tree, Robert Barrat. Released July 28, 1934.

REORGANIZING OF PARAMOUNT NEAR

Zukor on Way East for Final Conferences; Trading on Company's Stock Is Stronger

The atmosphere was merrier than usual this week along the Paramount Publix corporate front as several developments signified the definiteness of an early reorganization and the unwinding of the complex entanglements of the bankruptcy court.

After having made several premature starts, Adolph Zukor, president, finally boarded a train for New York to be on hand for the final conferences of reorganization. It has been generally known that Mr. Zukor would participate in the discussions when reorganization had progressed sufficiently to talk about rates of conversion for claims and the like. He is now traveling eastward.

Too, Wall Street heard the first factual details of the reorganization plan, and trading in Paramount stock on the Exchange reacted strongly, selling as high as $4.38 a common share from $3.00 earlier in the week.

Net $1,200,000 Ahead of 1933

Paramount's net profits are running at least $1,200,000 ahead of last year. Earnings for the second quarter of 1934 were $1,282,000 and for the first six months were $3,883,856. This compares with a net of $5,029,252 for all of 1933.

With the corporation's production, distribution and exhibition divisions operating on such a substantially profitable basis, those in charge of reconstructing the bankrupt corporate structure were making equal progress with the reorganization plan. It appears that they have arrived at the point where, according to *Wall Street Journal,* tentative plans have been drawn by various creditor groups participating in the reorganization to pay the bank creditors some $3,600,000 in cash and the remainder of the $13,200,000 owed to them in equal shares of new debentures and new convertible stock; and to pay general creditors, represented by $25,800,000 in bonds and $11,300,000 in trade credits, half of their claims in the new debentures and half in the new convertible preferred.

Paramount unofficially said that the plan is progressing along these lines.

Prior Securities $56,000,000

The banks would become general creditors for the reaining $9,600,000 owed to them after they were paid $3,600,000 in cash.

Further, according to *Wall Street Journal,* common stockholders would retain their equity, with shares probably consolidated, one for two, and stockholders offered the right to subscribe to a new convertible security in the total amount of about $6,000,000, the proceeds of which would be used by the corporation for reducing bank loans. Said the *Journal*:

"On the set-up as indicated, prior securities will amount to about $56,000,000 on which charges at six per cent annually would amount to $3,360,000. Earnings in the first half of this year were estimated at $6,000,000 and $6,500,000 for the full year after taxes and depreciation. This would leave a balance of between $2,600,000 and $3,100,000 for the new common stock which is expected to total about 1,700,000 shares.

"The company is expected to start its new existence with over $15,000,000 in cash on hand. Full details of the plan including rates of conversion have not been definitely completed.

As Mr. Zukor was preparing to leave Hollywood for New York to be on hand for the concluding reorganization conference he said: "I am happy over the progress that has been made under the circumstances of our present operation."

Court Hearings Conducted

In New York, Special Master John E. Joyce was conducting court hearings pertaining to the reorganization procedure. Creditors complained quite vigorously against the petition for $700,000 in interim allowances, special fees and expenses, as requested by the three trustees—Charles D. Hilles, Eugene W. Leake and Charles Richardson—and by their counsel, special counsel and accountants. The fees were for services rendered from April, 1933, to June, 1934.

Especially attacked by the creditors were the trustees' petition for allowances of $100,000 each and the petition of Root, Clark, Buckner and Ballantine, their counsel, for some $350,000.

Mr. Ballantine, answering the protestations of the creditors, disclosed the current earnings of the corporation and said that Paramount had profited by $1,500,000 from foreign exchange.

Frank A. Vanderlip, chairman of the bondholders' protective committee; Alfred C. Cook, counsel for the stockholders' committee, and Morton Bogue, counsel for the bank creditors, publicly declared they thought the fees were too high. Mr. Vanderlip and Mr. Cook recommended $250,000 for counsel and $50,000 or $60,000 each for the three trustees. However, these representatives agreed that the trustees and their counsel have made commendable and significant accomplishments. The remarks of Stuart Brandon, attorney for holders of $1,500,000 of Paramount debentures, were also laudatory in connection with services performed by the petitioners.

There were stormy discussions when Samuel Zirn and Saul Rogers, counsel for small bondholders, and John L. Flynn, counsel for Allied Owners Corporation, which has a claim for $12,000,000 against Paramount, registered their objections to the payments.

Special Master Joyce, in answer to Mr. Zirn's declaration that he would carry the fight to the circuit court of appeals, gave him until Thursday to file a brief listing his objections. The trustees and their counsel were given until Monday to file a reply. Mr. Joyce makes his report to the district court shortly thereafter.

Dismissal of Complaint Asked

Dismissal of the complaint filed against members of the 1930-32 Paramount board of directors by Trustees Charles D. Hilles, Eugene W. Leake and Charles E. Richardson, is asked by the defendants in their answer filed in the supreme court, New York. The trustees seek to recover up to $13,800,000 alleged to have been authorized by the directors for repurchase of Paramount stock at guaranteed redemption prices in the acquisition of theatres from 1929 to 1932. A hearing date is to be set.

Defendants named in the action are: Frank A. Bailey, Jules E. Brulatour, Daniel Frohman, John Hertz, Felix E. Kahn, Gilbert W. Kahn, Sam Katz, Sidney R. Kent, Austin C. Keough, Ralph A. Kohn, Jesse L. Lasky, Elek J. Ludvigh, Sir William Wiseman, Adolph Zukor, Eugene J. Zukor and executors of the estates of Casimir I. Stralem, Emil E. Shauer and William H. English.

The period for filing claims against Paramount Publix as a debtor corporation under Section 77-B of the bankruptcy laws expired last week. Numerous additional claims not filed against the company in its bankruptcy proceedings have been listed by creditors since June 16, the date on which it was made a debtor corporation for reorganization under the new laws.

A. H. Blank, acting as president and general manager of Tri-States Theatres, Inc., last week signed a contract with Paramount Publix for partnership operation of 26 theatres in Iowa, Nebraska and Illinois. He will control 50 per cent of the corporation's securities. The deal terminates the temporary arrangement under which Mr. Blank had been operating the houses since shortly after the start of the Paramount receivership. Under the terms Tri-States has a 10-year Paramount Pictures franchise, and $800,000 worth of debentures will be issued to cover the financing costs.

A future rent claim of $460,000 was filed against Paramount Publix by Robert Lieber, Indianapolis, who alleges Paramount Publix was guarantor on leases on his Indiana and Circle theatres in Indianapolis, when the houses were taken over by Skouras in 1928. He claims they were vacated in 1930 and are now being operated by Monarch Theatres. The new bankruptcy laws permit filing of a future rent claim for a maximum of two years following default of a lease.

Sarnoff and Cunningham To Preside at RCA Dinner

RCA Victor radio dealers in New York and thereabouts will attend a dinner at the Waldorf-Astoria on Monday evening, at which David Sarnoff, president of RCA, and Elmer T. Cunningham, president of RCA Victor, will outline merchandising methods and new radio products. Stars of Broadway and of the air will entertain.

Dinner Given to Mochrie By Philadelphia Friends

Some 150 Philadelphia exhibitors and exchange representatives were present Tuesday night at the Bellevue-Stratford Hotel at a dinner given to Robert Mochrie, Warner's Philadelphia exchange manager, who was promoted to the post of assistant to A. W. Smith, Jr., Warner sales executive in New York. Joseph Bernhard, S. Charles Einfeld and Mr. Smith headed a delegation from the home office.

Hoffman Completes Plans

New season's production plans having been completed, M. F. Hoffman, president of Liberty Pictures, returns to Hollywood from New York on Sunday, after conferences with Budd Rogers, sales manager.

Adler Organizes Exchange

Advance Film Exchange has been organized in New York by Lester Adler and Emil Rosenbaum.

'GOOD FARE OF AN ANCIENT VINTAGE'

Says DeCasseres, Critic and Essayist, of "Too Many Boats"; Other New Stage Plays Are Discussed

By BENJAMIN DE CASSERES

TOO MANY BOATS

Owen Davis snores plays. About 137 as we go to press. Some of them have been very good (as entertainment), some of them have had engine trouble after the first week, and some others were just the cat's mush.

His latest opus, "Too Many Boats," made from a story by Charles L. Clifford (beautifully staged and produced by William A. Brady, Jr.), is in 10 highly exciting scenes, carrying a cast of 25.

It is good Hollywood fare of an ancient, solid and ordinary program vintage. If the essence of a "good" picture is strenuous action, suspense, thrills and noise, "Too Many Boats" is the real McCoy.

Camp Blaisdell in Manila, 1918. Opens on a Negro being court-martialed.

Swing to the officer's quarters. Now you can, if you are an old wise-guy, smell just what's coming. And yet when we see these army life marital infidelities and shootings and mutinies it always gives us another ephemeral kick, particularly if it is done well—and "Too Many Boats" is done pretty well.

You see, as of old, there is a Big Shot army officer, his pretty wife and a polo-playing subordinate officer. You know just as well as you know that the Schnozzle will never play "Alice in Wonderland" that the ranking officer is going for to shoot the handsome young fellow, or ought to, anyhow.

Add to this a German villain (played splendidly by Horace Braham), a raft of noisy, roistering captains, lieutenants, corporals and sergeants and a bellowing mutiny—well, you can see Vic McLaglen and Eddie Lowe already polishing up their larynxes for their parts.

Picture value, 80 *per cent.*

FIFTY YEARS AFTER!

After 50 years the Savoy Players, of London, under the junior D'Oyly Carte, returned to us with the Gilbert and Sullivan operas.

It may be 50 years (1984) before they come again, so I urge all those within the hearing of my hoarse and cheering voice to drag out their sequestered gold and see this company in the greatest of all productions of the Gilbert and Sullivan masterpieces—and I have seen them all for gadknows how long!

And I urge all Hollywood producers, directors and literate scenarists who are now in New York to go to the Martin Beck Theatre and bribe, browbeat or otherwise induce, cajole or wheedle this company to go to Hollywood to screen (in color, in color, in color, gentlemen!) the best of these paragons of comedy and song, which, as I have pointed out before on this page, have received the greatest advance publicity on the radio, the metropolitan stages and in small-town performances that any musical comedies have ever received.

"The Gondoliers," "The Mikado," "Iolanthe" and "The Pirates of Penzance" especially scream for color-treatment, with trick camera backgrounds illustrating the action described in the songs (the fake beheading of Ko-Ko, the comic doings of the Pirates of Cornwall, etc.).

The D'Oyly Carte company squeezes every ounce of comedy out of these operas. The players are all master-comedians, the voices of the principals are cathedral-filling, the male and female choruses a Glory (capital G is O. K., Mr. Proofreader, for I'm esthetically lit).

League of Decency fans and others interested: Plug for the D'Oyly Carte versions of Gilbert and Sullivan on the screen.

And from a sordid point of view of the jack? There's millions in them—my immortal soul against Jack Holt's mustache that I'm right.

Picture value, 100 *per cent.*

LADY JANE

The first play of the new producing firm of Arch Selwyn and Harold B. Franklin (in association with Arthur Hopkins) is hardly headed for the screen. It will cause Mr. Breen to hump his eyebrows like a cat's back, give the League of Decency a poignant shock in the very centre of its ethical gizzards and incite even the most sin-besotted scenarist to cry out, Hoity-Toity!

It's "Lady Jane," by H. M. Harwood, who gave us that fine stage and screen work, "Cynara." It is an amusing play, although too talky by far and is loaded down with a lot of glamorous and naughty epigrams that were a sensation in the days of Wilde and Pinero, but that now sound like fifth carbon copies of a staled and corrupt sophistication.

The play was generally pish-tushed by the critics; but it drew a packed house the night I was there and the audience reaction was extremely favorable. There is a bedroom scene in the second act, where all the real action of the play is laid. And 'twas fitting that Al Woods, the Robert Fulton of all American bedroom farces, should be there.

Briefly, Lady Jane Kingdom (Frances Starr) is married to, apparently, a scientific fossil. He is on the way to swap the sex of lizards. They have a daughter, Liza, aviatrix, with a post-war swagger and benecked *ad infinitum.* She also has a daughter-in-law, Sybil (Frieda Inescourt).

There shows up at the country house a fiction-plumber, Douglas Allenby. There is also Seven Rains, the some time lover of the speedy Liza. That's the human lay-out.

Lady Jane deliberately arranges by a shuffle of bed-rooms an affair (in which there is a moonlit balcony scene) between her daughter-in-law and Allenby. While this is going on Liza and Rains (a drunken, pistol-toting, drug-using bounder) return. There is a mix-up of bedrooms, almost a murder, and much ancient hokum.

In the third act Lady Jane boastingly relates to the contrite Sybil how she has deceived her science-mongering husband for years with a lover. Liza is present, and thinks Ma is all to the good. (This is somewhat putrid.)

The final curtain is a good one. It reveals to the audience and to the astonished Lady Jane that her preoccupied begoggled spouse has for years winked at her infidelity. (Scientists are all gentlemen. So few ladies are.)

Lila Lee, as Liza, came back to the speaking stage after nine years. She looked beautiful and acted well.

Marie Tempest did the part of Lady Jane in London. It is certainly not a Frances Starr part (too red-hot mamma).

A speciously "immoral," unconvincing, but often amusing play.

Picture value (*as matters now stand*), 0 *per cent.*

TIGHT BRITCHES

The hick drama never got very far with our post-war picture audiences. Since the advent of the talkies, indeed, it has almost disappeared. If backwoods stuff does appear occasionally it must be tied up with some big burg, Europe or a circus to get it across.

That is because our rural picture clientèle is big-city minded. It seeks escape into places and atmospheres that are strange to it. And our city picture fans will simply have nothing to do—except hilariously—with "Ah reckon" epics.

Rowland Stebbins, of "The Green Pastures" fame, produced "Tight Britches." It is a play of the North Carolina mountain folk by John Taintor Foote and Hubert Hayes, two fellows who evidently are tarheel from derby to toenail.

The story is about a precocious lad, one Ulys Palmer, who wanted to grow up and become a preacher. But Ulys is, first of all, a man with all those weaknesses that have been the eternal theme of fiction, fable and sacred literature from Adam's downfall to the peccadillos of that fellow your wife told you about at breakfast.

Well, Ulys has a sinful affair (on guard, ye picture beatifiers!) with loose-like Sallie Tabor.

And things might not have been so bad in the final shuffle if Sallie had not given birth to a baby about the time that Ulys was beginning his evangelical career to Make the World Chemically Pure.

It is my honest belief that Ulys would have done right by Our Nell if her father, a man of the old strip and stripe, had run otherwise than true to mountain form. So, he up and kilt Ulys with that gun that no God-fearin' North Carolinian is without.

The only thing that saved the piece in my eyes was the excellent work of Joanna Roos and Shepperd Strudwick. There was also some rich comedy relief in various local character-studies indigenous to mountain towns in the Southland.

Still, I do not see how Hollywood can help matters.

Picture value, 0 *per cent.*

JUVENILE MATINEES WIN WIDE RESPONSE

Wilmer & Vincent's Harrisburg Experiment with Shorts Will Expand If Civic Units Help

by V. N. BERGHAUS
Harrisburg Correspondent

Active cooperation of civic organizations, particularly women's clubs, and churches is recognized by theatre executives as a definite prerequisite to the success of children's matinees as a continuing policy. To that end, executives of the Wilmer & Vincent circuit this week are helping organize Film Committees for each community organization in Harrisburg, Pa., where the first of a series of 10 special shows for juveniles was launched last Saturday forenoon, with a distinctly favorable reaction throughout the city. Gordon S. White, Educational's director of publicity and advertising, was on the ground cooperating in the project.

In quest of a new type of motion picture entertainment for children, designed both to return a profit to the management and to answer objections to controversial films, Wilmer & Vincent undertook its experiment, at the Majestic theatre in Harrisburg, by presenting an assortment of eight short subjects, without a feature.

Specially invited local civic leaders were enthusiastic in commending the film program for juvenile consumption. From the theatre men's standpoint the verdict was that the practicability of presenting such programs regularly would depend entirely on the amount of public support they receive.

It was stated by the Wilmer & Vincent representatives that if the experiment, to be carried through a 10-week period, with one program a week—on Saturday morning—proves successful, the plan will be extended to other theatres in Harrisburg and in other cities.

Harmonica Club Tieup, Too

"The World Today" is the general title of the series. The initiatory program covered a wide range of topics. The first picture, scenes from the opera "I Pagliacci," sung in English, was followed by Mack Sennett's "Rustling Swordfish," Shirley Temple's "Pardon My Pups," the Terry-Toon cartoon "Hansel and Gretel," the Santa Claus fantasy "Day Dreams," the Magic Carpet travelogue of Ireland with songs by John McCormack, and Mary Warner's "Winter in the Bavarian Alps." All but the two last-named subjects are Educational product. There were also numbers by the famous Philadelphia Harmonica Band of more than 50 boys. A tieup in that direction was announcement of plans to form a harmonica band in Harrisburg, with membership open to holders of season tickets in the "World Today" series.

Herbert Y. McMullen of New York, a director of the Wilmer & Vincent circuit, who is in charge of the new project, said he will not be able to tell until after several performances whether the project will be successful. It is entirely a matter of public support, he said, with a weekly attendance of 500 or more required to make it feasible. Attendance at Saturday's invitation performance was estimated by C. Floyd Hopkins, district Wilmer & Vincent manager, at 500.

Mrs. McMullen, chairman of international relations of the General Federation of Women's Clubs, explained the purpose of this type of films as aimed at developing the personalities of children and providing entertainment free of questionable influences. She invited criticism and suggestions, and after the performance a number of Harrisburg civic leaders, parents and others interested in young folk, offered their views.

Approve Equipment

Among those who expressed approval of the pictures as meeting the need for wholesome and interesting entertainment were:

Mrs. Harvey F. Smith, president of the Harrisburg Community Theatre and former president of the Civic Club; Mrs. W. Minster Kunkel and Mrs. Edwin S. Rockefeller, active Junior Leaguers, who were present with their children; Mrs. Walter Spofford, chairman of the municipal department of the Civic Club; Boy Scout Executive Thomas Sparrow and School Director John Yates.

Opinions of the program itself differed. Mrs. Smith thought the opportunity for presenting opera one of the most desirable features, but Mr. Sparrow said he believed that was "over the heads" of many youngsters.

BETTER THEATRES WRITER WARNS OF RUNDOWN HOUSES

That emphasis on pictures has caused widespread forgetfulness of the effect of theatre appearance and mechanical facilities on the box office, is asserted by J. T. Knight, Jr., writing in the BETTER THEATRES section of this issue of the HERALD. He adds that theatres are in the "worst physical condition in the history of the industry," appearing even worse to the public than they really are "because the public has watched fine properties become dilapidated and rundown right in front of its eyes."

Those who think all that is needed is good pictures forget, declares Mr. Knight, "that in the days when business was regular and consistently good we were showing good, bad and indifferent pictures" just the same as today. "But in those days," he points out, "every operator and manager prided himself on the condition of his theatre."

"Decadent theatre operation," Mr. Knight asserts, "is Exhibition's greatest hazard in its efforts to attain profitable returns."

Exhibitors Will Press Music Suit If U. S. Delays

The exhibitors' emergency committee, formed to combat the efforts of the American Society of Authors, Composers and Publishers to increase music taxes, will file suit without delay, unless the government obtains a restraining order against the proposed increases by ASCAP, within the next few days, it was declared early this week by Ed Kuykendall, President of the Motion Picture Theatre Owners of America.

Mr. Kuykendall was supposed to travel to Washington Wednesday presumably to talk with Government officials about procedure. Fox West Coast, Publix and RKO indicated they would contribute to the exhibitor committee's one-cent per seat "war chest" for financing the court fight.

"Exhibitors are going ahead with the original plan to sue," said Mr. Kuykendall. "If ASCAP can get away with this new increase, there is no limit to what they will do next year. This is not a fight between the MPTOA and the Society. It's a fight between all theatre owners and the music organizations. Numerous exhibitor units are joining in the move and we will have a united front when we start the action. Several thousands of dollars already have been collected by the committee for the 'war chest,'" he declared, and added, "probably the next thing the Society will demand is a percentage of the receipts. A few small voices have been raised in some parts of the country stating they would not participate. These people are either misguided or ignorant of the facts. If we are going to fight and do this right, we must have the wholehearted assistance of every theatre owner."

In proceeding with its purpose to increase the music license fees for theatres, ASCAP is relying on a 1926 ruling by the department of justice that it is not a combination in violation of the Sherman Act, it is revealed this week by Maurice J. O'Sullivan, of Kansas City, counsel for the Society in Missouri. Mr. O'Sullivan said the Society has nothing to fear from the dissolution suit brought recently by the government because there has been no change in the anti-trust laws since the 1926 determination.

Mr. Kuykendall was to discuss the proposed music tax increase at the general meeting of the MPTO of North and South Carolina at Charlotte this week, and later at the meeting of the Tri-States Theatre Owners in Memphis.

The Gulf States Theatre Owners Association, with headquarters in New Orleans, will move for action against the ASCAP when Congress convenes at the end of the year. President Harry McLeod declared no action will be taken now, but said the association would fight any move to saddle the exhibitor with increased and unjust costs.

Beck Due in New York

James M. Beck, London representative of the Motion Picture Producers and Distributors of America, will arrive in New York late this month on his annual American visit.

THE CAMERA REPORTS



HOLLYWOOD OPENING. Just one group of Show World celebrities snapshot at premiere of Warner Brothers' "Dames" at Hollywood theatre, Los Angeles: Mary Brian, Dick Powell (who has leading male role), Mr. and Mrs. Joe Penner and Jocelyn Lee.



JUST MARRIED. Frank Melton, Fox player, and Alma Gaye Maynatt, pictured following their marriage in Hollywood the other day, and preceding a honeymoon trip via motor. Melton's latest role is in a Will Rogers vehicle, entitled "Judge Priest."



SIGNED. Donald Cook, who has been signed to appear opposite Nancy Carroll in Columbia's forthcoming production, "Spring 3100."

ONLY WOMAN. (Below) The sole representative of her sex, is Conchita Montenegro, in the cast of Fox's "Hell in the Heavens," which stars Warner Baxter in some very masculine exploits of the air.



AT PREVIEW. (Below) Of "Peck's Bad Boy" at Broadway theatre, Santa Ana, Cal. Shown with young patrons are Sol Lesser, producer; Louis Hyman of Principal Distributing Corporation; Lester Fountain, Broadway manager.

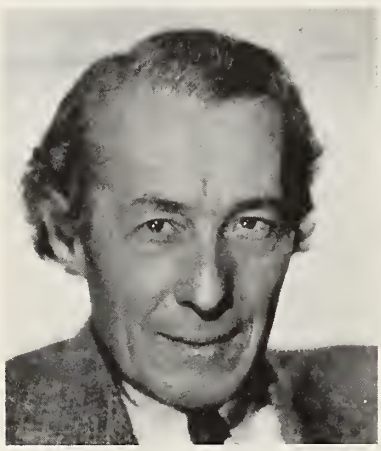




MAKES DEBUT. Nan Grey, former Houston, Tex., high school girl (so say our informants at Warner Brothers), who has her first part in Joe E. Brown's "Six Day Bike Race."



CIRCUS PARTY. And it was a circus they made of it, the 2,000 youngsters of Los Angeles, when they went to the Warner theatre to see Joe E. Brown in Warners' "The Circus Clown," at the invitation of the star himself. See Joe among 'em?



UNDER CONTRACT. Continuing one of filmdom's longest and most notable careers, Henry B. Walthall has signed a long-term contract for roles in Fox productions.



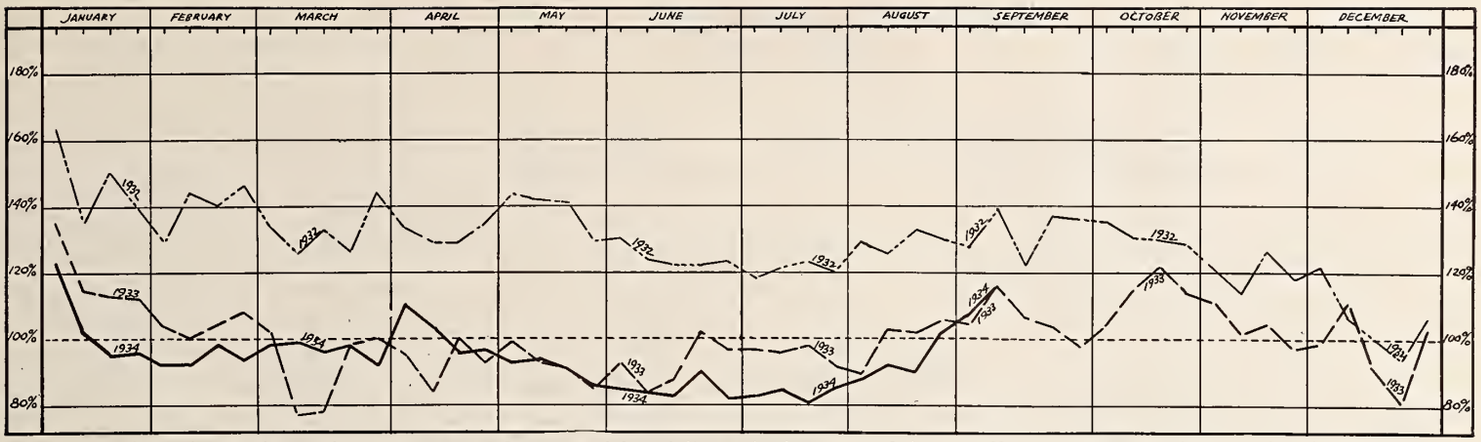
WINNER. Jean Gray, Rochester, N. Y., girl, who has been declared the winner of tests conducted by MGM under the sponsorship of the Rochester Journal.



AS CANTOR WITNESSETH. So does Miriam Hopkins become a Samuel Goldwyn star, joining Eddie and Anna Sten. Reading from Mr. Cantor to Mr. Goldwyn, we here observe Miss Hopkins as she signed a contract which placed her on the Goldwyn-United Artists roster of production names for four years.



PIROUETTE. An action photo of the dance, arresting Ginger Rogers very fetchingly in the middle of a pivot, which, in a way, is very representative of her doings in RKO Radio's "The Gay Divorcee," which is quite partial to matters Terpsichorean, as some would say.



The chart, based on Motion Picture Herald's tabulation of box office grosses, shows the business done in twelve key cities during the period from Jan. 9, 1932, to Sept. 8, 1934. The average weekly gross from these cities during the entire year of 1933 is taken as 100 per cent. The cities are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland (Ore.) and San Francisco.

Yearsley Named Warner Manager

C. L. Yearsley has been named manager of the Smoot theatre in Parkersburg, W. Va., by Harry Kalmine, Warner zone manager with headquarters in Pittsburgh.

Mr. Yearsley came into the motion picture industry many years ago through a contact with the late J. D. Williams in the Northwest. With Mr. Williams he went to Australia and became a considerable factor in the amusement world there, returning eventually to the United States as a figure in the Williams administration of First National Exhibitors Circuit, Inc. Mr. Yearsley's special responsibility was the conduct of First National's publicity and advertising department. He continued with participation in Mr. Williams' various enterprises and promotions and for a time conducted the promotional activities of World Wide Pictures.

As "Bill" Yearsley in his many activities in Williams enterprises he is a widely known figure in amusement centers from London to Sydney and all points between. Despite his career in the marts and under the bright lights of Broadway, Mr. Yearsley's taste is for the bucolic life and the art of painting which has long been his avocation. More recently he has lived and painted in the highlands of New Jersey.

Universal Sales Up, Says Laemmle

An indication of better conditions is apparent in a report by Carl Laemmle, president of Universal, last week on his return from abroad, that Universal sales are ahead of last year at the corresponding date by 2,000 contracts.

The Universal foreign production program for the year will include 12 features to be made in England by Hagen Films, of which six have been completed, and production in Budapest and Vienna, said Mr. Laemmle. The product is designed for foreign distribution, only exceptional films to be added to the American release schedule.

Universal has disposed of its German office to Rota Film, he declared, and Universal's quota films will continue to be distributed in Germany through that company.

BRITISH MEET NEW OVERSEATING ISSUE

One School Thinks a Theatre to 5,000 Population Permissible; Another Says 10,000

By BRUCE ALLAN
London Correspondent

On the eve of issuance by the General Council of the Cinematograph Exhibitors Association of a pamphlet defining that organization's attitude to the problem of unnecessary theatre building, a difficulty of definition has arisen on which there are decidedly varied trade opinions.

The CEA's pronouncement, which will be finally approved within a few days, embodies a general statement of the case for regulating new building by regard for the needs of local population, a legal opinion from Tyldesly Jones, K.C., that local authorities possess an unlimited right of discretion as to the issuance of licenses, and a reprint of the paper by Sam Eckman Jr., read at the CEA Summer Conference at Blackpool, which pointed out the perils of overbuilding as illustrated by American experience.

It seems that, so far as it goes, this document will be logically conclusive. It will attempt to prove overseating to be definitely a business menace and to demonstrate the possibility of coping with it by means of existing legal powers. It seems, however, that it is unlikely to provide the one thing without which these other things may largely be rendered ineffective. There is a very grave doubt whether it will provide a definition of overseating likely to be either generally acceptable or universally applicable.

From 5,000 Seats to 10,000

Trade opinion varies as to the exact percentage of seats to population which constitutes legitimate enterprise. One school of thought thinks a cinema for every 5,000 persons permissible; another regards a 10,000 density the maximum. This is a wide range, and the CEA will not settle the question by selecting the one figure or the other, or even by setting up another ratio of its own.

Dispassionate consideration of the problem suggests that it is impossible to define overbuilding by reference to an arithmetical formula. An industrial district can carry more seats to population than a rural area, a prosperous city more than one suffering from unemployment. There is the further very important point of the quality of seating; there are territories which on the head-counting basis are adequately supplied with theatres but which may not possess a single modern building.

No doubt the CEA policy recognizes that local conditions must vary the definition of overseating, but even so the obstacles mentioned emphasize the fact that a very difficult problem is being approached.

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Wages, Hours, and the Law

The Trade Union Congress, the annual Labor Parliament, in conference at Weymouth, has gone on record as supporting in full the policy of the National Association of Theatrical Employees which is agitating for a revision of the Cinematograph Act to compel all cinema owners to pay rates of wages agreed upon with the appropriate Trades Unions.

The importance of this decision is that the Trade Union Congress definitely represents the trade union opinion of the country. It is doubtful if the theatrical employees' association can succeed in its attempt to regulate wages and working hours by parliamentary action, at least in the present House of Commons; the Home Secretary has already replied to a request that he should receive a deputation by an intimation that he could not exercise the powers suggested by the amendment to the Act.

The result may be that direct action will be attempted by means of an appeal to the millions of trade unionists in the country, who would be asked to patronize only those cinemas which had given a "Fair Wages" pledge. This already has been threatened.

10,000,000 STUDENTS IN "CLEOPATRA" TIEUP

Paramount Offers Scholarships for Best Essays on Treatment of History in Motion Pictures

Paramount Pictures on October 1 will set out to enlist 10 million high school and college students between the ages of 16 and 21 years in a study and discussion of the treatment of history in motion pictures, in one of the most extensive campaigns ever conducted to stimulate motion picture appreciation. Several $500 scholarships will be used as an incentive.

Selecting Cecil Blount DeMille's current "Cleopatra" as the subject, Paramount has arranged the countrywide project so that its exhibitor clients everywhere may engage in the promotion. "Cleopatra's" general release date is October 5.

This will be the first of a series of special projects to be carried out by the company, probably on all DeMille productions, the "spectacle" type lending itself to such educational tieups.

Enlisting 20,000 Teachers

The promotion will be in the hands of the teachers and its results will be judged by a committee composed of Robert Hutchins, president of Chicago University; Richard Waldo, president and owner of McClure's Syndicate; Francis Taylor Patterson, professor of photoplay appreciation at Columbia University; Lee Hammer, head of the division of research on leisure at Russell Sage Foundation, and Mr. DeMille.

Unlike other school campaigns, usually conducted only locally, the "Cleopatra" arrangement will be based upon a study of extent to which the motion picture dramatist is entitled to take liberties with history.

Letters are now going forward to 20,000 teachers of English in high schools and colleges. In each letter is a "Study Guide and Manual" prepared by prominent educators with the cooperation of the Motion Picture Producers and Distributors of America.

Every high school and college bulletin board will carry a colored poster outlining details. Newspaper and high school and college papers will be enlisted.

Contest Closes December 31

Sufficient time will be allowed for individual research by the entrants who will submit essay manuscripts. The last day for mailing the scripts is Dec. 31, 1934.

Supplementing the national contest will be regional or state or city contests on related subjects. These secondary contests are to be staged by the individual theatres.

Awards for the secondary contests are to be given by the theatres participating, with Paramount promising to tie up the plan for any theatre that desires to promote a contest in its locality.

Entrants for the major contest may also enter any secondary contest. The plans have no connection with one another except that they have for their common purpose the idea of stimulating the students to proper motion picture appreciation.

The English teachers in each school and college will receive the manuscripts from the entrants of their own school. These will be forwarded to the Paramount studio in Hollywood or to the home office in New York. All manuscripts will first be read by a committee of teachers to weed out undesirable documents.

Three best manuscripts will be chosen by the judges and the awards will then be deposited at the college chosen by the winner. The money cannot be used for any other purpose than to further the winners' education.

Aside from every consideration of publicity or promotion, the contest is designed to bring to students of the country a definite idea of what goes into the making of a historical motion picture.

The "Study Guide and Manual" now being sent to the 20,000 teachers has 32 pages, its contents including:

1. A Foreword by Cecil B. DeMille.
2. Factual background. Extracts from Plutarch, Shakespeare, Dryden, Jones and others.
3. Suggested parallel readings on some of the principal dramatists who have in the past treated the Cleopatra theme, together with some of the parallels in language used in the DeMille script.
4. Directions in detail for participating in the contest.
5. A series of questions designed to bring out DeMille's purposes and ideals in handling the Cleopatra theme for motion pictures. The answers to these questions will be the "leads" for writing of the essay, and will at the same time provide a better understanding of the changes in historical fact that were made in production of the picture.
6. Suggestions designed to show how attendance at the photoplay correlates with school work.
7. A rapid account showing how frequently the Cleopatra theme has been treated in literature.
8. A list of the books the reading of which will be useful in writing the essay.
10. Optional: Critical comments of the film.

Dietz Guest Chairman At AMPA This Week

Howard Dietz, director of advertising and publicity for MGM, will act as guest chairman of this week's meeting of the Associated Motion Picture Advertisers in New York. Notable guests will be Hal Roach and Pete Smith and possibly Stuart Erwin and June Collyer. Hal Horne is scheduled as chairman of the meeting September 27.

Ryan Warner Chicago Head

Charles Ryan, former Warner district manager in Chicago, has been placed in charge of all Warner houses there, under James E. Coston, manager. Harry Turrell, manager of the Capitol, has been named district manager. Mr. Turrell succeeds L. F. Gran, who has resigned to operate his own theatres in Wisconsin. Larry Stein has been named a district manager.

New Labor Board To Start Saturday

Reorganization of the 20 regional labor boards becomes effective Saturday under the new national labor relations board. There will be a full-time director and in each large city of the redefined territories two men will be named to the new labor relations board. These two may be impartial citizens not connected with industry or labor, or may be chosen from those two divisions. In labor disputes the director becomes the chairman of the board and meets with the two members in the city where the issue arises, these three constituting the board, with full authority to act.

The projectionist wage problem at Detroit has been settled for the next two years. Projectionists in independent theatres will receive an increase of 14 per cent and circuit men 7½ per cent. The circuits granted a 14 per cent increase last September.

The Pennsylvania Federation of Labor and various Pittsburgh unions are opposing the Brotherhood of Motion Picture Engineers whose application for a charter is pending before Secretary of State R. J. Besmish at Harrisburg.

Direct negotiation with the studios is proposed by George Browne, president of the IATSE, in investigating the supplanting of IATSE members with men from the International Brotherhood of Electrical Workers. The American Federation of Labor meets in San Francisco next month.

Johnson Explains New NRA System

NRA will be reorganized by President Roosevelt so that it will function out of three branches as is the federal government —executive, legislative and administrative —Administrator Hugh S. Johnson declared Friday night at Carnegie Hall, New York, in addressing Authorities of more than 400 codes.

"Whatever reorganization is to come will be worked out by the President, and no one else. I have too much power invested in me and the sooner I am divested of it the better. Let someone else stop the dead cats."

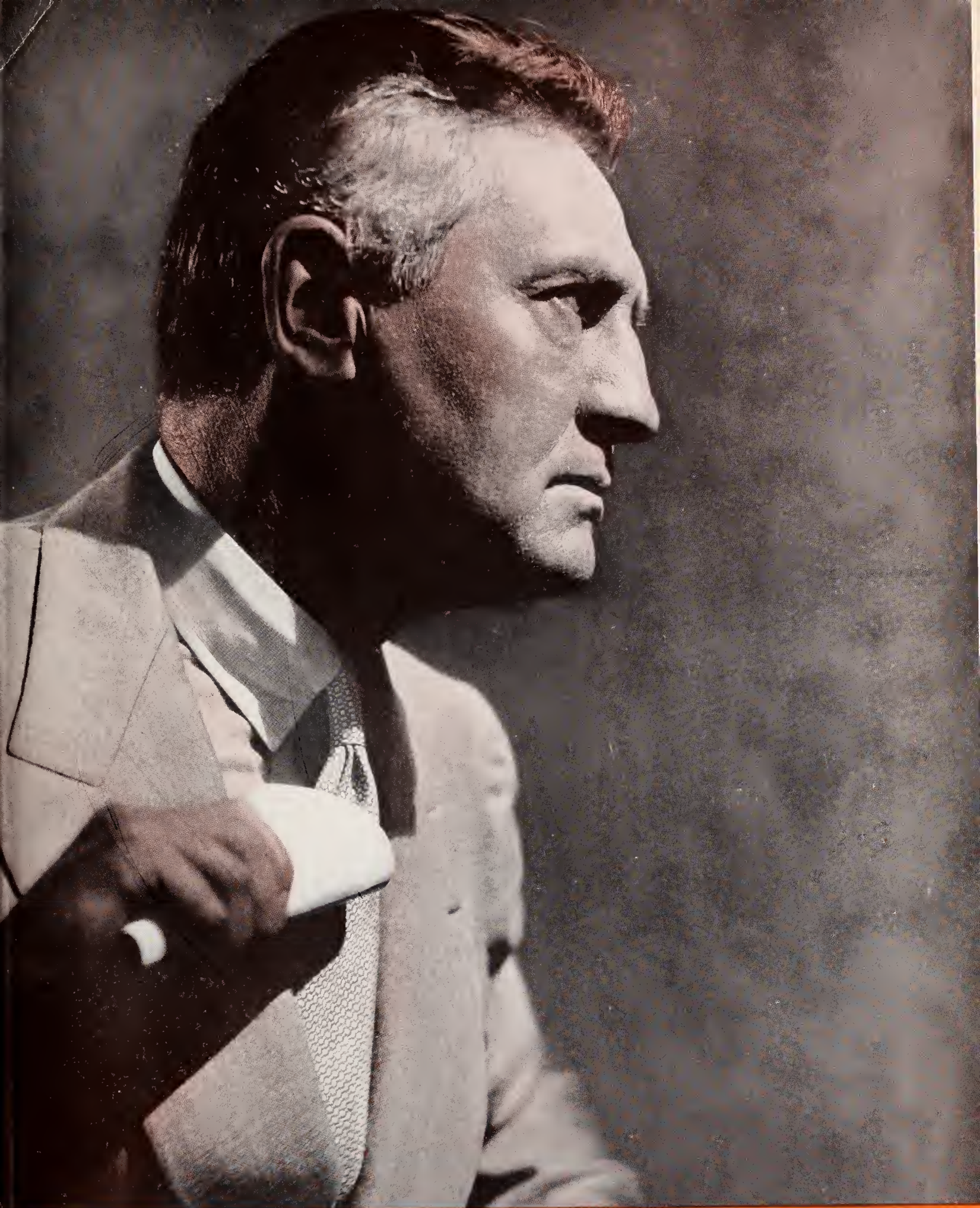
General Johnson, after the meeting, again declared groundless reports that Division Administrator Sol A. Rosenblatt would resign.

Dembow Set to Move

Sam Dembow plans to leave Paramount early next week to take over his new post as general manager of National Screen Service. Jack Bannon, for several years secretary to Mr. Dembow, has also resigned from Paramount and will become general assistant to Mr. Dembow at National Screen.

Marie Shotwell Dead

Death came this week to Marie Shotwell, stage and screen player, who was being treated at St. John's Hospital in Long Island City, for cerebral hemorrhage. Services were held Wednesday night at Campbell's Funeral Church in New York.



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to the NEW *and* GREATER

HEARST METROTONE NEWS

EDWIN C. HILL

THE GLOBE TROTTER

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In thousands of homes all activity ceases when Edwin C. Hill interprets the human side of the news. The magic voice that electrifies the nation has now been captured by Hearst Metrotone News. Now you will bring that voice, with its millions of followers into your theatre. Mr. Hill continues his celebrated radio broadcasts as well as his newspaper syndication, thereby keeping his name before your public on the air, on the screen and in the press.

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The unparalleled showmanship and exploitation resources of the vast Metro-Goldwyn-Mayer organization is behind every issue of the Hearst Metrotone News. M-G-M believes that its new and greater newsreel merits the same type of high powered intelligent selling to the public as any other STAR property which it exploits. Hence, watch M-G-M's newsreel showmanship.

FIRST ISSUE COMMENCING WEEK OF OCTOBER 1st

DON'T WAIT FOR YOUR PATRONS TO TELL YOU!

"Mr. Exhibitor, we like your theatre and come to see your programs regularly. We ask you to be sure and get the Hearst Metrotone Newsreel. We believe there is no individual in America who interprets the news so effectively as Edwin C. Hill. He gives us the background of the news. He is informative and most pleasing to listen to. We think the Hearst Metrotone News covers the world more thoroughly and much more interestingly than any other. We don't think you can afford to be without it."



FIRST ISSUE OF THE NEW

HEARST METROTONE NEWS COMMENCING

Week of OCT. 1st

(Be there when it happens!)

THE HOLLYWOOD SCENE

STUDIOS EXPAND GOODWILL TOURS
MILLIONS FOR BETTER BACKGROUND
PARAMOUNT MODIFIES AIR POLICY
EIGHT FILMS START, THREE FINISHED

By VICTOR M. SHAPIRO
Hollywood Correspondent

PRODUCER and showmen are finally meeting on common ground. Dating back to the Los Angeles convention of the Motion Picture Theatre Owners of America, when unanimous opinions were voiced for a more thorough mutual understanding, a fair number of major studio representatives now are conducting a business-like series of good will tours to key cities.

Six MGM Directors Touring

MGM leads the parade with six directors who, at least once a year, contact several hundred theatre owners. Clarence Brown is not only making a flying trip among exhibitors but has widened his field to include theatre owners of Europe. Other MGM directors, who cover the exhibition field annually are W. S. Van Dyke, Robert Z. Leonard, Gregory LaCava, Charles Riesner and Sam Wood. Mr. Wood has just concluded a contract with the studio.

Fox is represented by Director Henry King, who is preparing for his annual plane trip.

Trem Carr, Monogram production head, is making several tours a year.

Cecil B. deMille is chief commuter for Paramount. The producer-director usually makes his contacts following the completion of each picture.

Columbia recently entertained every first-run exhibitor in San Francisco at a lavish banquet, which, although for the selling of the Grace Moore picture, "One Night of Love," succeeded in establishing a closer contact with showmen. Harry Cohn also presented the studio's leading stars.

L. B. Mayer's swing around the circuit is scheduled upon his return from overseas.

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More Authentic Backgrounds

Location trips spanning several hundred thousands of miles are scheduled for the new season's product, with budgets raised several millions of dollars to register authentic backgrounds.

Independent units are vying with the majors in filming foreign locales.

MGM has three pictures on the current schedule which will mean extensive trips. One unit already has spent several months in China filming backgrounds for Pearl Buck's best seller, "The Good Earth." Another unit is about to hop off for the South Seas to film "Mutiny on the Bounty." Two ships are under construction to be used in the picture as well as for commuting purposes. The studio has definitely decided to make a third "Tarzan" picture with Johnny Weissmuller and Maureen O'Sullivan. According to present plans it will be made in Africa.

Plans for one of the most authentic Chinese features yet filmed are being completed by Clyde E. Elliot, director-producer of "Devil Tiger" and director of "Bring 'Em Back Alive." In four weeks, Elliot and his troupe leave for the Orient, where eight months will be spent filming "China Roars," a romantic slice of Chinese life authored by Gordon Rigby. This picture will take in everything from the "Hoi Polloi" of the Orient to the Yangtze river pirates. An American player will be the only white in the cast. Erpi is financing this venture and Columbia will distribute.

Sol Lesser, heading Principal and Atherton Productions, will soon leave for England to do the entire filmization of "The Cowboy Millionaire," second of the George O'Brien series of six for Fox release. This is an unprecedented expenditure on a Western picture.

Phil Goldstone is planning a trip to the South Seas to film a yarn for Majestic.

Norman Foster, a Hollywood actor, will soon head back to Tahiti to complete an underwater picture started some months ago.

Locations within the United States include two Chicago treks, one for Columbia's "Carnival" and the other just completed, for atmospheric backgrounds for the Radio picture "Silver Streak," dealing with the new streamline trains.

MGM is sending a company to New York to shoot "West Point of the Air," and Warner Brothers recently returned a company from Manhattan where "Flirtation Walk" was made almost in its entirety.

Although Radio's "Last Days of Pompeii" will contain no Pompeian background shots, Merian C. Cooper spent much time on the native ground drawing up maps and shooting stills of the ancient city as it is today, on his recent trip to Europe. These will be used in construction of sets.

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Mascot Films has launched its new season product of twelve features with something approaching *éclat* and *élan*.

"Young and Beautiful," costing about $75,000 and featuring the Wampas Babies, has been accorded first-run showings in Los Angeles and San Francisco.

"Crimson Romance" has been previewed and awaits its test runs.

Two years ago, Mascot was practically unheard of. Rumor had it that during the depression Mascot serials kept a handful of state rights boys in business in various key spots.

One time secretary to Marcus Loew, the mind behind the Mascot product is Nat Levine, young and energetic business-man producer, harboring some artistic inclinations but no box-office illusions.

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Campbell MacCulloch, acting executive secretary of the NRA state Recovery board and of the Los Angeles Regional Labor Board, was appointed by the Producers Association to succeed Dave Allen as manager of the Central Casting Bureau.

* * *

The new Los Angeles open-air-drive-in-theatre out Pico way opened to capacity and continued that way through the week. The amphitheatre accommodates 500 cars.

* * *

Paramount has made a turnabout in the matter of permitting contract players to go on the air, but with reservations. It has let the bars down only on the project of creating a weekly hour to be known as Paramount week, wherein it will tie up its stars with current releases similar to RKO's "Hollywood On The Air" weekly broadcast. The proposed series will be nation-wide as soon as it obtains a commercial sponsor.

* * *

Hollywood started eight pictures last week. Three were completed. Radio and Universal each have two of the new ones. The others are credited to Fox, Columbia, Warner and Monogram. Single productions from Columbia, Radio and Warner account for the trio finished.

First of Radio's starting pair is "Sea Girl," starring Steffi Duna, with Regis Toomey, Lionel Belmore, Mitchell Lewis, Raymond Hatton and Charles Middleton in support. The story is by Gouverneur Morris. The second is a Zane Grey yarn, "West of the Pecos," in which Richard Dix appears with Martha Sleeper.

The two new pictures at Universal are "Good Fairy," again starring Margaret Sullavan, with Herbert Marshall and Frank Morgan featured, and "Man Who Reclaimed His Head," with Claude Rains, star of "The Invisible Man."

The new Fox feature, "Bachelor of Arts," will offer Tom Brown, Anita Louise, Henry B. Walthall, Arline Judge, Frank Albertson and John Qualen. Columbia's new activity is a Tim McCoy western, "Wolves of Cactaw," in which Sheila Mannors, Alden Chase, Hooper Atchley, Charles King and Steve Clark will be seen.

"Flirting With Danger," Monogram, teams Robert Armstrong and Bill Cagney in the leads, with Edgar Kennedy, Marian Burns and Maria Alba heading the support. Warner began shooting "Concealment," in which Barbara Stanwyck, Warren William, Glenda Farrell and Henry O'Neill are featured.

Probably the most important of the completed pictures is Columbia's "The Captain Hates the Sea." The cast features Victor McLaglen, John Gilbert, Fred Keating, Wynne Gibson, Alison Skipworth and Leon Errol.

Radio Completed "Anne of Green Gables," in which Anne Shirley and Tom Brown are the featured leads, with Sara Haden, Helen Westley and O. P. Heggie in support. "Babbitt" is the Warner completed feature. Guy Kibbee and Aline MacMahon are starred. The cast includes Maxine Doyle, Minna Gombell, Alan Hale and Berton Churchill.

'MARVELOUS HELP BOOKING SHOWS'

From George Biehler of the Palace theatre at Hamburgh, New York, comes the following in a letter to Motion Picture Herald:

"I want to say that your column on 'What the Picture Did for Me' is a marvelous help in booking my shows. The boys seem to be sincere in their criticisms and I know my shows have been placed much better since reading your columns. I sure am going to continue sending my criticisms as I know they will help."

IT'S "NOT WHAT YOU DO"

But It's "How You Do It," Writes Traveling Show Exhibitor; Another Complains About Titles

NOT WHAT YOU DO BUT HOW YOU DO IT

To the Editor of Motion Picture Herald:

I read with great interest your article on "Jack-Rabbit" shows running around the country, but want to call your attention to one fact, that although I am running several "Jack-Rabbit" circuits (and they are among the Jack-Rabbits and Coyotes, too, being in the Oregon wheat belt and Willamette Valley), I am still an exhibitor, having been operating the theatres here for the past 20 years.

I operate only in towns where the coming of sound forced the theatres to close or where there has never been a theatre in operation. I carry only deluxe equipment, charge them the same money they would pay in any regular house in the district we play in, and stay as far away from legitimate exhibitors as possible.

I run in just as legitimate a manner on my circuits as I do in my big houses, maintain an office and shop in Portland as well as here at Hood River. I use local girls and help in each town we play in, pay off in cash every bill after each night's showing and am as much a part of the different communities on the night we play as if we were running steady.

I have over 30 people on my payroll on the circuits, not counting the local ushers or help of that kind. So you see a "Jack-Rabbit" circuit can be sublimated and made dignified just as well as that old familiar landmark was immortalized by Chic Sale. It's not what you are doing: it's how you do it. I've had chiselers try to move in on me; I've moved in on truck drivers who tried to crash the business, but as long as I have been operating I have always run legitimate, even down to the carrying of an ASCAP license for each circuit.

We pay as we go, give them a real show, even include a mailing list and the issuing of an eight-page program, and play the same day every week in the year. I have actually spent more money making a town during stormy weather than I have taken in, but they know when to expect us and know what they are going to see when we get there.

Personally I feel like you do about a great many of these fly-by-night operators, as the smell they leave is the hardest thing I have to break down when I open a new circuit, but there can be just as much dignity attached to a "Jack-Rabbit" outfit (as you call it) as there can be to a 5,000-seat house, and, by the way, I'll take the "Jack-Rabbit" layout.

Our slogan is "We bring the world to your door" and I'll tell you there are some milling towns, etc., that we play where this is an actual fact. They are isolated, away off in the woods or mountains, and the coming of the show is a weekly event.

I sincerely hope that the film exchanges and others interested will in time weed out the bicyclers and chiselers who are shoe-stringing with portables, but there will always be communities in spots like I play that will need the kind of entertainment I furnish.—A. S. Kolstad, 818 S. W. Oak Street, Portland, Ore.

THE MYSTERY OF TITLES

To the Editor of Motion Picture Herald:

The undersigned, having at several different times wondered why certain pictures bore certain titles, seeing that said titles did not even remotely suggest the story content, and, even worse than that, having noted changes in titles where the original title was far the most appropriate, has been led to wonder how or why this practice is permitted.

Honestly, some of the titles selected to adorn some well written tales are about as suitably placed as this writer would be in a lady's nightgown . . . and some of the guys who furnish these titles would probably look well, so clad.

But the worst and most inexcusable blunder is substituting a title that bears no closer relation to the story that I do to President Roosevelt, when the original title was okay.

By the time a contract is six months old, the average exhibitor is not able to identify the pictures on release sheets with those on his contract.

There may be a good reason for this foolishness, but I'm too dense to see it.—Peter Bylsma, Victory Theatre, Napoleonville, La.

MORE PAEANS FOR QUILLAN

To the Editor of Motion Picture Herald:

In your issue of September 1, I was glad to read the letter from an exhibitor who spoke highly of Eddie Quillan, and was glad to note that he concluded his letter by saying "Give Us More Eddie Quillan Pictures."

After reading this exhibitor's letter, and realizing that Motion Picture Herald is the only trade paper that gives the exhibitors the opportunity to voice their opinion about pictures and players, I thought I should write you the following:

I manage a few theatres in different towns around this territory, and I must say that Eddie Quillan is a big favorite, and he means a lot to my box offices.

I have used every picture Quillan made for Pathe, I have used Pathe reissues of Quillan's pictures, and about six months ago I played Quillan in "Big Money" for the third time, although "Big Money" was made about five years ago. This should prove that Quillan is a good box office attraction for me, and from talk I have heard around Film Row, Quillan means box office to many other exhibitors.

Let us hear from other exhibitors. The Herald gives us the opportunity to voice our opinion, so let us make use of its columns.—Gus Vaveris, Strand Theatre, Johnstown, Pa.

Sisk Goes to Coast October 1; Farewell Dinner on Sept. 28

Robert Sisk, last week appointed assistant to J. R. McDonough, president of RKO Radio Pictures, will leave New York for the Coast about October 1, following a short vacation cruise.

Home office associates of Mr. Sisk and friends in New York will give a farewell dinner Friday, September 28, at the St. Moritz Hotel on Central Park South.

Academy Subcommittees Meet

The Academy of Motion Picture Arts and Sciences' subcommittee on improvement in release print quality met Monday noon in Hollywood, the screen illumination subcommittee Wednesday noon and the sound dubbing supervisors Wednesday night. The papers and program committee of the technicians branch was to convene Thursday noon and a meeting of the silent camera subcommittee is set for Friday night.

Boston Theatre Plans Series of Education Films

With the intention of indicating the motion picture, definitely in positive fashion, as a medium of pleasurably administered adult education, George Kraska, manager of the Fine Arts theatre in Boston, has undertaken the exhibition of a series of generally educational programs, with the cooperation of the Adult Education Council of Greater Boston, whose president is Professor Kirtley Mather of Harvard.

The council has prepared a series of subjects, which, with the inauguration of the program policy October 4, will be designed to concentrate on the sciences and social subjects. Supplementing its current policy of exhibiting quality feature pictures, Mr. Kraska and the Council each week will show two subjects educational in character, a travel subject, newsreel and cartoon. It is planned to treat geology, botany, zoology, chemistry, physics, physiology, astronomy, meteorology, education, psychology, sociology, and the fine arts. The first series, which will run approximately three weeks, will offer an introduction to geology and music.

The project is sponsored by a large group of prominent men and women of Boston. The special commitee of the Council named to study the motion picture is composed of: Edward H. Dewey, chairman; Professor Mather, Father Michael Ahearn of Weston College, Mrs. Elizabeth Pigeon, Mr. Kraska, James Rollins Brewster of the Harvard Film Foundation and Dr. Abraham Krasker, director of visual education of the Quincy, Mass., public schools and instructor of visual education at Boston University School of Education.

National Warner Club Elects Blackman President

Max B. Blackman was elected president of the national Warner Club at a meeting in New York last week. Mr. Blackman succeeds Al Schwalberg. Approximately 60 delegates from 40 clubs over the country attended the election session. Vice-presidents are Jules Levy, Ruth Weisberg and Steve Trilling, handling membership, welfare and entertainment, respectively.

I. T. Martin was elected treasurer, Sam S. Aldrich secretary, and Sam Schneider chairman of the finance committee. Forty governors were named. The executive committee consists of W. S. McDonald, Frank L. Gates, Harold Rodner, Mr. Schwalberg, A. McBeath, George O'Keefe, E. B. Barrison, Syd Goldberg, M. Peterson, Ruth Goldberg, W. V. Brooks, J. T. Holmes, Sally Sabin and Mr. Schneider.

"Uncle Tom's Cabin" for Shirley Temple Reported

Fox is considering production of "Uncle Tom's Cabin" with Shirley Temple in the role of Little Eva, according to report. Some of the studio executives on the Coast questioned the report, recalling that the silent version was not a financial success.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

HERE IS MY HEART

Paramount

While this is a musical, it is more of a sustained story than other Bing Crosby pictures. The original is by Alfred Savoir, author of 'Love Parade' and many stage successes. The screen play is by Harlan Thompson, director of 'Kiss and Make Up', for which he did the screen play, and Edwin Justus Mayer, similarly associated with 'Thirty Day Princess'. Direction is by Frank Tuttle, who made 'Springtime For Henry', 'Roman Scandals' and 'Ladies Should Listen.'

The Stars of 'She Loves Me Not', Crosby and Kitty Carlisle, are again teamed. In the supporting cast are Roland Young, making his first screen appearance since 'His Double Life'; Reginald Owen, currently in 'Madame du Barry' and 'The Human Side'; Alison Skipworth, recently in 'Shoot the Works', William Frawley, Cecilia Parker, former leading woman in the George O'Brien-Fox westerns and many others.

Music and lyrics for Crosby and Miss Carlisle are by Ralph Rainger and Leo Robin, who have contributed similarly to many Paramount pictures.

In the story, Crosby, wealthy American radio star, is on a grand adventure with romance as the primary objective. Meeting Kitty Carlisle, beautiful but broke Russian princess, whose brothers, Young and Owen, are on the alert for just such a chump as the American millionaire, he takes a job as a waiter just to have the pleasure of serving her. Love is the thing that motivates their affair, but the fatness of his pocket-book is what intrigues the brothers. Eventually, to the tune of gay music, all are satisfied. Bing wins the girl and the brothers' eating worries are eliminated.

Significance of the title, strength of cast names, plus just enough of the story content should be the easiest and most effective means of creating popular attention for this new picture.

SPRING 3100

Columbia

The way this story is being made makes possible a unique and novel brand of showmanship. It all happens as a title contending prize fighter gets a sock on the chin and doesn't wake up until the count of nine. Thus people are not going to see what they think they see, and the yarn is not an out-and-out fight story. The original is by Argylle Campbell, adapted to the screen by Kubec Glasmon, who recently did 'Handy Andy', and the screen play is by Joseph Moncure March. Direction is by Roy W. Neill, maker of 'Ninth Guest', 'Whirlpool' and 'Black Moon'.

Nancy Carroll, most recently in 'Springtime For Henry' and soon to be seen in 'Transatlantic Merry-Go-Round', and George Murphy, a newcomer from the New York stage who will be seen in 'Kid Millions', are teamed in the leads. The supporting players include Donald Cook, Inez Courtney, Arthur Hohl, Clara Blandick, Josephine Whittell, Raymond Walburn, Huey White, Ray Mayer, Arthur Vinton and Ray Cooke. Additionally there are any number of prize ring figures including Jim Jeffries and Lee Ramage.

Actually the story is a drama of misunderstood romance and jealousy. Murphy, a fighter, thinks his fiancee, Nancy Carroll, is two-timing him. The condition being a source of worry to him and his managers, he goes into the ring with the champ. His actions are anything but those of a contender and comes one wallop. The referee starts to count and then the story flashes back to all Murphy thinks is happening. It takes him through drama that leads to murder, conviction of killing and into the electric chair where he asks the chaplain to count 10 over him as the juice is switched on. It goes up to 9 when Murphy comes out of the fog; the story flashes back to the fight and in the next round he, himself, puts over the kayo sock.

There's plenty of room for ingenious showmanship in this picture and also opportunity to convince fans that it's a dramatic romance, rather than a prize fight picture.

POLICE AMBULANCE

Columbia

Because of recent disclosures relative to the Dillinger case, topical timeliness has a more than usual significance in connection with the showmanship of this picture. Basically an action romance drama, the premise is motivated by the practice of surgeons secretly treating gang war and crime victims. Story and screen play are by Harold Shumate, recent author of 'Hell Bent for Love' and 'The Crime of Helen Santley'. Direction is by Lambert Hillyer, maker of 'Most Precious Thing in Life', 'The Defense Rests' and 'One is Guilty'.

John Mack Brown, recently in 'Three on a Honeymoon', is the hero. Sally Blane, recently in 'No More Women' and 'City Limits', has the feminine lead. The supporting cast includes a group of well known screen names such as Arthur Hohl, George Meeker, James Bush, Bradley Page, Ward Bond, Hooper Atchley, Al Hill and Joseph Crehan.

The title gives a clue to the story tone. It concerns a young police ambulance driver who, to protect his doctor mate, forced by a gangster boss to treat victims of crime-gang warfare, is transferred to the sticks. A romantic triangle building between the two and the girl, suspense is expertly used to build the story to a point where the gang czar, attempting to put a rival on the spot, is machine-gunned in the hero's ambulance as he tries to make a getaway. Both from remorse and fear of the law, the unethical doctor, first confessing his part, kills himself. Romance which has been growing for the hero and heroine triumphs in the finale.

The story content, title and cast names, all tying in with the peculiar timeliness of the yarn, indicate an effective interest creating form of advance showmanship.

GIRL OF MY DREAMS

Monogram

Adapting again the same basic entertainment elements, this Monogram feature, as was 'Sweetheart of Sigma Chi', is a collegiate comedy with music. The original story and screen play are by George Wagner, who authored 'Sigma Chi', and it is being produced by William T. Lackey, who teamed with Waggner in the previous picture. Lyrics and music are provided by Waggner and Edward Ward. Direction is by Ray McCarey.

Mary Carlisle, who played the lead in "Sigma Chi', again heads the cast. Featured with her are Eddie Nugent, currently in 'She Loves Me Not', Sterling Holloway, featured in 'The Merry Widow', Arthur Lake and Creighton Chaney, son of the late Lon. In support are Tommy Dugan, who was in 'Sigma Chi' 'Palooka', 'Circus Clown' and 'Let's Talk it Over'; Gigi Parrish, a 1934 Wampas Baby Star, currently in 'Girl of the Limberlost'; Jeanie Roberts, Lee Shumway and Beverly and Bettymae Crane.

The yarn, which places a novel twist on the social and political aspects of modern coed collegiate life, runs the skein of romance, drama, comedy and action, with tuneful music. It deals with a track star, whose success on the cinder path and the campus gives him a swelled head. Losing a coveted senior honor, which also means the loss of the blonde campus vamp, the picture, similar to 'Sigma Chi', departs from the traditional idea of featuring a football game as its big punch and concentrates its action and heroics on a track meet. Of course there is the clever twist that turns seeming defeat into victory and also works to regenerate the boy.

The picture looks to have the color that will appeal to the young folk and at the same time a character quality that will interest the more mature patrons. It calls for the same caliber showmanship as was given 'Sigma Chi'.

FLIRTING WITH DANGER

Monogram

This is a wise-cracking comedy romance with feminine complications, lots of action and color and plenty of thrills, as the title indicates. The original is by George Bertholon, the screen play by Albert E. DeMond, recently credited with 'Secret of the Chateau', and Wilbur Hall. Direction is by Vin Moore, whose latest picture is 'Love Past Thirty'.

The fast moving plot, filled with thrills and suspense and involving a number of dynamite explosions, revolves around three happy-go-lucky powder mixers, Robert Armstrong, William Cagney and Edgar Kennedy. Feminine lure and straight romance are provided by Maria Alba and Marion Burns.

Stressing the comedy of danger, both physical and romantic, the yarn opens in a Delaware powder manufacturing plant, then shifts to an imaginary South American republic, where Armstrong's lack of understanding of the native tongue gets him into complications with an exotic rhumba dancer, Maria Alba. The trio, out of one jam, fall into a series of others, not the least comically interesting being their participation in a typical comic opera revolution.

The title, cluing the picture's theme, and the fun and thrill look to be the outstanding selling features. Opportunities for effective exploitation based on the title tone should be many. Their use to create male curiosity in the picture is evident. For the women, sell the romantic angle.

Marcus Gets Action Films

Gene Marcus has closed a deal with Stage and Screen Productions for distribution of four series, six police dog melodramas, six Northwest Mounted action features, six Range Rider and six Rough Rider films.

5 Films, 11 Stories Rejected by Breen Staff in 2 Months

Of more than 100 features viewed by the staff of Joseph I. Breen, director of the Production Code Administration, five completed pictures and eleven stories have been rejected. Three of the pictures, after changes, have been approved and released. Most of the rejected stories have been discarded, others being rewritten.

Reporting on the results of the two months of operation of the Production Code Administration, Mr. Breen declared that most of the product approved since July 15 has been of outstanding entertainment value and artistry. He said most stories written for films comply with the industry's code or require only few changes in lines or scenes.

Observers on the Coast noted also that stories have maintained a level of health and vigor, with no tendency toward mid-Victorian priggishness, while avoiding the objectionable.

The Production Code staff of seven reads the original story, then the shooting script, conferring with studio executives on deletions or changes, and finally reviews the completed product. In cases of what Mr. Breen describes as "cock-eyed philosophies of life, back-fence humor, and raw dramatization of sex," the staff suggests improved treatment to salvage the work of the writer.

McNicholas on Air On Legion's Work

Archbishop John Timothy McNicholas of Cincinnati, under whose leadership the Legion of Decency campaign against objectionable motion pictures was started several months ago, is scheduled to deliver the first of a series of four radio broadcasts under the auspices of the Legion of Decency on Friday of this week, over an NBC-WJZ network. Speaking on the purposes and program of the organization, Archbishop McNicholas will be followed on the three successive Friday evenings by other prominent figures identified with the movement.

Monthly and weekly lists of approved pictures, rated as to family and adult suitability, are being issued by Dr. Edward S. Schwegler, diocesan director of the Legion of Decency in the Buffalo diocese.

Monsignor Felix F. Kaup, acting head of the Catholic Church in Virginia, at Richmond, has issued a statement praising Protestant action in the state in aiding the Legion of Decency in its campaign.

Active Legion of Decency support in smaller communities came from Council Bluffs, Ia.; Covington, Ky., adjacent to Cincinnati, and Elyria, O.

Columbia Meeting Delayed

The board of directors of Columbia Pictures has postponed its regular meeting from September 22 to September 29.

Will Ask Temporary Trustee for Fox Theatres

The appointment of a temporary trustee for Fox Theatres and an order approving bankruptcy proceedings for the company under Section 77-B of the new bankruptcy laws is to be asked this week of Federal Judge Martin Manton. Present receivers for the company are William Atkinson and Milton C. Weisman.

Fox Metropolitan bondholders on Wednesday started discussions with Skouras Brothers and Randforce Theatres to develop a new operating contract as a basis for a plan of reorganization.

Ivan Abramson, Producer, Dies

Ivan Abramson, 65, producer and author, who died Saturday at Mount Sinai hospital, New York, was buried Sunday at Mount Lebanon Cemetery after services in Park West Chapel.

Born in Russia September 3, 1872, he came to America and pioneered first in the field of publication of Jewish newspapers and periodicals and ventured into the theatrical field as manager of the Jacob P. Adler Company, following in 1905 with organization of the Ivan Grand Opera Company. Since 1909 he wrote, produced and directed more than 100 pictures. Forming Ivan Film Company, in which William Randolph Hearst was associated, and Graphic Film Corporation, he continued with Graphic until his retirement four years ago.

In 1917 he had written "Enlighten Thy Daughter." In 1933 he rewrote it and the production was distributed by Exploitation Pictures.

Sonotone Offers New Stock Issue

The Sonotone Corporation, organized in 1929, and actively engaged since 1930 in the manufacture and sale of hearing aid devices for the deaf, is issuing 100,000 shares of new common stock at $3 per share to the public for the financing of an expansion program and to provide new working capital for the company. The plan was announced last week at a luncheon in New York by Dr. Hugo Lieber, president.

It is expected that at least $255,000 will be realized from the sale of the stock. Employees of the company have the privilege of purchasing the stock at $2.55 per share. The greater part of the issue is expected to be subscribed for by employees and dealers.

Dr. Lieber reported that the company's net income for the six months ended June 30, 1934, amounts to $47,018, which compares with net of $90,863 for the entire year of 1933. The personnel of the company has been increased 590 per cent and the sales have gone up 700 per cent during the past two years, Dr. Lieber indicated.

Vergesslich Quits Majestic

Joe Vergesslich has resigned as branch manager in New York of Majestic Pictures.

2 Millions Paid for 200 Books Used for Films in 18 Months

Producers of motion pictures paid two million dollars for nearly 200 books purchased or scheduled for release in the year and a half from Jan. 1, 1933, to July, 1, 1934, writes William James Fadman, formerly story editor of Columbia Pictures and now associated with Leland Hayward, Inc., Agency, in *The Publishers' Weekly*.

More than one-third of the 500 pictures scheduled and completed during the period resulted from book purchases, at an average of $10,000 a book, Mr. Fadman says.

He predicts more mystery pictures this season than ever before, most of the purchases in this direction being as parts of series of books that have the same central character, permitting sequels. He believes more classics also will be filmed.

Mr. Fadman's second article will be on "Selling Books to the Movies."

Kuykendall Urges Higher Admissions

An appeal for slight increases in admission prices is being carried into the South this week by Ed Kuykendall, president of the Motion Picture Theatre Owners of America. He addressed the MPTO of North and South Carolina Wednesday at Charlotte and will speak before the Tri-State Theatre Owners at a two-day session starting October 7, at Memphis.

In Chicago, Balaban & Katz has tentatively set five pictures from three companies for 25 cents minimum admission. The companies are United Artists, Columbia and Paramount. Present admissions are 20 cents. Of the 450 theatres in Chicago, 275 or so charge 15 cents up to 6 p. m. A general move is reported aiming at an increase to 20 cents for matinees.

Admission price scales of the 80 E. J. Sparks theatres in Florida will not be increased this fall, Mr. Sparks said in New York.

At Kansas City, the RKO Mainstreet has set its increased night price at 45 cents plus tax, for combination shows. The Tower went up to 25 cents matinee and 35 cents at night last Friday. Suburbans have delayed action.

Reduction of prices has been extended in Milwaukee to the Oriental, Tower, Shorewood and Downer, neighborhoods.

Minor Changes in Pathe Reorganizing

The Pathe reorganization plan is undergoing minor changes as a result of the lack of a quorum at the stockholders meeting September 11, which was to have acted on the plan. An application for permission to hold an extraordinary meeting at which two-thirds of the stockholders are represented, and may approve or reject the plan, has been made to the New York supreme court by Coudert Brothers, Pathe counsel. The court allows 10 days for filing objections by stockholders, and if authorization is granted, 90 days' notice of the meeting is given. The plan, therefore, is unlikely to be submitted before December.

To:—

JOS. BERNHARD
N. L. NATHANSON
CLAYTON BOND
W. G. VAN SCHMUS
E. A. ALPERSON
JOHN O'CONNOR
M. A. SHEA
ARTHUR LUCAS
F. J. SPARKS
E. M. LOEW
PHIL SMITH
ED FAY
NAT YAMINS
CHARLES HAYMAN
H. F. KINCEY
IKE LIBSON
M. A. LIGHTMAN
E. V. RICHARDS
DAVID LOEW
M. B. COMERFORD
FRANK H. DURKEE
J. H. HARRIS
J. J. FITZGIBBONS

HARRY ARTHUR
SPYROS SKOURAS
JOHN BALABAN
MEYER SCHINE
MAX HOFFMAN
JAMES N. COSTON
HAROLD ROBB
TOM CLEMMONS
SOL GORDON
BOB O'DONNELL
HARRY E. HUFFMAN
R. E. GRIFFITH
A. H. BLANK
ED BEATTY
RAY MOON
FRED DOLLE
GLEN W. DICKINSON
ED DUBINSKY
ELMER RHODEN
LOU METZGER
H. J. FITZGERALD
JOHN FRIEDL
SAM RINZLER

S. D. COCALIS
JOS. VOGEL
ALEXANDER PANTAGES
J. J. SULLIVAN
RALPH TALBOT
ED ROWLEY
MIKE NAIFY
JOHN HAMRICK
AL FINKELSTEIN
JENSEN & VON HERBERG
ROBERT McNEIL
J. L. SCHANBERGER
NASSER BROS.
GEORGE MANN
MORGAN WALSH
JOE BLUMENFELD
GASTON DUREAU
NATE BLUMBERG
JULES RUBENS
A. H. SCHWARTZ
JOE SEIDER
R. H. WILBY
SAM BENDHEIM

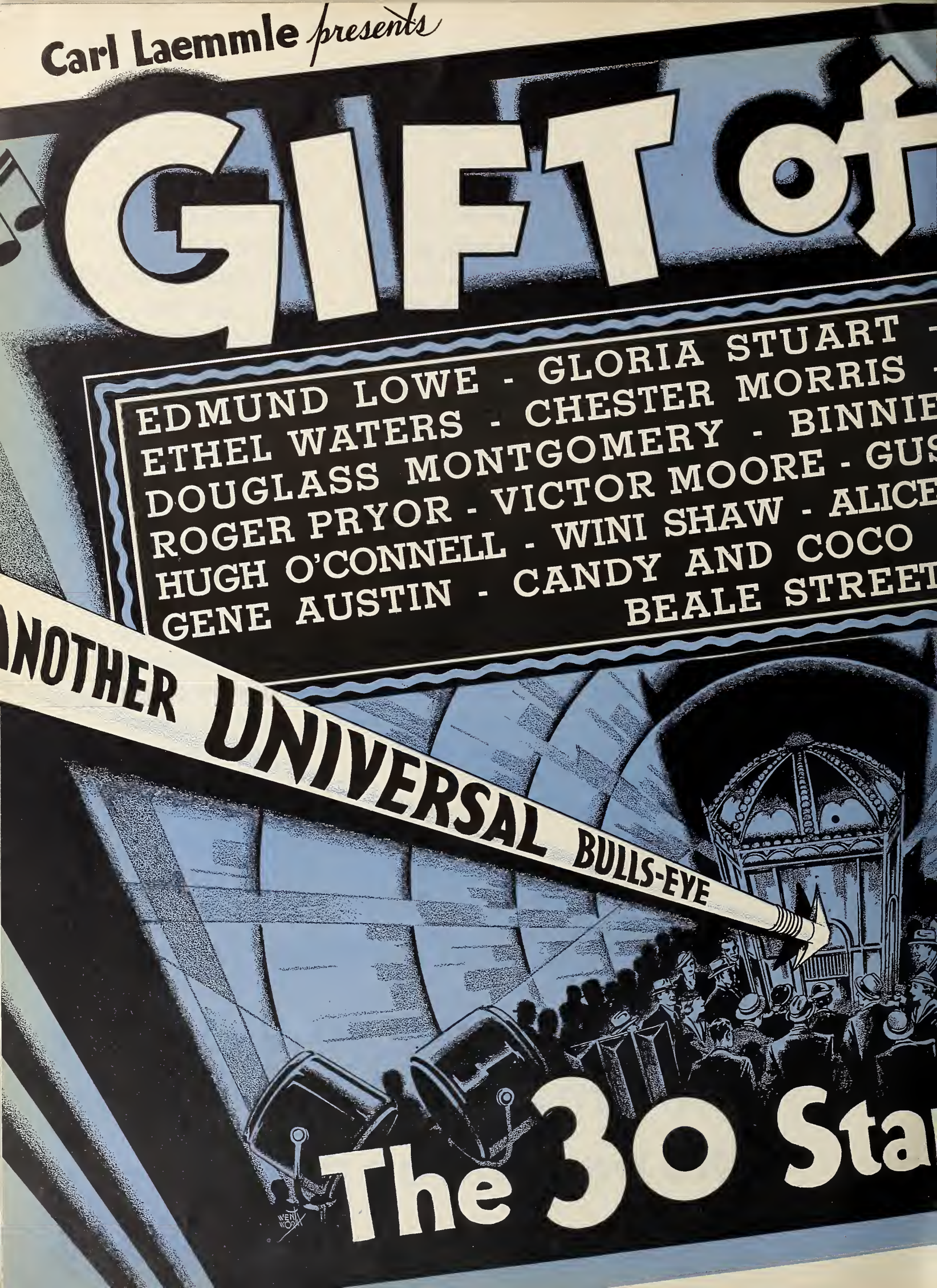
There's information of special value to you and all other exhibitors on the next three pages----

Carl Laemmle *presents*

GIFT OF

EDMUND LOWE - GLORIA STUART -
ETHEL WATERS - CHESTER MORRIS -
DOUGLASS MONTGOMERY - BINNIE
ROGER PRYOR - VICTOR MOORE - GUS
HUGH O'CONNELL - WINI SHAW - ALICE
GENE AUSTIN - CANDY AND COCO
BEALE STREET

ANOTHER UNIVERSAL BULLS-EYE



The 30 Sta



"Universal is Setting the Pace"....

HOLLYWOOD REPORTER

UNIVERSAL'S 'GIFT OF GAB' KNOCK-OUT MUSICAL COMEDY

Everything That Spells Box-Office

"GIFT OF GAB"
(Universal)

Universal shot the works on "Gift of Gab," and even if it were a poor picture—which it is NOT—no exhibitor anywhere need ponder for a moment over it. The cast reads like the Universal lot, with plenty of radio stars thrown in for good measure.

Good music; swell dialogue; insanely amusing sequences; an appealing, if not original, story, and grand performances throughout make this picture one of the big bets of the season.

Edmund Lowe and Gloria Stuart carry the bulk of the plot, but it isn't as important, from an entertainment standpoint, as the gags, music and comedy scenes.

Lowe plays the part of a fast-talking roustabout, who finally becomes the greatest reporter and announcer on the air. He pulls an awful boner—giving a fake interview with a famous flier who was killed twenty minutes before the broadcast—and then tries to drown his shame in many bottles. But Gloria Stuart arranges for his comeback, and they live happily ever afterwards.

That's the story. But the trimmings are something grand. Songs by Ethel Waters and Ruth Etting and the Downey Sisters and the Beale Street Boys; glimpses of Tom Hanlon, Graham McNamee and Alexander Woollcott; music by Gus Arnheim and his orchestra; one of the funniest farce scenes ever seen with Paul Lukas, Karloff, Roger Pryor and Chester Morris; a screamingly amusing scene in a doctor's office with Helen Vinson, Hugh O'Connell and Phil Baker; and very, very swell performances all around. Lowe in the role of the announcer provides the opportunity for the radio acts.

Lowe plays swiftly and with telling effect. Miss Stuart is charming. Hugh O'Connell is consistently amusing; Sterling Holloway has a swell chance and takes it as the sound effect man in the radio studio; Alice White, Binnie Barnes, Marian Byron, Andy Devine, are seen briefly, and Hymie Fink, the demon photographer, is supposed to be in the picture. But he went through too fast for these old eyes to catch him.

One of the funniest characterizations is given by Victor Moore as Colonel Trivers, head of the Trivers Chopped Chicken Livers Company. Henry Armetta has a grand bit, and Edwin Maxwell is the president of the radio station.

The picture is a lot of fun, and with such a cast, with the music and with its good direction, it's a cinch.

Karl Freund directed; Jerry Wald and Philip G. Epstein wrote the original story, and the screen play is a tribute to Rian James' sense of humor. George Robinson photographed more than well, and the music and lyrics—all good—are by Con Conrad, Albert Von Tilzer, Charles Tobias, John Meskill, Herb Magidson, George Whiting and Murray Mencher.

The picture is big and worth a lot of ballyhoo. Don't worry about it. It'll get along anywhere.

"Designed to extract a consistent flow of laughter from any audience, no matter how cynical...should appeal to all classes, especially the radio listeners, who hear but never see their favorites."

—Motion Picture Daily

HOLLYWOOD VARIETY

Gift of Gab

Lavishly studded with ace entertainment names and a wealth of entertainment items, 'Gift of Gab' needs only intelligent, showmanly re-cutting from its long preview assembly to make it an important box office candidate.

Shaped on the revue form, with the radio world as its scene, it has catchy song, amusing skit, an hilarious travesty on murder mysteries, a parade of radio celebs interestingly introduced and good individual performances to carry the light dramatic thread.

Rian James has succeeded in cannily weaving together the wide assortment of elements into an agreeable whole, although the writing assignment was a tough one. Smart handling here saved the story thread from some obvious pitfalls.

Edmund Lowe and Gloria Stuart capably enact the romantic angles which hinge on the one dramatic situation where the girl, a radio program director, salvages the egoistic radio announcer and reporter, Lowe, from drunken oblivion when his pride makes him go temporarily haywire at the mike and in heart affairs.

Radio reportorial stunt at this point puts tension into the picture when Lowe bails out of a broadcasting plane and hangs suspended to the landing wheel to score an ether beat over a wrecked plane. This is the highlight of a series of well done news broadcasts, with their comedy and heart implications.

Karl Freund has done a sound job of direction, eking every ounce of entertainment value from his diversified material.

In the song repertoire, one of the distinguishing features of the offering, Gene Austin effectively puts over 'Blue Sky Avenue;' Ethel Waters hits the theme song, 'I Ain't Going to Sin No More,' and Ruth Etting scores distinctively in crooning the romantic number 'Talking to Myself.'

Gus Arnheim's band supplies swell accompaniment, and the Beale Street Boys are in for corking quartette numbers.

Musical contributions are especially notable, with Con Conrad, Albert von Tilzer, Charles Tobias, John Meskill, Herb Magidson, George Whiting and Murray Mencher sharing credits.

Performances and appearances are all of high level, with Phil Baker, Hugh O'Connell, Marion Byron, Sterling Holloway and Douglas Fowley clicking especially. Photography is swell.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

A KINDLY CRITICISM

John J. J. Dal, Austin, Texas, says:

"Dear Brother Richardson: As this is my first letter in a long, long while, I dislike to start it with a criticism. In Bluebook School Question 232 you ask: 'In electrical formula, what do the letters E, C and R represent?'

"It is your use of the letter C that I arise to protest. In the Bluebook you use the letter C to represent current, whereas in recognized electrical formula that letter represents capacitance and the letter I current. True, a few years back the projectionist might never have learned the meaning of the word capacitance, and as a result been in nowise handicapped by the use of the letter C to represent current. Today, however, it is different and it is with the thought that your use of the letter C to represent current may tend to confuse the newer students of projection, that I offer protest and ask that you change your practice in that respect. Remember that users of the Bluebooks also read other handbooks and trade journals.

"Brother Richardson, I am a senior electrical engineering student in a great college, the name of which I prefer that you omit should you publish this letter. I desire to congratulate you upon the manner in which you have conducted the Bluebook School. Many of the questions seem very elementary to me, but I must admit some of them make me dig out my text books and read up before I feel able to answer them.

"To those who may be skeptical of the school, I want to say this: You have to this date not asked one question that at some time or other I have not had to answer in my University work. Furthermore, many things gleaned from your columns have come in mighty handy in that work.

"Before closing I want to recommend a few books. First, the Bluebook, and that goes for every one. For those well advanced, having high school training and perhaps a year or two of college work, I would commend 'Radio Engineering Handbook,' by Henney, published by McGraw-Hill, price about six dollars. I consider this as the best radio handbook extant.

"Second, 'Light and Sound,' by Duncan and Starling, published by the Macmillan Co., of London. Price about three dollars.

"Third, 'Electrical Laboratory Studies,' by Upson. McGraw-Hill, two dollars.

"Fourth, 'Six-Place Tables,' McGraw-Hill. Two dollars. It saves much time in making calculations.

"Warning: These books are highly technical, making frequent use of complicated higher mathematical equations, especially calculus. Nevertheless, I believe the beginner, if he be really interested, will get enough out of them to justify their purchase.

"I shall try to find time to write more frequently in future. I wish to thank you honestly and sincerely for the help you have been to me in the past and to assure you I look forward to a continuance of that same. In closing, I remain a student and admirer of Mr. F. H. Richardson."

I might remark that Dal is not the real name of this friend. He has adopted a *nom de plume,* as have many others, first to avoid seeming to seek publicity, and second for the reason that those who do not wish themselves to do anything helpful sometimes try to make it unpleasant for others who do. In the older days very many have said: "I'm with you, F. H., but can't write any more as the other men here sneer and make nasty remarks." Later this has been gotten around by doing as Dal has done, first telling me, in confidence, their real name and address and adopting a *nom de plume.* "Dal" is a working projectionist.

As to the letter I, its use in question 232 was an error. I have discarded its use in the forthcoming sixth edition of the Bluebook and will correct the error in the answers to the question. Several who answered that question I find also offered the same objection, in which both they and yourself were quite right. The use of C for current seemed to simplify matters a bit in the days when projectionists were little more than machine operators; when many of them knew next door to nothing about electrical action, even often having heated arguments as to whether rheostats reduced volts or amperes. Capacitance—well, the term is a new one. Things are, as Dal says, different now and I is unquestionably the correct letter to use. Apologies!

Dal answers question 232 and I hope will find time to send in answers regularly. It is such men as he who, by their excellent answers to questions, make it possible for me to keep the school at a level where it has, as Dal says, very real value.

▽

FLATNESS OF FIELD

With regard to answer to section C of Bluebook School question No. 222, we have the following from an optical man of large ability:

"Dear Mr. Richardson: With reference to your letter regarding test for flatness of field, it is quite true that in discussing certain matters with you recently I made reference to the fact that what is termed 'flatness of field' is sometimes ignored in the discussion of motion picture projection optics, and that much of the lack of sharp definition around the edges of the screen image is chargeable to that error.

"It is well to stress the fact that flatness of field may be tested in very simple fashion, as set forth in your answer to section C, of question No. 222 in the Bluebook School. One only needs to have a large flat white cardboard, or other white paper that can be kept flat, and to hold it against the outer margin of the screen where things are fuzzy, though sharp at the screen's center, moving it slowly toward the projector. Cases will be found where the movement will be four or five feet before the image on the paper will begin to take on some semblance of sharpness. There will be cases where it must be moved even much further before the point of perfect sharpness is arrived at.

"I am of the opinion that errors in field flatness are present in some degree in every projection lens. However, the test suggested will demonstrate the great difference in the work of high-grade projection lenses and those of inferior quality."

May I suggest that here is an interesting experiment any projectionist can make, and it should be made. I believe, however, as per my answer to the Bluebook School question, one man should manipulate the cardboard and another view it from several feet of distance. The cardboard must of course be held flat with the screen surface for best results. Would appreciate reports from those who try this out.

Textile Strike Hurts Theatres

Theatre business in the textile centers, notably Massachusetts and Rhode Island in New England, and North and South Carolina and Georgia in the south, has felt the impress of the drastic mill strike, with all theatres closed indefinitely in certain localities and heavily curtailed box office receipts resulting in numerous others.

Reports indicate attendance decreases amounting to from 10 to 50 per cent in affected areas. In Woonsocket, R. I., authorities last week closed all theatres for an indefinite period, as an emergency measure to prevent public gatherings, thus hoping to forestall rioting. Similar action was taken in certain situations in Georgia and South Carolina.

Curtailed spending on the part of striking workers, in addition to general public caution which has caused numerous people to remain indoors after dark in the strike areas, has contributed materially to the attendance reductions which in some instances reached 50 per cent off normal.

In the Atlanta area smaller cities have suffered, with many theatres operating only one or two days each week.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ending September 15, 1934, from 101 houses in 18 major cities of the country, reached $1,123,096, a decrease of $87,246 from the total of the preceding calendar week, ended September 8, 1934, when 101 houses in 18 cities reported an aggregate gross of $1,210,342.

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Theatres			Current Week		Previous Week		High and Low Gross	
Boston			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Boston	2,900	25c-50c	"King Kelly of the U. S. A." (Mono.)	16,000	"Take the Stand" (Liberty) and "The Human Side" (Univ.)	17,000	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"Desirable" (W.B.) and "Dragon Murder Case" (F. N.)	9,500	"The Cat's Paw" (Fox) and "Pursued" (Fox)	10,000	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-65c	"The Fountain" (Radio) (2nd week)	16,500	"The Fountain" (Radio) (1st week)	18,000	High 12-2 "Little Women"	28,000
							Low 3-11 "When Strangers Marry"	12,000
Loew's State	3,700	35c-50c	"Chained" (MGM)	17,500	"The Affairs of Cellini" (U.A.)	17,000	High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight"	11,000
Metropolitan	4,350	30c-65c	"The Scarlet Empress" (Para.)	30,000	"Now and Forever" (Para.)	31,000	High 11-4 "I'm No Angel"	44,500
							Low 8-4-34 "Notorious Sophie Lang"	26,000
Paramount	1,800	30c-50c	"Desirable" (W. B.) and "Dragon Murder Case" (F.N.)	9,000	"The Cat's Paw" (Fox) and "Pursued" (Fox)	10,000	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-18-34 "Housewife" and "She Learned About Sailors"	7,000
Buffalo								
Buffalo	3,500	30c-55c	"Now and Forever" (Para.)	18,200	"Chained" (MGM)	21,000	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"Cockeyed Cavaliers" (Radio) and "Paris Interlude" (MGM)	6,400	"He Was Her Man" (W.B.) and "Murder in the Private Car" (MGM)	6,200	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	8,100
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Court Street	1,200	25c	"Wild Gold" (Fox) and "Bachelor Bait" (Radio)	600	"Here Comes the Groom" (Para.) and "Call It Luck" (Fox)	1,000	.....	
Great Lakes	3,000	25c-40c	"Bulldog Drummond Strikes Back" (U.A.)	8,100	"The Cat's Paw" (Fox)	7,400	High 11-4 "I'm No Angel"	27,200
							Low 3-17-34 "Miss Fane's Baby Is Stolen" and 'Easy to Love"	5,200
Hippodrome	2,100	25c-40c	"The Scarlet Empress" (Para.)	6,200	"Dames" (W. B.) (2nd week)	8,100	High 5-19-34 "The House of Rothschild"	18,000
							Low 7-28-34 "Here Comes the Navy"	4,800
Lafayette	3,300	25c	"Romance in the Rain" (Univ.) and "The Crime of Helen Stanley" (Col.)	6,700	"Blind Date" (Col.) and "I Can't Escape" (Beacon)	6,300	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 8-4-34 "Uncertain Lady" and "Midnight"	4,200
Chicago								
Apollo	1,400	25c-50c	"The Cat's Paw" (Fox) (2nd week)	8,000	"The Cat's Paw" (Fox) (1st week)	16,000	.....	
Chicago	4,000	35c-68c	"British Agent" (F.N.)	44,000	"Now and Forever" (Para.)	51,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
Garrick	900	25c-40c	"Now and Forever" (Para.)	5,500	"Housewife" (W. B.)	7,000	.....	
Oriental	3,940	25c-40c	"Of Human Bondage" (Radio)	18,000	"The Notorious Sophie Lang" (Para.)	24,000	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	10,000
Palace	2,509	25c-50c	"The Life of Vergie Winters" (Radio) (2nd week)	16,500	"The Life of Vergie Winters" (Radio) (1st week)	26,000	High 9-9 "Morning Glory"	37,000
							Low 4-28-34" "Glamour"	11,500
Roosevelt	1,591	25c-50c	"Dames" (W. B.)	23,000	"Treasure Island" (MGM) (3rd week)	11,000	High 9-15-34 "Dames"	23,000
							Low 8-18-34 "Paris Interlude"	6,000
State-Lake	2,776	20c-35c	"The Defense Rests" (Col.)	17,000	"Most Precious Thing in Life" (Col.)	19,000	High 9-8-34 "Most Precious Thing in Life"	19,000
							Low 2-18 "Lucky Devils"	4,500
United Artists	1,700	30c-60c	"The Count of Monte Cristo" (U. A.)	22,000	"Affairs of Cellini" (U. A.) (5 days-3rd week)	10,000	High 5-5-34 "The House of Rothschild"	30,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	20c-40c	"She Learned About Sailors" (Fox) (3 days) and "The Dragon Murder Case" (F. N.) (4 days)	2,200	"The World Moves On" (Fox)	5,000	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"Dames" (W.B.) (2nd week)	7,000	"Dames" (W. B.) (1st week)	15,000	High 10-21 "East of Fifth Avenue"	30,000
							Low 6-10 "Circus Queen Murder"	2,900
RKO Palace	3,100	30c-60c	"The Cat's Paw" (Fox) (30c-44c)	12,000	"Midnight Alibi" (F. N.)	16,000	High 3-3-34 "It Happened One Night"	28,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"Now and Forever" (Para.)	14,000	"Chained" (MGM)	17,500	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	20c-40c	"Chained" (MGM) (30c-44c)	10,000	"Ladies Should Listen" (Para.)	3,200	High 9-15-34 "Chained"	10,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Denver								
Aladdin	1,500	25c-50c	"The Cat's Paw" (Fox) (2nd week)	3,500	"The Cat's Paw" (Fox) (1st week)	4,000	High 2-25 "Cavalcade"	10,000
							Low 8-11-34 "I Give My Love"	1,200
Denham	1,500	25c-50c	"You Belong to Me" (Para.)	5,500	"Cleopatra" (Para.) (2nd week)	6,500	High 10-28 "I'm No Angel"	16,000
							Low 8-4-34 "Elmer and Elsie"	1,800
Denver	2,500	25c-50c	"Of Human Bondage" (Radio) (6 days)	4,000	"The Affairs of Cellini" (U. A.)	6,000	High 1-13-34 "Roman Scandals"	17,500
							Low 12-16 "The World Changes"	3,000
Orpheum	2,600	25c-50c	"The World Moves On" (Fox)	5,500	"Cockeyed Cavaliers" (Radio)	5,000	High 2-17-34 "Hi, Nellie!"	19,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"Strictly Dishonorable" (Radio) and "Bachelor Bait" (Radio)	2,000	"Treasure Island" (MGM) (4 days)	1,200	High 4-1 "The Kid From Spain"	7,000
					"She Was A Lady" (Fox) (3 days)	600	Low 7-28-34 "No Greater Glory" and "He Was Her Man"	1,200

"Variety Daily" RETURNS ITS VERDICT

as follows:



"Should prove as refreshing at the box-office as a mint julep at hot noon. A natural for Will Rogers ... filled with homespun charm, simple, earthy humor and fine sentiment. Has that haunting quality which makes a picture talked about for thriving business."

WILL ROGERS

in Irvin S. Cobb's

Judge Priest

with

Tom Brown **Anita Louise**
Rochelle Hudson **Henry B. Walthall**
David Landau
and **Stepin Fetchit**

Produced by Sol M. Wurtzel • Directed by John Ford

Screen play by Dudley Nichols and Lamar Trotti

FOX

A CAST OF 3,000!

massed FOR MERRIMENT...
revelling FOR GAYETY...
gathered FOR RHYTHM!

NAMES to crowd your marquee...and pack your theatre with happy throngs whose eyes will glisten at "Caravan's" lavish splendors . . . whose ears will tingle to its lilting melodies...whose feet will dance with its rollicking thousands . . . while their pulses quicken to its impulsive romance!



JEAN PARKER



PHILLIPS · HOLMES



LOUISE FAZENDA

FOX

CHARLES BOYER LORETTA YOUNG



NOAH BEERY

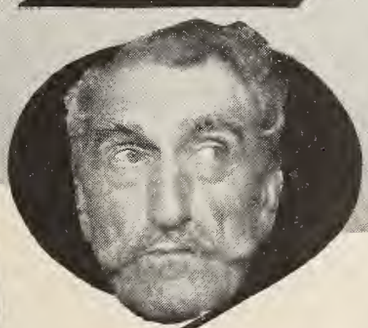


AN ERIK CHARELL PRODUCTION

CARAVAN



CHARLEY GRAPEWIN



C. AUBREY SMITH



EUGENE PALLETTE

CHARLES BOYER
LORETTA YOUNG
JEAN PARKER
PHILLIPS HOLMES
LOUISE FAZENDA
EUGENE PALLETTE
C. AUBREY SMITH
CHARLEY GRAPEWIN
NOAH BEERY

Executive Producer, Robert T. Kane. Directed by Erik Charell. Screen Play and Dialogue, Samson Raphaelson. Continuity by Robert Liebmann. From a story by Melchior Lengyel. Music by Werner Richard Heymann. Lyrics by Gus Kahn.

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Pantages	3,000	25c-40c	"There's Always Tomorrow" (Univ.) and "Pursued" (Fox)	3,600	"Million Dollar Ransom" (Univ.) and "Bachelor Bait" (Radio)	4,500	High 1-7 "Handle With Care"	13,000
							Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	1,500
W. B. Hollywood	3,000	25c-55c	"Dames" (W. B.) (2nd week)	14,500	"Dames" (W. B.) (1st week)	25,000	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"	7,000
Indianapolis								
Apollo	1,100	25c-40c	"The World Moves On" (Fox)	2,500	"The Cat's Paw" (Fox) (2nd week)	3,000	High 8-4-34 "Handy Andy"	7,000
							Low 7-28-34 "Grand Canary"	2,000
Circle	2,800	25c-40c	"Now and Forever" (Para.) (2nd week)	4,000	"Now and Forever" (Para.) (1st week)	6,500	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,133	25c-40c	"Belle of the Nineties" (Para.)	8,500	"She Loves Me Not" (Para.)	6,000	High 3-25 "Parachute Jumper"	15,000
							Low 5-19-34 "The Trumpet Blows and "As the Earth Turns"	2,500
Lyric	2,000	25c-40c	"Hat, Coat and Glove" (Radio)	6,000	"Their Big Moment" (RKO)	7,500	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Chained" (MGM)	4,500	"The Affairs of Cellini" (U. A.)	5,000	High 2-3-34 "Sons of the Desert"	12,500
							Low 8-18-34 "Straight Is The Way"	3,500
Kansas City								
Mainstreet	3,049	25c-45c	"The Fountain" (Radio) (7 days and Sat. late show) (25c-40c)	4,500	"Hat, Coat and Glove" (RKO) (7 days and Sat. late show)	9,000	High 6-23-34 "Glamour"	23,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c-40c	"Affairs of Cellini" (U. A.) (7 days and Sat. midnite show)	9,500	"Chained" (MGM) (7 days and Sat. midnite show)	18,700	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c-40c	"Dames" (W. B.) (7 days and Sat. midnite show)	11,000	"Now and Forever" (Para.) (7 days and Sat. midnite show)	9,200	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Tower	2,200	25c	"The Love Captive" (Univ.) (7 days and Sat. midnite show)	6,800	"Wild Gold" (Fox) (7 days and Sat. midnite show)	7,500	High 9-1-34 "Blind Date"	8,300
							Low 5-5-34 "Let's Fall in Love"	4,000
Uptown	2,000	25c-40c	"Handy Andy" (Fox) (9 days-2nd week)	5,600	"Handy Andy" (Fox) (1st week)	8,500	High 9-8-34 "Handy Andy"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Loew's State	2,416	30c-55c	"The World Moves On" (Fox)	6,500	"The Cat's Paw" (Fox)	16,000	High 4-7-34 "Riptide"	28,500
							Low 2-24-34 "Coming Out Party"	4,870
Paramount	3,596	30c-55c	"One Night of Love" (Col.) ($1.10 premiere)	25,904	"Now and Forever" (Para.) (2nd week)	19,975	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Young and Beautiful" (Mascot)	5,000	"Down to Their Last Yacht" (Radio) (2nd week)	3,000	High 3-31-34 "Little Women"	15,500
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	30c-55c	"The House of Rothschild" (U.A.) (2nd week)	8,500	"The House of Rothschild" (U.A.) (5 days-1st week)	10,417	High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everyhody"	3,900
W. B. Downtown	3,400	25c-55c	"Dames" (W. B.) (2nd week)	10,500	"Dames" (W. B.) (1st week)	20,000	High 3-25 "42nd Street"	19,000
							Low 6-2-34 "Merry Wives of Reno" and "Harold Teen"	5,000
Minneapolis								
Century	1,650	25c-40c	"Hideout" (MGM)	4,300	"The Scarlet Empress" (Para.)	4,000	High 4-22 "Secrets"	5,500
							Low 3-11 "Secret of Madame Blanche"	2,500
Lyric	1,238	20c-25c	"Murder in the Private Car" (MGM) (20c-35c)	1,600	"The Notorious Sophie Lang" (Para.)	1,500	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 7-28-34 "Kiss and Make Up"	1,000
RKO Orpheum	2,900	25c-50c	"The Fountain" (Radio)	5,700	"Down to Their Last Yacht" (Radio)	6,000	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Chained" (MGM)	6,000	"Now and Forever" (Para.)	6,000	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
Time	300	25c-35c	"The Lost Patrol" (Radio) (2nd week)	3,000	"The Lost Patrol" (Radio) (1st week)	2,500	.....	
World	400	25c-75c	"Friday the Thirteenth" (Gaumont-British)	3,000	Revival Week (Using 7 pictures given highest rating hy Minneapolis Journal)	3,500	High 5-5-34 "Private Life of Henry VIII" (5th week)	4,300
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-60c	"The World Moves On" (Fox) and "Romance in the Rain" (Univ.)	10,000	"She Loves Me Not" (Para.) and "The Notorious Sophie Lang" (Para.)	9,500	High 2-24-34 "Queen Christina"	13,500
							Low 7-28-34 "Here Comes the Groom" and "Jane Eyre"	6,500
Imperial	1,914	25c-50c	"Cavalcade" (Fox) Revival	4,500	"Cimarron" (RKO) Revival	5,000	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion"	6,500
							Low 7-8 "Les Bleus d'Amour"	1,500
Loew's	3,115	25c-65c	"Straight Is the Way" (MGM) and "The Love Captive" (Univ.)	9,500	"Elmer and Elsie" (Para.) and "Crime Without Passion" (Para.)	9,500	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman"	4,500
Palace	2,600	25c-75c	"Servants' Entrance" (Fox) and "Ladies Should Listen" (Para.)	11,000	"Now and Forever" (Para.) and "Kiss and Make Up" (Para.)	11,000	High 2-18 "The Sign of the Cross"	15,500
							Low 7-21-34 "Shoot the Works" and "Friday the 13th"	6,000
Princess	2,272	25c-65c	"The Affairs of Cellini" (U.A.) and "The Ninth Guest" (Col.)	5,500	"The Affairs of Cellini" (U.A.) and "The Ninth Guest" (Col.)	7,500	High 1-7 "The Kid from Spain" and "Speed Demon"	12,000
							Low 8-11-34 "The Constant Nymph" and "Happy Ever After"	5,000
New York								
Capitol	4,700	35c-$1.65	"Chained" (MGM) (2nd week)	37,360	"Chained" (MGM) (1st week)	61,700	High 4-7-34 "Riptide"	63,373
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-65c	"Charlie Chan in London" (Fox)	14,312	"Their Mad Moment" (RKO)	7,000	High 1-7 "The Half Naked Truth"	24,750
							Low 7-14-34 "Call It Luck"	3,150
Palace	2,500	25c-75c	"The Fountain" (Radio)	15,000	"Blind Date" (Col.)	9,000	High 7-21-34 "Of Human Bondage"	16,200
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"She Loves Me Not" (Para.)	45,000	"Cleopatra" (Para.) (3rd week)	35,000	High 10-21 "I'm No Angel"	83,450
							Low 8-11-34 "Elmer and Elsie"	10,500
Rialto	2,200	25c-65c	"You Belong to Me" (Para.)	9,000	"Crime Without Passion" (Para.) (12 days)	24,000	High 4-7-34 "The Lost Patrol"	32,800
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	40c-99c	"The Affairs of Cellini" (U.A.)	35,000	"Bulldog Drummond Strikes Back" (U. A.) (3rd week)	22,000	High 12-30 "Roman Scandals"	48,000
							Low 8-5 "The Rebel"	7,200
RKO Music Hall	5,945	35c-$1.65	"One Night of Love" (Col.)	104,120	"The Fountain" (RKO)	97,000	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"	44,938
Roxy	6,200	25c-55c	"Romance in the Rain" (Univ.)	36,400	"We're Rich Again" (U.)	32,600	High 11-25 "The Invisible Man"	42,000
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"Dames" (W.B.) (4th week)	17,000	"Dames" (W. B.) (3rd week)	23,000	High 10-14 "Footlight Parade"	55,190
							Low 12-23 "Sin of Nora Moran"	5,850

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"The World Moves On" (Fox)	1,900	"You Belong to Me" (Para.) (3 days)	800	High 1-6-34 "Going Hollywood"	4,100
					"Paris Interlude" (MGM) (4 days)	1,500	Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"Servants' Entrance" (Fox)	3,800	"Desirable" (W. B.)	8,000	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Kiss and Make Up" (Para.) (4 days)	2,500	"Dragon Murder Case" (F. N.)	2,000	High 6-16-34 "Half a Sinner" and "Uncertain Lady"	5,000
			"Call It Luck" (Fox) (3 days)	500			Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"Affairs of Cellini" (U. A.)	3,800	"Now and Forever" (Para.)	6,500	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis	1,200	20c-35c	"The Fountain" (Radio) and "The Defense Rests" (Col.)	5,300	"Down to Their Last Yacht" (Radio) and "Hat, Coat and Glove" (Radio)	3,600	High 11-18 "One Man's Journey"	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-40c	"The Cat's Paw" (Fox) and "Here Comes the Groom" (Para.)	8,800	"Now and Forever" (Para.) and "The Personality Kid" (W.B.)	11,400	High 3-10-34 "Easy to Love"	17,250
							Low 4-29 "Sweepings"	5,000
World	2,500	25c-40c	"Straight Is the Way" (MGM) and "Ladies Should Listen" (Para.)	3,900	"The Scarlet Empress" (Para.) and "Housewife" (W. B.)	4,000	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 5-19-34 "As the Earth Turns" and "Smoky"	3,250
Philadelphia								
Aldine	1,200	40c-65c	"The Affairs of Cellini" (U.A.) (6 days-2nd week)	7,200	"The Affairs of Cellini" (U. A.) (6 days-1st week)	12,000	High 5-5-34 "The House of Rothschild"	23,000
							Low 6-9-34 "Sorrell and Son" (8 days)	4,000
Arcadia	600	25c-50c	"Friends of Mr. Sweeney" (W.B.) (6 days)	1,900	"Blind Date" (Col.) (6 days)	1,700	High 1-6-34 "Duck Soup" (7 days)	6,500
							Low 9-1-34 "Notorious Sophie Lang"	1,400
Boyd	2,400	40c-65c	"One More River" (Univ.) (6 days)	9,000	"Girl from Missouri" (MGM) (6 days)	10,000	High 1-6-34 "Little Women"	30,000
							Low 6-30-34 "Where Sinners Meet"	8,000
Earle	2,000	40c-65c	"Desirable" (W. B.) (6 days)	16,500	"Romance in the Rain" (Univ.) (6 days)	17,500	High 4-7-34 "Harold Teen"	40,000
							Low 10-21 "Saturday's Millions."	10,000
Fox	3,000	30c-65c	"Servants' Entrance" (Fox) (6 days)	21,000	"The Cat's Paw" (Fox) (6 days-2nd week)	16,000	High 4-22 "Cavalcade"	29,000
							Low 7-14-34 "Charlie Chan's Courage"	13,000
Karlton	1,000	30c-50c	"The Human Side" (Univ.) (6 days)	2,400	"Ladies Should Listen" (Para.) (6 days)	2,800	High 4-8 "42nd Street"	7,700
							Low 8-25-34 "Let's Talk It Over"	2,200
Stanley	3,700	40c-65c	"She Loves Me Not" (Para.) (6 days)	11,000	"Dames" (W. B.) (3 days-2nd week)	5,000	High 11-25 "I'm No Angel"	32,500
							Low 7-7-34 "The Hollywood Party"	8,000
Stanton	1,700	30c-55c	"Hideout" (MGM) (6 days)	6,300	"Dragon Murder Case" (W. B.) (6 days)	6,000	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"British Agent" (F.N.)	5,000	"Hide Out" (MGM)	4,800	High 4-7-34 "Wonder Bar"	13,000
							Low 3-11 "What! No Beer?"	3,500
Music Box	3,000	25c-40c	"Dames" (W. B.) (2nd week)	4,800	"Dames" (W. B.) (1st week)	5,000	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c	"His Greatest Gamble" (Radio) and "Once to Every Bachelor" (Liberty)	2,000	"Cockeyed Cavaliers" (RKO)	2,000	High 10-14 "Rafter Romance"	14,000
							Low 11-18 "College Coach"	1,600
Pantages	1,700	15c-25c	"Damaged Lives" (S.R.)	1,200	"Sally of the Subway" (Majestic)	1,700	High 11-4 "Lady for a Day"	10,200
							Low 9-15-34 "Damaged Lives"	1,200
Paramount	3,008	25c-40c	"The World Moves On" (Fox) and "You Belong to Me" (Para.)	5,800	"The Cat's Paw" (Fox) and "Most Precious Thing in Life" (Col.)	6,000	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"Chained" (MGM) (2nd week)	5,200	"Chained" (MGM) (1st week)	4,800	High 4-28-34 "The House of Rothschild"	9,800
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	15c-40c	"Straight Is the Way" (MGM) and "Elmer and Elsie" (Para.)	10,000	"Hide Out" (MGM) and "Charlie Chan in London" (Fox)	12,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally"	4,500
Golden Gate	2,800	25c-40c	"The Fountain" (Radio)	13,000	"Down to Their Last Yacht" (Radio)	12,000	High 2-11 "The Mummy"	25,500
Orpheum	3,000	15c-40c	"One Night of Love" (Col.) (2nd week)	9,000	"One Night of Love" (Col.) (1st week)	16,000	Low 10-21 "My Woman"	8,000
							.....	.....
Paramount	2,670	15c-65c	"The World Moves On" (Fox)	10,000	"Scarlet Empress" (Para.)	10,000	High 10-28 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
St. Francis	1,400	15c-65c	"Treasure Island" (MGM) (2nd week)	8,000	"Treasure Island" (MGM) (1st week)	10,000	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	3,500
United Artists	1,200	15c-55c	"Bulldog Drummond Strikes Back" (U. A.) (2nd week)	7,500	"Bulldog Drummond Strikes Back" (U. A.) (1st week)	8,500	High 12-30 "Roman Scandals"	17,000
							Low 8-26 "The Wrecker"	4,000
Warfield	2,700	25c-65c	"Chained" (MGM)	28,000	"Now and Forever" (Para.)	25,000	High 9-15-34 "Chained"	28,000
							Low 5-27 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	15c-35c	"Dames" (W. B.) (25c-55c)	3,700	"He Was Her Man" (W.B.) and "When Strangers Meet" (Liberty)	3,100	High 12-9 "Little Women"	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Now and Forever" (Para.)	7,400	"She Loves Me Not" (Para.)	6,250	High 8-5 "Tugboat Annie"	19,250
							Low 5-5-34 "Tarzan and His Mate"	5,000
Liberty	2,000	10c-25c	"Line Up" (Col.) and "Gun Justice" (Univ.)	3,200	"Twentieth Century" (Col.) (15c-35c)	4,900	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-55c	"Romance in the Rain" (Univ.) (25c-50c)	3,100	"The Affairs of Cellini" (U. A.)	3,300	High 11-11 "Footlight Parade"	8,000
							Low 6-16-35 "The Black Cat"	2,900
Music Hall	2,275	25c-55c	"The Fountain" (Radio)	6,100	"Dames" (W. B.)	7,000	High 5-26-34 "Wild Cargo"	11,500
							Low 8-18-34 "Bachelor Bait"	4,100
Paramount	3,050	25c-35c	"The World Moves On" (Fox)	5,200	"You Belong to Me" (Para.)	5,100	High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Happiness Ahead

(Warner)

Romance

This picture is composed of popular entertainment and showmanship elements. It's a love story, chockful of human interest. The Cinderella theme is novelly reversed; a rich girl falls in love with a regular fellow poor boy. A spirit of gay romantic adventure motivates. Yet supplementing that quality there's plenty of comedy in dialogue and situations. There's action enough to give the show a tinge of realism. Occasionally comes a pulse-quickening thrill. Logical is the touching tinge of contrasting drama, made more potent by smartly controlled suspense. Music, both in song and accompaniment, fulfills a different function than in previous Dick Powell pictures. While it is a feature by itself, its primary purpose is to accentuate the romantic quality of the theme.

In addition to its entertainment quality, it uncovers Dick Powell as a star not entirely dependent upon his singing ability. Also it introduces a new personality, Josephine Hutchinson, not an electric beauty but an actress of ability with the earmarks of potential popularity.

While it covers much that is colorful and interesting, the story is simple and natural. Wealthy Joan finds no interest in the sham and foible of high society. New Year Eve, on an adventurous quest, she lands in a Chinese restaurant. The people there thrill her; she is made one of a party, window-washers and shop girls. Romance comes, quick, clean and appealing, for her and Bob Lane. To shield her identity, she rents a walk-up flat.

All goes well until ambitious Dick, desiring to go into the window-washing game for himself, but not having the necessary dough, sees Joan get the money from her father. Not knowing the relationship, but accepting the check, he thinks he is being two-timed and there is a quick end to the romance, his making a heel of himself being tragedy to the girl. Follows his meeting with the father, mutual understanding and a quick and thrilling resumption of the love match.

There are several song numbers in the picture. The theme song, "Happiness Ahead," novelly introduced in the opening, has appeal. One, repeated several times, "Pop Goes Your Heart," looks to be the premise for the interest-creating campaign. Its adaptation, ingeniously used to convince patrons that they are going to see a charming love story, uniquely embellished with the elements they most appreciate, should go a long way.—McCarthy, Hollywood.

Produced and distributed by First National. Directed by Mervyn LeRoy. Assistant director, G. Hollingshead. Original story by Harry Sauber. Screen play by Harry Sauber and Brian Marlow. Photographed by Tony Gaudio. Music and lyrics by Allie Wrubel and Mort Dixon; Sammy Fain and Irving Kahal; Bert Kalmer and Harry Ruby. Art director, John Hughes. Film editor, William Clemens. Gowns by Orry-Kelly. Vitaphone Orchestra conducted by Leo F. Forbstein. Production Code Certificate No. 185. Running time, 85 minutes. Release date, October 27, 1934.

CAST

Bob Lane ..... Dick Powell
Joan Bradford ..... Josephine Hutchinson
Henry Bradford ..... John Halliday
Tom Bradley ..... Frank McHugh
Chuck ..... Allen Jenkins
Anna ..... Ruth Donnelly
Josie ..... Dorothy Dare
Mrs. Bradford ..... Marjorie Gateson
Jelliffe Travis ..... Gavin Gordon

Charlie Chan in London

(Fox)

Mystery

Once again the clever and highly entertaining Oriental detective from Honolulu, Mr. Charlie Chan, comes to the screen, this time accidentally drawn into a case and completing it in London. The story apparently is not a direct adaptation of one of the Earl Derr Biggers stories, but has been woven about the central character. The result, nevertheless, is a film which carries the same colorful plot structure and offers the same opportunities for performance for Mr. Chan, otherwise known as Warner Oland, as have others.

One aspect of the story opens the way for selling with a catch line slightly different from that used in the usual run of Charlie Chan pictures. Chan, suddenly called into the case by a frantic girl, has but three days in which to uncover the real perpetrator of the murder for which the girl's brother is shortly to be executed. Chan works fast, and of course successfully. The Oland name, in the role in which he is a universal favorite, is the biggest selling asset for the marquee. In support are Drue Leyton, Raymond Milland, Mona Barrie, Alan Mowbray.

Outside of the selling point indicated in the foregoing there is comparatively little opportunity for unusual showmanship. The device of challenging the audience to select the murderer from the numerous suspects should be effective. The exhibitor with past experience in the selling of Chan mysteries will know best the manner of exploitation for his territory.

Chan, called to London to receive the expression of gratitude of the English government for a piece of crime detection, is about to start for home when he is approached by Miss Leyton, whose brother is about to die for a murder of which his sister is convinced he is innocent. The crime was committed at a country estate near London, where a guest, an inventive officer in the flying service, was murdered in the stable. The condemned man was the hunt secretary of the owner of the estate, Mowbray.

The time for the execution is growing near. By a ruse, Chan causes the real murderer to admit his own guilt, that murderer being revealed as Mowbray himself, who is discovered to be the agent of foreign powers. The suspense element is well maintained.

The film is typically of the Charlie Chan mystery material which has proved popular.—Aaronson, New York.

Produced and distributed by Fox Film. Produced by John Stone. Directed by Eugene Forde. Original screen play, Phillip MacDonald. Based on the character "Charlie Chan," created by Earl Derr Biggers. Photographed by L. W. O'Connell. Sound, E. Clayton Ward. Settings, Duncan Cramer. Gowns by Royer. Musical director, Samuel Kaylin. P. C. A. certificate No. 171. Running time, 77 minutes. Release date, September 14, 1934.

CAST

Inspector Charlie Chan ..... Warner Oland
Pamela Gray ..... Drue Leyton
Neil Howard ..... Raymond Milland
Lady Mary Bristol ..... Mona Barrie
Geoffrey Richmond ..... Allan Mowbray
Phillips ..... Murray Kinnell
Hugh Gray ..... Douglas Walton
Jerry Garton ..... Walter Johnson
Detective Sergeant Thacker ..... E. E. Clive
Major Jardine ..... George Barraud
Mrs. Fothergill ..... Madge Bellamy
Home Secretary ..... David Torrence
Lake ..... John Rogers
Bunny Fothergill ..... Paul England

Night Alarm

(Majestic-Darmour)

Romantic Drama

There's plenty of potential showmanship in this picture, in the good little picture class. In spots where exhibitors appreciate the business building value of civic contact, it makes possible quite a number of effective tieups with fire departments, newspapers, civic organizations, and local governments. Besides being an exploitation show, it is also entertainment with sufficient romance, drama, comedy, action and the thrill of spectacular fires and fire fighting methods to make it of unusual interest to both adults and children. The fire-prevention campaign which its newspaper man hero advocates being the basis for one kind of contact, the character which it gives its newspaperman should serve in good stead in seeking newspaper support.

In the story, Ashby, sore at his job of Garden Beautiful column editor, finds his only pleasure in chasing the fire wagons. On the carpet before Managing Editor Caldwell for neglect of duty, he talks himself out of his job and a girl, Helen Smith, gets it. He explains to Caldwell his belief that the epidemic of conflagrations is more than a coincidence; that political graft, insurance company cheating and greed are directly responsible. There follows a whole series of exciting dashes, thrilling fires and sensational news stories.

The material of which this picture is constructed, being both showmanship and entertainment intelligently administered so that realism and hokum theatricalism are evenly balanced, makes it easily possible for exhibitors to obtain the suggested contacts. If possible arrange a special showing for fire department officers, newspaper men, city official and civic club members, using the prestige of their opinions as a medium of stirring up more than ordinary public interest.—McCarthy, Hollywood.

Produced and distributed by Majestic. Produced by Larry Darmour. Directed by Spencer Bennet. Original by Jack Stanley. Screen adaptation by Earl Snell. Photographed by James S. Brown, Jr. Settings by Frank Dexter. Sound recording by Tom Lambert. Edited by Dwight Caldwell. Running time, 65 minutes. Release date, September 22, 1934.

CAST

Hal Ashley ..... Bruce Cabot
Helen Smith ..... Judith Allen
H. B. Smith ..... H. B. Warner
Mayor ..... Harry Holman
Caldwell ..... Sam Hardy
Mosley ..... Harold Minjur
Vincent ..... Tom Hanlon
Mrs. Van Dusen ..... Betty Blythe
Dexter ..... John Bliefer
Entertainer ..... Fuzzy Knight

The Dude Ranger

(Fox-Lesser)

Western

In this production the elements that made "westerns" one of the most popular forms of screen entertainment again are adapted. There is merit to the story that combines romance, drama, comedy, action that has only a little of that "shoot-'em-up" quality, suspense, beautiful scenery, vivid dashes of adventure and the eventual triumph of right and justice over misunderstanding.

Its lead personality, George O'Brien, is one of the foremost exponents of virile outdoor entertainment. The supporting cast includes many

players who have long been associated with western stories, although the heroine, Irene Hervey, has been seen under the MGM banner in more sophisticated attractions. The fact that the story is by Zane Grey, than whom there is no more popular author of this type material endows it with prestige which enhances cast strength. Big theatre operators, seeking to give patrons diversity in their entertainment programs, and selling it for what it is, may find it a surprisingly novel attraction.

The formula story, given many novel twists, has Selby, wealthy easterner, coming into possession of a ranch. Cattle disappearing mysteriously, and the finances in none too good shape, Selby suspects his manager of being both thief and double-crosser. This situation becomes complicated as Selby falls in love with Ann, Hepburn's daughter. His affection for Ann deterring him from exposing her father, Selby finds himself in complications as the girl learns of his suspicions. Eventually, however, the real truth comes out, Hepburn is exonerated and Ann, understanding, becomes reconciled to the dude ranger.

Clean and wholesome, the picture can be sold with that style of showmanship that establishes it as an all-family attraction; a real treat for the "western" fans and something that can be boasted about as good for the juveniles.—McCarthy, Hollywood.

Distributed by Fox Film. Produced by Sol Lesser. Directed by Edward F. Cline. From an original story by Zane Grey. Adaptation and screen play by Barry Barringer. Story supervision, Harry Chandlee. Production manager, Frank Melford. Associate producer, Romer Grey. Photography, Frank B. Good. Art director, Robert Ellis. Film editor, Don Hayes. Sound recorder, L. E. Clark. P.C.A. Certificate No. 507. Running time, 65 minutes. Release date, September 21, 1934.

CAST

Ernest Selby ..... George O'Brien
Ann Hepburn ..... Irene Hervey
Dale Hyslip ..... LeRoy Mason
Nebrasky ..... Sid Saylor
Mr. Hepburn ..... Henry Hall
Hawk Siebert ..... James Mason
Dun ..... Sid Jordan
Martha ..... Alma Chester
Beckett ..... Lloyd Ingraham

The Private Life of Don Juan

(United Artists—London Films)

Romantic Comedy

Showmanship angles abound in this picture. The British studio which made history with "The Private Life of Henry VIII" has gone one better in production and offered a picture which on its pictorial values has appeal. Costuming, like the settings, is on a gorgeous scale; completing an appeal to the eye rare in these talker days, the wearers of the beautiful things are beautifully worthy of them. Director, art director and cameraman have certainly conspired, in "The Private Life of Don Juan," to remind us, and their fellow producers, that a photoplay is still a thing which should be seen with pleasure before it can be heard with appreciation.

Over and above its selling value as a beautiful picture, "Don Juan" offers rather unusual story appeal. It is in essence a satire of the Don Juan legend. The Don himself, middle-aged, inclined to fat and nervous about his reflexes, is a figure to laugh at—and, more important, laughs at himself. The cynical frankness of the dialogue points the appeal to the more discerning public. For the general audience there is the fact that the tongue is not quite too obviously in the cheek to make absurd a conclusion which shows Juan, completely discredited as a great lover, returning to the arms of a phenomenally patient wife. In fact, the picture deftly combines an appeal to the sentimental with its main address to the sophisticated; if the lady patron can't see the joke she probably will love the romance and the spectacle.

It is obvious that the big selling appeal here is to those who are willing to laugh at the conventional Don Juan legend, with the thought that even a Great Lover is dependent on his publicity and that even Juans get fat, tired and unequal to the calls made upon them. If that line is dangerous, there is the glamorous atmosphere created by the magnificent setting of the film, the outstanding quality of the two big scenes—the funeral and the interrupted play—and the promise of a story which shows a human and defeated Juan consoled, like any other film hero, by the one faithful woman.

Fairbanks is admirable; as agile and as virile as ever and humorously conscious of the absurdities of the character. The cast all round is admirable; highlights are the Leporello of Melville Cooper, the Dolores of Benita Hume (Alexander Korda's direction shows the real quality of this frequently mishandled artist), the kitchen maid of Binnie Barnes, who certainly earns her approaching Hollywood stardom, and the beauty of Merle Oberon's dancer. Technically, "The Private Life of Don Juan" is an achievement and the immense scope of the production can be usefully exploited.—Allan, London.

Distributed by United Artists. Produced by London Film Producers, Ltd. Directed by Alexander Korda. Story and dialogue by Frederick Lonsdale and Lojos Biro. Lyrics by Arthur Wimperis. Settings by Vincent Korda. Costumes by Oliver Messel. Photography by Georges Perinal. Supervising editor, Harold Young. Musical compositions by Ernst Toch. Musical director, Muri Mathieson. "Don Juan" Serenade by Michael Spolianski. Film editor, Stephen Harrison. Architect, F. Hallam. Technical director, Marques de Portago.

CAST

Don Juan ..... Douglas Fairbanks
Antonita ..... Merle Oberon
Dolores ..... Benita Hume
Leporello ..... Melville Cooper
Rosita—a peasant waitress ..... Binnie Barnes
The actor Don Juan ..... Owen Nares
The girl in the Castle ..... Patricia Hilliard
Pedro ..... Clifford Heatherley
Pepita—a dancer ..... Gina Malo
Carmen ..... Joan Gardner
Roderigo ..... Barry Mackay
An Actress ..... Heather Thatcher
The Duke ..... Claude Allister
A would be wife ..... Diana Napier
A Guardian ..... Lawrence Grossmith
Cafe Manager ..... Bruce Winston
A Prisoner ..... Edmund Willard
Theresa—Landlady at the Inn ..... Athene Seyler
Don Ascanio—Carmen's husband ..... Gibson Gowland
An Author ..... Edmund Breon
A Husband ..... Hindle Edgar
The cook at the Inn ..... Florence Wood
Dolores' duenna ..... Annie Esmond
The cook in Don Juan's kitchen ..... Morland Graham
Manager of the "Golden Pheasant" ..... Hay Petrie
The Statue ..... William Heughan
A Wife ..... Natalie Lelong
One of Don Juan's early loves ..... Veronica Brady
An Actress ..... Betty Hamilton
An Actress ..... Toto Koopman

Redhead

(Monogram)

Comedy-Drama

There is considerable light and lively entertainment in this picture, in which a scandal-bespattered girl and a wastrel son of a millionaire meet and work out their own destiny, with the aid of a traveling hot dog stand and a good deal of encouragement from the feminine portion of the unexpected partnership. Broke and on their own, they find their way to happiness on the battered running board of their restaurant, surrounded by hamburgers, and therein is an opportunity for the exhibitor. With the exercise of but little ingenuity, he may stir interest in the film by means of street ballyhoo, utilizing the same type of conveyance pictured in the film.

Numerous catch lines, obvious from even the sketchy indication of the story indicated above, are apparent. The picture has a competent cast, headed by Bruce Cabot and a seeming newcomer, Grace Bradley, who offers a performance which is highly satisfactory. In the support are the familiar names of Regis Toomey and Berton Churchill.

The title in itself possesses a sufficiently intriguing ring to be made a drawing point, and the exhibitor may be reasonably sure that with the combination of title and effective ballyhoo they will not be disappointed. The picture, though not outstanding, has qualities of entertainment and a basically human yarn which should be found attractive.

Miss Bradley, former artists' model, is dragged into notoriety and headlines when she is implicated in the suicide plunge of an employer. Exonerated by the police, she nevertheless finds it impossible to get a job. Cabot is continuously in headlines by reason of drunken brawls until his father, Churchill, informs him that until he proves he is entitled to it, he will not receive another cent.

He accidentally comes upon the down-and-out Miss Bradley and makes an arrangement whereby they are to marry, have Churchill buy her off for a given amount, split the money and get a divorce. Churchill fools them by refusing to be bought, and privately promises Miss Bradley $10,000 and a quick divorce if she makes a man of Cabot. She agrees. Starting off broke, they sleep in his car that night, and trade it next morning for a dilapidated traveling home and hamburger stand. Pawning his wrist watch for supplies, they start, eventually landing in front of a factory.

Cabot is mistaken for a reporting workman and put to work on machines which are causing numerous men to suffer injury. An engineer, he devises a plan for protecting the workmen by a mechanical adjustment in the machine, but cannot get a hearing. With the aid of a friendly newspaper reporter, Miss Bradley is able to get the attention of the owner, and Cabot's design is accepted.

There is no reason why the entire family cannot see the picture.—Aaronson, New York.

Produced and distributed by Monogram. Supervised by Mrs. Dorothy Reid. Directed by Melville Brown. Novel by Vera Brown. Adapted by Betty Burbridge. Additional dialogue by Jesse Lasky, Jr. Cameraman, Ira Morgan. Sound, John A. Stransky, Jr. Running time, 76 mintues. Release date November 1, 1934.

CAST

Ted Brown ..... Bruce Cabot
Dale Carter ..... Grace Bradley
Scoop ..... Regis Toomey
Mr. Brown ..... Berton Churchill
Pasquale ..... George Humbert
Mrs. Pasquale ..... Rita Campagna
Pretty Boy ..... LeRoy Mason
Dontertini ..... Monte Carter
Collins ..... Jack Mack
Joe ..... Ed Brady
Landlady ..... Bess Stafford
Rogers ..... Addison Page

You Belong to Me

(Paramount)

Drama

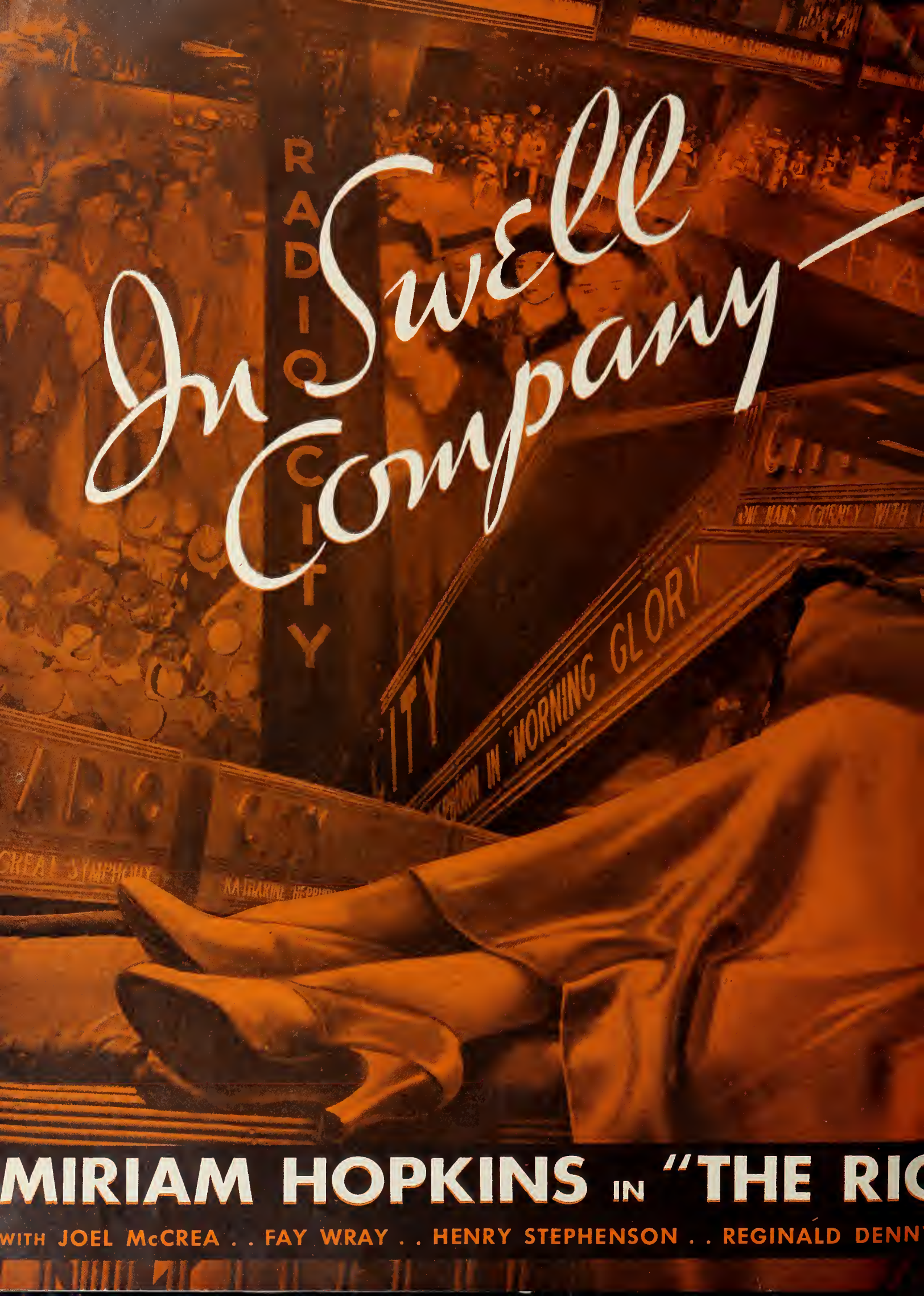
A highly sympathetic picturization of the drama, and comedy incidentally, that is in the lives of the small-time vaudevillians, with the tears rather taking precedence over the laughs, this film, from an original story for the screen, makes for good entertainment, and has the additional selling quality of being virtually "stolen" by a youngster. In view of the current "Templeonian" wave of patron interest in clever child performers, this point becomes something of an asset in selling the picture.

The pace of the film is swift—and sure. There is considerable of the "old hokum", but it has not been proved yet that the run-of-the-mill, or any other kind of audience, will not go for hokum when it is served up with intelligent direction. The tear-jerking quality of the film makes it especially strong for the feminine element, and the story has sufficient general action and punch for the men.

The fact that a small boy serves to bring together a couple long separated is still good dramatic material, and when the small boy presents a characterization which, except in a few isolated spots, is wholly natural, the theme becomes one calculated to result in audience appreciation.

The youngster is David Jack Holt and it is practically a certainty that the audience will take the young fellow into its collective heart and look for his next appearance. It becomes virtually accurate to record that "in support" of the youngster, although the billing is not that way, are Lee Tracy, as energetically forceful and capable as usual; Helen Mack, fragilely competent; and Helen Morgan, famed blues singer of stage and radio, whose name is

(Continued on page 47)



MIRIAM HOPKINS IN "THE RIC

WITH JOEL McCREA . . FAY WRAY . . HENRY STEPHENSON . . REGINALD DENN



Worth her weight in gold at any box office . . . "The Richest Girl In The World" moves into the world's largest theatre, taking her proper place among the bluebloods of the screen that have made Radio City Music Hall the Showplace of the Nation!

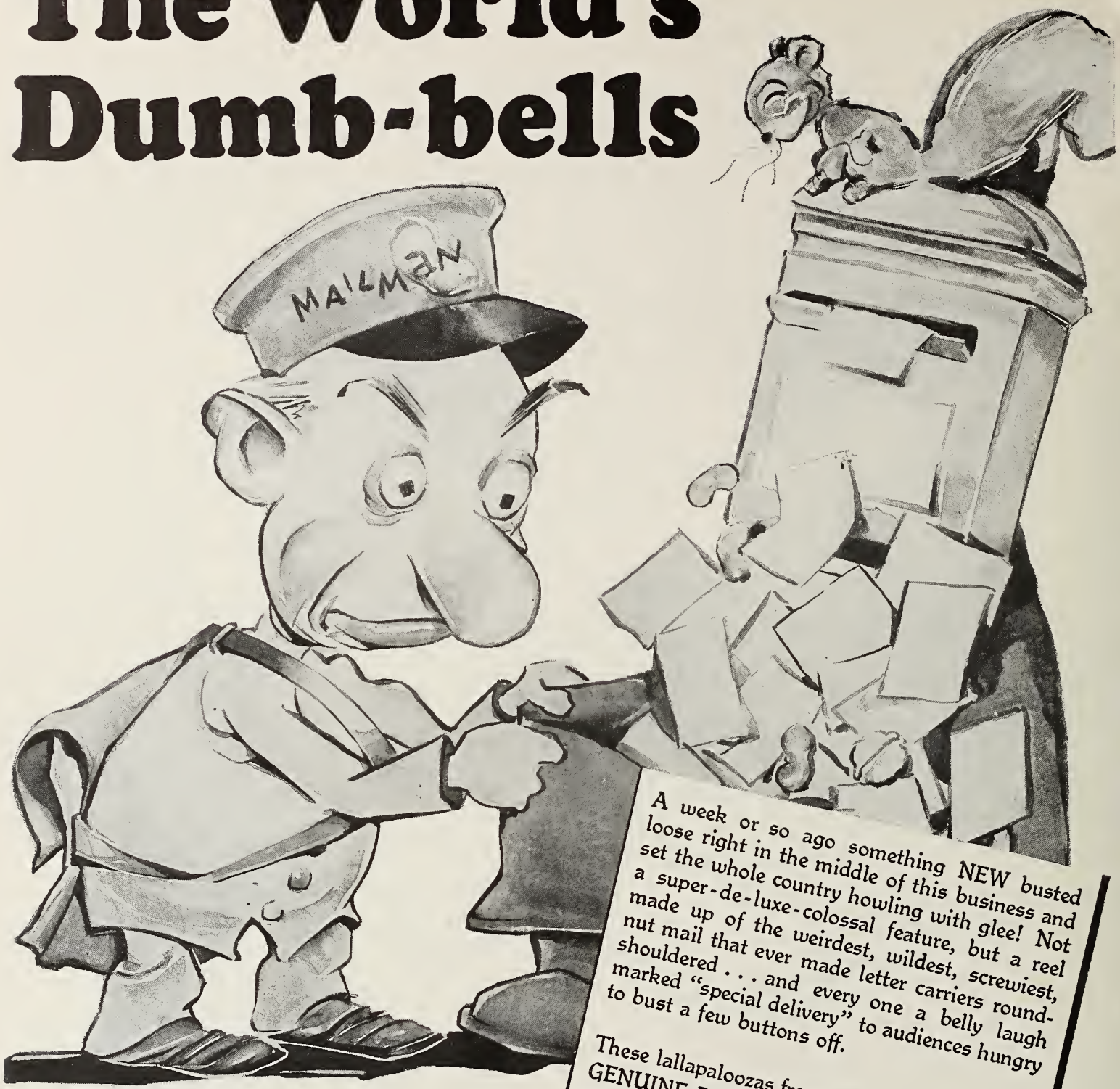
Smart, scintillating, saucy, dressed like a million, utterly charming, she'll have all New York at her feet before the week's over!

RKO-RADIO PICTURE

HEST GIRL IN THE WORLD"

DIRECTED BY WILLIAM A. SEITER . . PANDRO S. BERMAN PRODUCTION

The World's Dumb-bells



are writing the funniest film ever made...

A week or so ago something NEW busted loose right in the middle of this business and set the whole country howling with glee! Not a super-de-luxe-colossal feature, but a reel made up of the weirdest, wildest, screwiest, nut mail that ever made letter carriers round-shouldered . . . and every one a belly laugh marked "special delivery" to audiences hungry to bust a few buttons off.

These lallapaloozas from the morning mail are GENUINE BONAFIDE AUTHENTIC epistles received by business firms and gathered from all over the world by Juliet Lowell (who has hundreds of them).

On the screen they're so funny that audiences yell, scream, shout, go into hysterics and roll in the aisle. (We've a lot of wires and letters from exhibitors to prove it and we'll publish some of 'em in the next ad.)

This series is called "DUMB-BELL LETTERS," produced by Van Beuren Corporation, distributed by RKO-RADIO and if you're no dumb-bell you'll wire—not write—to your nearest RKO exchange about 'em!

known and whose performance is feeling and intelligent.

The only friend that Miss Mack and her theatrically-born and bred son have after the death of her husband, is fellow-trouper Tracy, a comic whose grease paint and putty nose make entertaining contrast with the role of burden-bearer which is his. The boy attempts, with Tracy, to cheer his mother, and it is Tracy's task to tell her the "single" act that she hopes to put on is no good. She meets Arthur Pierson, under his dominance she teams up with him, then marries him, much to the disappointment of David, who has taken an instant dislike to his step-father.

It is Pierson's desire to ship the boy off to school, "out from under his feet", but the boy is supported in his objections by his mother. Eventually, when David tells Tracy the story, Tracy convinces the boy he should try the school, to avoid his mother and Pierson quarreling. At school the youngster is terribly unhappy, finding no companion with whom he can talk show-business, about which his whole life has been wrapped. Pierson is prepared to leave Miss Mack, tells her about it, and she is killed in a fall from a swing during their act. It is up to Tracy to tell the boy, and at school, where Miss Morgan, top spot singer of vaudeville, is to entertain, Tracy and she are reunited as she aids him in his difficulty as messenger, and the two take the boy, with adoption understood, thus partially offsetting the earlier tragic note.

It appears to be a family type film.—Aaronson, New York.

Produced and distributed by Paramount. Produced by Louis D. Lighton. Directed by Alfred Werker. Screen play by Walter DeLeon. Adaptation by Grover Jones and William Slavens McNutt from an original story by Elizabeth Alexander. Music and lyrics by Sam Coslow. Art direction by Hans Dreier and Robert Usher. Photographed by Leo Tover. P.C.A. Certificate No. 128. Running time, 66 minutes. Release date, September 8, 1934.

CAST

Bud Hannigan ..... Lee Tracy
Florette Faxon ..... Helen Mack
Mme. Alva ..... Helen Morgan
Theatre Manager ..... Lynne Overman
Jimmy Faxon ..... David Holt
Hap Stanley ..... Arthur Pierson
School Principal ..... Edwin Stanley
Instructor ..... Dean Jagger
Lita Lacey ..... Irene Ware
Joe Mandel ..... Lou Cass
Jack Mandel ..... Max Maek
Maizie Kelly ..... Mary Owen
Minister ..... Rev. Neal Dodd
Stage Manager ..... Irving Bacon

Petersburg Nights

(Amkino)

Drama

Heavily dramatic from the viewpoint of the general American audience while at the same time a true study of the Russian dramatic art is Soyusfilm's picturization of Dostoyevski's "Petersburg Nights," the original novel "White Nights." The acting artistry of B. Dobron Ravov as the frustrated musician, is evident throughout, even if the tempo is of the deliberate style of the land in which the action takes place. In the background also is descriptive music, at times almost photographic music, so well does it narrate in tone the development of the story itself.

It is the story of the evolution of the new Russia, this time in terms of liberty of music expression. Ravov, not content with fiddling either for an aristocrat or an actress, turns his eyes toward St. Petersburg. He finds that his friend has stolen one of his themes. He substitutes at a concert and when the poorer people are drawn irresistibly into singing the new composition that tells in notes something of their life, the wealthy patrons walk out. He is called a fanatic, but at the end he wins at least in this one respect that when the laborers are driven out of the factory he finds himself marching ahead of the horde—and they're singing his song.

There is the abundance of impressionism coupled with stark reality that makes Russian art peculiarly its own, and it permeates the entire picture, a production for the specialized audience.—Rovelstad, New York.

Produced by Soyusfilm, Moscow. Released by Amkino. From Dostoyevski's "White Nights." Directed by Gregory Roshal and V. Stroyeva. Musical composer, D. Kovalesky. Running time, 97 minutes. Release date, September 8, 1934.

CAST

Egor E. Fimov ..... B. Dobron Ravov
Schultz ..... A. Gorunov
Nastenka ..... K. Tarasovna
Land Owner ..... A. Fenin
Actress ..... L. Orlova
Student ..... I. Doronin
Vassileff ..... M. Koudriautzev

The Trail Beyond

(Monogram)

Western

Into this outdoor production of the Far Northwest has been crammed a multiplicity of story development which makes for a swiftly moving succession of action, with John Wayne precipitating it. The name Wayne has come to mean action in Western pictures, and that's the marquee name, but of interest also are the appearances of Noah Beery and Noah Beery, Jr., in the picture. There is also the fact that the film is from James Oliver Curwood's novel, "The Wolf Hunters."

Wayne goes into the North Country to find a girl. He saves Noah Beery, Jr., from a murder frameup on the train. They jump off a bridge and at an abandoned cabin find a map to a gold cache, and skeletons give mute testimony to the manner of death of the father of the missing girl. At Wabinosh House, Hudson's Bay trading post, they meet Verna Hillie whom Junior Beery loves. Renegades try to steal the map, capture and impersonate a Mounty and so trap Wayne and the younger Beery, but they escape. The elder Beery is keeper of the store, which is attacked by the renegades. Wayne is deputized by the wounded Mounty to call help from post of the Mounted Police. It has developed that Miss Hillie is the missing girl, and Beery Junior realizes that she's in love with Wayne.

There is much for youngsters in the production and for oldsters as well who like their outdoor pictures. It's decidedly weekend material.—Rovelstad, New York.

Produced and distributed by Monogram. Produced by Paul Malvern. Directed by R. N. Bradbury. Adapted from the James Oliver Curwood novel, "The Wolf Hunters," by Lindsley Parsons. Running time, 55 mintues. Released October 22, 1934.

CAST

Rod Drew ..... John Wayne
George Newsome ..... Noah Beery
Wabi ..... Noah Beery, Jr.
Felice ..... Verna Hillie
Marie ..... Iris Lancaster
LaRocque ..... Robert Fraser
Benoit ..... Earl Dwire
Ryan ..... Ed Parker

In a Monastery Garden

(Audio Prod. - First Division)

Unusual Excellence

Designed to offer a few minutes of relaxation in the ordinary theatre program, this "Musical Moods" series presents to the exhibitor an opportunity for a presentation which should bring an immediate and strikingly favorable response from the audience. They are, in effect, pictorial accompaniments to famous musical compositions. In this number, part of a new series employing three-color Technicolor out of doors for the first time, the appropriate visual material far and away surpasses anything yet attempted in color photography, and is the work of Robert Bruce. This subject, and the series as a whole, is more than worth the closest attention on the part of the exhibitor. Audio Productions is the producer, First Division Exchanges the distributor.—Running time, 7 minutes.

Mexican Idyl

(Audio Prod. - First Division)

Superior

Utilizing a typical musical composition of the Mexican countryside, this subject in the "Musical Moods" series offers scenic effects in three-color Technicolor in which the producer, Robert Bruce, has attained a pictorial beauty in natural color which should cause any audience, no matter what its type, to catch its breath, and indicate its appreciation. A sheepherder leaves his home in the morning, tends his flock, returns as the sun sets over the hills. As a presentation of quality, and distinction, the subject offers an exhibitor opportunity.—Running time, 7 minutes.

Ye Happy Pilgrims

(Universal)

Excellent

There's fun, heaps of it, in this Oswald cartoon travesty on the courtship of Miles Standish, and the most adroit turn of the comedy is the occasional appearance of the town crier with his droll mouthing of "Three o'clock and all's well," even down to the moment when the snowstorm buries all of him except one waving hand. The farcical turn starts when the Indians greet the landing Pilgrims with Hot Dog stands and real estate sharpers. It continues with a mechanical hippopotamus mixing cement in his innards and baby kangaroos emerging from the pouch carrying it up to the top of the house in hods. Oswald as John Alden takes Standish's love plea to Priscilla (it was spelled "Pricilla" in the title) and when she invites him to stay, Miles calls in the Indians. But the food gets them and they get the food and all's still well.—Running time, 8 minutes.

Mountain Melody

(Educational)

Tuneful

There is melody and a bit of comedy in this number of the Song Hit series, which features Frank Luther and the currently rather popular hill-billy string and vocal music. A southern feud and a hill-billy singing contest to select a group for radio broadcasting opens the subject, with the closing sequences finding the chosen melody-makers in action over the radio. The number is entertaining.—Running time, 10 minutes.

World's Fair and Warmer

(Universal)

For Showmen

Showmanship is evident in this short feature that provides a complete panorama of the World's Fair as background, a romance with thrills in the foreground. Exhibitors, by playing up the interesting and eye-compelling features of Chicago's big show, have also the Thalians to exploit as Hollywood's younger set of actors, besides a story that provides action and comedy as it winds its way in and out of the Fair's high spots. Arthur Lake, John Harron, Helen Mann and George Lewis are the youth appeal. Jack Townley, producer of the first Thalian series, also produced this as the first of his new six.—Running time, 22 minutes.—G. M.

She's My Lilly (I'm Her Willie)

(Educational)

Entertaining

The lively and energetic Will Mahoney imparts considerable entertainment to this musical number with his singing of the title song and his own peculiar style of dancing. Off aboard ship for a vacation, he unwittingly takes the assumed name of a fugitive from justice, and when he is apprehended by the captain is forced to prove he is Will Mahoney. Five colored youngsters supply harmony and Mahoney does the rest. The subject is entertaining.—Running time, 22 minutes.

Variety Club Fete October 14

The sixth annual banquet of the Variety Club will be held at Pittsburgh's William Penn Hotel, October 14.

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What the Picture Did For Me

MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

BRIEF MOMENT: Carole Lombard, Gene Raymond, Monroe Owsley, Donald Cook—Traded a weak one for this old one and proved I was right in doing so. This proved to be a good show as well as a money picture. Running time, 69 minutes.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

CRIME OF HELEN STANLEY, THE: Ralph Bellamy—A fairly good murder mystery picture that pleased. Title very misleading. Average business on bargain nights. Nothing to shout about. Running time, 56 minutes. Played Aug. 28-29.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

FOG: Mary Brian, Donald Cook—This has been made into a mystery drama in a capable manner. Having read the story in the *Saturday Evening Post*, it seemed to me that they made a pretty good job of it. Should please mystery loving fans. A fair average drawing card.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

HELL BENT FOR LOVE: Tim McCoy—Better than average McCoy picture. OK for action dates. Played Sept. 4-5.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

HELL BENT FOR LOVE: Tim McCoy—McCoy pictures always OK. It will draw the thrill hunters, and surely satisfy them; if your fans like action give them this one. Two days good business. Running time, 60 minutes. Played Sept. 5-6.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—This is a wonderful picture. More comments on this than anything run in the last two years. Don't fail to run it, if you want to please your patrons 100 per cent.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

NO GREATER GLORY: Frankie Darro—This is the worst one from Columbia this year for us. They rate it a special but it's on our books as the lowest gross in several months. Played Aug. 28-29.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

ONCE TO EVERY WOMAN: Fay Wray, Ralph Bellamy—Not a bad little show, if your patrons like pictures with a hospital setting. It seemed to please our women patrons. Played Sept. 8.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

SISTERS UNDER THE SKIN: Elissa Landi—A good picture of its kind, where age wants to mate with youth. Nicely photographed with good production values. A good moral is held out but then it is mighty convenient to have the faithful wife waiting for the erring husband. A good woman's picture. A fair average drawing card.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

TWENTIETH CENTURY: John Barrymore—One of the worst pictures I have ever seen. I can't see how Columbia can compare this one with "It Happened One Night" or call it a special. From the beginning to the end, it is nothing but talk, talk, talk, and the story is exceptionally weak. A picture like this can only draw and satisfy flies. Business exactly as the show itself, terrible. Running time, 90 minutes. Played Sept. 4-5.—W. Horace Reese, Spruce Theatre, Philadelphia, Pa. Neighborhood patronage.

UNKNOWN VALLEY: Buck Jones—Buck Jones' pictures are always good. This one is no exception. —M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

VOICE IN THE NIGHT: Tim McCoy, Billie Seward—Somewhat better than the usual Tim McCoy picture, plenty of action and some very good photography. Running time, 59 minutes.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

First National

CIRCUS CLOWN, THE: Joe E. Brown—A circus and a picture show in one, and it is great. I consider this Joe's best picture and it went over the best of any show for a long time. The circus acts are all good and every one from Joe to Leo gives an excellent performance. This is the kind of picture the small towns need. Pleased everyone from six to sixty. Running time, 63 minutes. Played Aug. 25-26.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

FOG OVER FRISCO: Bette Davis, Donald Woods —A very acceptable program picture that did less than average business even for the summer. I believe this was caused chiefly by lack of star names. Running time, 70 minutes. Played Aug. 30-31.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

MERRY FRINKS, THE: Aline MacMahon—Well, if they call this comedy, this drought stricken country will turn into a frozen north. Many of the customers asked me where in the world did I get such a thing as that. If you can skip it do so. Running time, 68 minutes. Played Aug. 30-31.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

REGISTERED NURSE: Bebe Daniels, Lyle Talbot —Miss Daniels better in this than anything she's done lately. All in all it's a good program picture. Running time, 58 minutes. Played Aug. 7-8.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

RETURN OF THE TERROR: Lyle Talbot, Mary Astor—This is a good picture of the mystery thriller type and pleased our Saturday patrons. It is fast moving and full of action, thrills, and the comedy is supplied by Frank McHugh. It will make a good Saturday picture in the small towns and will please the entire family. The trailer sold this for us and we played one day to above average business. Running time, 65 minutes. Played Sept. 1.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SIDE STREETS: Aline MacMahon, Paul Kelly—This is only a fair picture and is strictly adult fare. It seems that producers cannot get away from the "going to have a baby" stories. The industry would be much better off without so many of these pictures. Miss MacMahon turns in some good acting, as do the rest of the cast, but the theme is not suitable for children. Played one day to average business. Running time, 63 minutes. Played Sept. 5.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers—Here's a swell picture and has plenty of audience appeal. A lot of pleasing situations, and they'll tell you it's good as they go out. Step on it if you have not played it. Or if you have, it will repeat. Running time, 63 minutes. Played Aug. 26-27.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

VERY HONORABLE GUY, A: Joe E. Brown. Alice White—Can't see anything honorable about selling this to any exhibitor, as it is the poorest thing Joe Brown has ever done. He'll have to do something else besides open the big mouth to amuse the cash customers the next time, as they certainly panned him in this one. Running time, 62 minutes. Played Aug. 16-17.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

Fox

BABY TAKE A BOW: Shirley Temple, James Dunn, Claire Trevor, Ray Walker—This is without a doubt the finest picture I have ever given my patrons. Shirley Temple is great and so was my business. Fox sure has a find in Shirley. My patrons cannot wait until the next one is released. Running time, 73 minutes. Played Sept. 2-3-4.—George Biehler, Palace Theatre, Hamburgh, N. Y. General patronage.

BABY TAKE A BOW: Shirley Temple—I personally am so hypnotized by Shirley that I can at last understand why children are kidnaped. This picture is a solid gold mine and a natural. The producers think that Shirley should be associated with crime and criminals as much as possible. We must have plenty of gangsters or bust. What in blazes ails Hollywood anyway; are they halfwits. The kid gets the business in spite of them not because of them and because she is unlike them.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

BABY TAKE A BOW: Shirley Temple—Played rather old but a pleasing picture. Fine acting. Good, clean picture. Very good box office attraction. Played Sept. 6-7.—A. Gasaway, Strand Theatre, Tuscola, Ill. Small town patronage.

BOTTOMS UP: Spencer Tracy, Pat Paterson—Very good. But no business.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

BOTTOMS UP: Spencer Tracy, John Boles, Pat Paterson, Thelma Todd, Herbert Mundin—A very good musical which seemed to please very well, but it is not anything unusual, nor what Fox advertised it to be, but as a program picture it is much better than the rest of their program line for this season. A good cast. Running time, 85 minutes.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

BOTTOMS UP: Spencer Tracy, John Boles, Pat Paterson, Thelma Todd, Herbert Mundin—Well received and drew better than expected. Good story, lots of comedy. Running time, 85 minutes.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

CAT'S PAW, THE: Harold Lloyd—Nothing so big about this picture but the price. Played Sunday-Monday, Sept. 2-3. Rained both day and night. Poor business. I don't think this picture measures up to his former ones. Running time, 100 minutes. —A. Gasaway, Strand Theatre, Tuscola, Ill. Small town patronage.

CAT'S PAW, THE: Harold Lloyd—The worst picture this star has ever made. Personally did not care for it at all and do not think anyone else did. No comments either way. Played Aug. 26-27.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell, Ginger Rogers, James Dunn—Played this one three days, opening on Sunday, and wasn't disappointed. Did better than I did with "Carolina." I can always figure on Gaynor to brace up a bad week. Very well satisfied. Running time, 76 minutes.—George Biehler, Palace Theatre, Hamburgh, N. Y. General patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell—This seemed to please the majority. Too bad they did not give Shirley Temple more of a part and the picture would have had a trifle more pull at the box office.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell—This is a very good little picture that will please your patrons. This lovable team has lost the popularity that it once enjoyed here, but just the same we played two days to average business. It is a drama with comedy and romance and has an excellent supporting cast. Personally I think the story entirely too slow moving. Business average two days. Running time, 76 minutes. Played Aug. 30-31.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell—The old Gaynor-Farrell spirit was not behind this picture and again teamed together is not the wow one would expect. Ginger Rogers is also a disappointment in the picture. Many said Gaynor is better with some one else. Story weak and am afraid this will not help "Servants' Entrance." Running time, 74 minutes. Played September 2-3.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

DAVID HARUM: Will Rogers, Evelyn Venable—Just finished playing a repeat engagement on "Harum" and did myself some good. Broke records on the first engagement. Running time, 83 minutes.—George Biehler, Palace Theatre, Hamburgh, New York. General patronage.

DAVID HARUM: Will Rogers—This picture is positively one of the best and cleanest pictures made, and should top any previous Rogers pictures, yet it did not get quite half the business "Mr. Skitch" did; in fact, this one and "State Fair" got less than any Rogers pictures I've played. I can't in any way figure this out as Rogers always gets money for me, and that the two greatest money pictures for other exhibitors fall so flat for me is just one of those things I can't get straight.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

EVER SINCE EVE: George O'Brien—Our patrons

like O'Brien better in westerns. But nevertheless this was a very good comedy drama and I believe that every one enjoyed it.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, Alice Faye—This is one of the best musicals of the season, if it were not for some scenes and dialogue that was so dirty. It did as much business as "David Harum."—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

GRAND CANARY: Warner Baxter, Madge Evans—Terrible press sheet mats confined to clutches devoid of originality and without sense enough to embody striking or dramatic scenes that could have been gotten from stills. The clutch is the hall mark of the incompetent press agent. Why don't producers discover America. Who in blazes knows what Grand Canary means except the intelligentsia and other flowers. Shoved it by.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

HANDY ANDY: Will Rogers—Another good one from Rogers, that pleased all. Some patrons said it was his best. Played September 6-7.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

HEART SONG: Lilian Harvey—Another foreign picture. Need more be said? You may get them in with the name of "Lilian Harvey," but if they don't fall asleep, they'll surely walk out before the last reel. There's one born every minute, but don't be the next one to be caught with this feature. Running time, 82 minutes. Played Sept. 5.—W. Horace Reese, Spruce Theatre, Philadelphia, Pa. Neighborhood patronage.

MURDER IN TRINIDAD: Heather Angel, Victor Jory, Nigel Bruce—A very good murder mystery story with the mystery saved until the end. There is nothing new in the story, but is a bit better than the usual run. Running time, 74 minutes.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

NOW I'LL TELL: Spencer Tracy, Alice Faye—Fair picture. Story of a gambler in the Nineties who tried to change to modern racketeering and was bumped off. My audiences don't care for this type and let me know it at the box-office. Running time, 85 minutes. Played Aug. 19-20.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

ROBBERS' ROOST: George O'Brien—Excellent. Nothing more to be said.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

SHE LEARNED ABOUT SAILORS: Alice Faye, Lew Ayres—Good light entertainment that pleased. Mitchell and Durant also added some laughs. You don't have to be a musician to fall for this Alice Faye. Played September 2-3.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

SHE LEARNED ABOUT SAILORS: Lew Ayres, Alice Faye—Very good comedy that drew some extra on our family night show. Played Aug. 21-22.—A. J. Simmons, Plaza Theatre, Lamar, Mo.

SHE WAS A LADY: Helen Twelvetrees—A very good program, not a special, but just a good program picture that will please. Played August 19-20.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

STAND UP AND CHEER: All star—Far from being the special that the producers would lead you to believe.—M. F. Bodwell, Paramount Theatre Wyoming, Ill. Small town patronage.

WILD GOLD: John Boles, Claire Trevor—A good little program picture. John Boles good and Claire Trevor very pleasing to the eye. I think she is very pretty and a good little actress. Played August 18.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

MGM

BOMBSHELL: Lee Tracy, Jean Harlow—Fine picture. Pleased my patrons.—Sammie Jackson Theatre, Flomaton, Ala. Small town patronage.

HIDEOUT: Robert Montgomery—Here is one that I advise all exhibitors to play, one of the best I have ever seen. It is a pleasure to run pictures like this. Every one enjoyed this picture and told me so. Played September 6-7.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

HOLLYWOOD PARTY: All star musical—This is a very good picture that failed to do business in our town. It is a comedy with music and plenty of beautiful girls. Laurel & Hardy and Mickey Mouse attracted more attention than the rest of the entire cast, but they all were great and this one day to only fair business. Running time, 70 minutes. Played September 6.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HOLLYWOOD PARTY: Jimmy Durante—Not much of a story, but some very good music, the number by Eddie Quillan and June Clyde very good. Jimmy Durante is not liked here and nowhere else, I should think. Played August 12-13.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

HOLLYWOOD PARTY: Laurel and Hardy, Jimmy Durante, Charles Butterworth, Polly Moran, Lupe Velez, Frances Williams, Jack Pearl, Eddie Quillan, June Clyde, Ted Healy and His Stooges, Mickey Mouse—A big cast of players, but don't let that fool you. It is only a fair show with Jimmy Durante screeching and yelling through the whole show. Drew fair. Running time, 70 minutes.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

MANHATTAN MELODRAMA: Clark Gable, Myrna Loy, William Powell—Fortunate enough not to run this until after Dillinger made it famous by not having sense enough to stay home. It is a good picture, too, on its own. Dillinger, like Jesse James, is such a national figure that discreet reference to the fact that he died to see this is not inadmissible for exhibitors who ordinarily scruple to refer to the dead, but be decent and discreet. Dillinger showed by his attendance on this that publicity powerfully motivates headline criminals and that exhibitionism is not recessive as in a showman who wishes to collect from his friends for the entertainment if they laugh at his jokes, but positive or, as the biologists say, dominant to stop Dillingers they should be described for what they are, villainous vermin.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

MANHATTAN MELODRAMA: Clark Gable, Myrna Loy—Holds the interest from the General Slocum disaster to the end. Not a single complaint about this one. Gable, Powell and Myrna Loy all give an excellent performance. One of the best. Congratulations, Leo. Running time, 95 minutes. Played Sept. 1-2.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MANHATTAN MELODRAMA: Clark Gable, William Powell—A fine story very well acted makes this one a wonderful show. You won't have to be afraid of this one if you plug up the Dillinger angle which is responsible for its drawing power. If you take this tip, have your S. R. O. signs ready. Business very good. Running time, 93 minutes. Played Aug. 21-22.—W. Horace Reese, Spruce Theatre, Philadelphia, Pa. Neighborhood patronage.

MEN IN WHITE: Clark Gable, Myrna Loy, Jean Hersholt, Elizabeth Allan, Otto Kruger—A far better than average show that got a fair crowd. Running time, 75 minutes.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

MURDER IN THE PRIVATE CAR: Charles Ruggles, Una Merkel—Here is a knockout in any language, that has failed to get a break. I take my hat off to the studio for turning out such a honey of an action picture, and I put it back on my head with great speed and decision when I come to the fellow that named it. This is a wow and should get extra time and heavy billing, but cover up the name. Bill it as a picture of ten thousands laughs and five thousand thrills, that will give the title a new slant and make it collect. It did for me.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

MURDER IN THE PRIVATE CAR: Charles Ruggles, Una Merkel—Very good picture. Ruggles takes the show. A good small town picture. Running time, 65 minutes. Played Saturday, September 1.—A. Gasaway, Strand Theatre, Tuscola, Ill. Small town patronage.

MURDER IN THE PRIVATE CAR: Charles Ruggles, Una Merkel—Here's one of those things they make and deliver to you to fulfill your commitment under contract, and is very poor program picture. Just a lot of hooey that you would have been better off without. Running time, 64 minutes. Played August 19-20.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

MURDER IN THE PRIVATE CAR: Charles Ruggles—If your patrons like thrills and plenty of excitement, do not fail to play this one. We ran it for a midnight show, and it had every one breathless. A swell show. Play it. Lots of comedy furnished by Ruggles and Una Merkel. Played September 1.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

OPERATOR THIRTEEN: Marion Davies—Excellent picture that pleased 100 per cent. Some nice song numbers and a good performance by Davies. Gary Cooper's performance not so hot. A cigar store Indian would have been just as good. Business better than average. Running time, 84 minutes. Played Aug. 25.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

OPERATOR THIRTEEN: Marion Davies, Gary Cooper—In my opinion this is one of the best pictures I ever exhibited and helped me to forgive Leo for such lemons as "Queen Christina" and "Laughing Boy." Excellent acting, good music, beautiful photography and good recording. Clean, entertaining and pleased every one. Running time, 86 minutes. Played Aug. 29.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

OPERATOR THIRTEEN: Marion Davies, Gary Cooper—A dandy picture and one that is good any date and is a picture for the masses. Large and small town alike. Step on this one; you can't go wrong. Running time, 82 minutes. Played August 9-10.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

OPERATOR THIRTEEN: Marion Davies—A wonderful picture, Marion Davies very good, the Mills Brothers singing "Sleepy Head" was grand. They sing several numbers that are very pretty. Played August 14-15.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

OPERATOR 13: Marion Davies, Gary Cooper, Jean Parker, Ted Healy—I don't know whether or not this picture drew turn away business for two days, or the Clyde Barrow-Bonnie Parker two-reeler, but I got more money these two days than I have in any two days in months and months. This is an extra good show and pleased, although some said it did not follow the story. Running time, 86 minutes.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

RIPTIDE: Norma Shearer, Robert Montgomery—My personal and patrons' opinion is as follows: This is positively the silliest picture ever flashed on a screen; 10 long reels of ridiculous antics by Shearer and Montgomery that MGM charged me a heavy tax for and mailed me a designation of special with a percentage and all the usual "fix-ons." People walked out about as fast as they walked in. I've been in Cotter a little over three years and have only had two pictures they walked out on in any quantities, but they flocked out on this one. Yes, MGM has made some good pictures this year, but they have made four or five clucks for all the good ones and many a so-called special caused me to lose the tail of my shirt.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

SADIE McKEE: Joan Crawford—One of the finest pictures I have seen for quite some time. Edward Arnold stole the entire picture with his marvelous acting as a drunkard. There are many humorous parts throughout this feature and Gene Austin certainly does his part to help put it over. Sure to satisfy all. Business good. Running time, 93 minutes. Played Aug. 31-Sept. 1.—W. Horace Reese, Spruce Theatre, Philadelphia, Pa. Neighborhood patronage.

STAMBOUL QUEST: Myrna Loy—Not one person in 50 knows what Stamboul means or gives a darn if you tell them. Not one person in two (believe it or not) knows what Quest means. The press book on this is a big elaborate and very expensive screen or mask to the fact that the press department is unable to offer a single mat worth printing. The producers should rediscover this United States with its one hundred thirty millions who are not reading decadent novelists. Shoved it by.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

STAMBOUL QUEST: Myrna Loy, George Brent—This is just a program picture. Myrna Loy was miscast in it; however, came through with her part and made it a fair picture. Don't understand why a star with her personality should be cast in a story like this, when any one could have done it. Running time, 88 minutes. Played August 12-13.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

STRAIGHT IS THE WAY: Franchot Tone, Karen Morley—Another good one from Metro. I find that most Metro pictures are good. No extra business with this one, owing to my playing it so new, no one had heard very much about it. All pleased who saw it. Played September 4-5.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

TARZAN AND HIS MATE: Johnny Weissmuller, Maureen O'Sullivan, Neil Hamilton—Only Metro could make a picture like this. Action galore, and it drew over an average business to satisfied customers. This should have done a very big business, but the reason it did not is because Metro slipped up and let another producer use the title "Tarzan the Fearless," which turned out to be terrible, and that killed a lot of "Tarzan" business for me. Running time, 116 minutes. Played August 17-18.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

TARZAN AND HIS MATE: Johnny Weissmuller and Maureen O'Sullivan—About as thrilling a picture as has ever been unreeled on a screen. You will wonder how they put some of the thrills into the picture. Maybe they are tired of Tarzan pictures, but at this theatre Tarzan drew some extra kids and just about a bare average of adults. You can go the limit in your promises. If you get them in, it will please and they ought to talk about it.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

THIN MAN, THE: William Powell, Myrna Loy, Maureen O'Sullivan, Nat Pendleton—Another dandy. One of the cleverest we have had in some time. This Loy is sure coming fast and will be right up there with another one of this caliber. Nice work, Metro. Running time, 91 minutes.—George Biehler, Palace Theatre, Hamburgh, N. Y. General patronage.

THIN MAN, THE: William Powell, Myrna Loy—Metro hands you dough with this one and if you don't get plenty it's your fault, not Metro's, as the dough is there and the goods, too. They will talk of it two weeks after you show it. Don't make an error on this as you will get no better box office stuff this year. Go out and get your share.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

THIN MAN, THE: William Powell, Myrna Loy—A wonderful picture with plenty of comedy and mystery. William Powell very clever and Myrna Loy very good and attractive. Every one enjoyed this show. Played August 23-24.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

TREASURE ISLAND: Wallace Beery, Jackie Cooper—This is not as good a box office as Beery usually draws. A good picture of its kind. Played

September 9-10.—A. Gasaway, Strand Theatre, Tuscola, Ill. Small town patronage.

TREASURE ISLAND: Wallace Beery, Jackie Cooper—Wonderfully produced picture that appeals more to children than adults. One should tie up with schools—if your county has enough money to have schools. Played Aug. 30-31.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

TREASURE ISLAND: Wallace Beery, Jackie Cooper—This is a wonderful picture with fine acting by each star, no extra business, but most every one pleased who saw it. Played a little too soon after release to do very good. Played September 2-3.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

Monogram

HAPPY LANDING: Ray Walker, Jacqueline Wells—This is a fairly good program picture that will please the average picture fan. It is a drama of the border patrol fliers, with plenty of action and the necessary touch of comedy and romance. It is good entertainment for the whole family and we played on family day to a good business. Running time, 63 minutes. Played August 29.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LOUDSPEAKER, THE: Ray Walker—Played on Bargain Nights to below average business. Walker still means nothing in this town. Very poor recording. Running time, 69 minutes. Played Aug. 21-22.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

MANHATTAN LOVE SONG: Robert Armstrong, Dixie Lee—This is a weak program picture in my estimation. I noticed that one exhibitor gave this a very nice writeup. I'm sorry I can't do the same, but it just didn't please my patrons and I thought that it was only fair entertainment.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

STAR PACKER, THE: John Wayne—A fair western, plenty of gun fight, but not much fist fight and that's what my Saturday crowd want. However, this picture will please most western fans. Running time, 50 minutes. Played September 7-8.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

Paramount

COME ON MARINES: Richard Arlen—Played this with the "Dillinger Pictures" to S. R. O. business. Our patrons enjoyed it. Running time, 7 reels.—Bob Schwall, Jr., State Theatre, Ipswich, S. D. Small town patronage.

KISS AND MAKE UP: Cary Grant, Genevieve Tobin—Very poor. Weak story. Nothing to it. Poorest box-office of the year. Running time, 70 minutes. Played Aug. 24-25.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

KISS AND MAKE UP: Cary Grant, Genevieve Tobin—An excellent program picture with a title that provided tieups that help put it over. Nothing outstanding, but pleasing entertainment. Average Sunday-Monday business for the summer. Running time, 70 minutes. Played Aug. 26-27.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

MANY HAPPY RETURNS: Guy Lombardo, Burns and Allen—Very well received, although some said a little of Gracie Allen's antics goes a long way, but it was a good show, anyway. Business fair. Running time, 60 minutes.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

MELODY IN SPRING: Charlie Ruggles, Mary Boland, Lanny Ross, Ann Sothern—Lanny Ross can sing, but he certainly can't act. Charley Ruggles stole the show—he was killing as the girl's father. Ann Sothern is one of the screen's prettiest girls and acted her part to perfection. She is bound to be a comer. Running time, 76 minutes.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

NOTORIOUS SOPHIE LANG: Gertrude Michael—This was a surprise. Picture well done and showed up well at the box-office. Seemed to please all. Running time, 65 minutes. Played Aug. 22.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

NOTORIOUS SOPHIE LANG: Gertrude Michael—A good program picture that pleased 90 per cent. Business about summer average. Lack of names to play up kept this one from doing any exceptional business. If they come in, they'll like it. Running time, 64 minutes. Played Aug. 23-24.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

NOTORIOUS SOPHIE LANG: Gertrude Michael—Had a tip on this one and played it on one day, Saturday, and then they went out holding and thumbing their noses at me, and I don't blame them. Running time, 64 minutes. Played August 25.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

OLD-FASHIONED WAY, THE: W. C. Fields—A good comedy that failed to do business. Personally, I think one of Field's best. However, my customers did not think so. Running time, 70 minutes. Played Aug. 26-27.—R. W. Corbin, New Grand, Desloge, Mo. Small town patronage.

SHOOT THE WORKS: Jack Oakie, Ben Bernie—This is a good picture that has everything the public could want and should be a box-office hit. It is a romantic comedy that should please everybody. Ben Bernie and his orchestra furnish the music and beautiful Dorothy Dell singing. It is good entertainment for the entire family and sure to please. The supporting cast offers some excellent star names. Business good. Running time, 81 minutes. Played midnight, Sept. 1.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SHOOT THE WORKS: Jack Oakie, Ben Bernie, Dorothy Dell, Arline Judge—Played it late, and a number of my customers were waiting for it, but were disappointed, and the second day was pitiful at the box office. Oakie overplayed and Bernie stole the picture, but had nothing to write home about after doing it. Running time, 81 minutes. Played August 14-15.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

WE'RE NOT DRESSING: Bing Crosby, Carole Lombard, Ethel Merman, Leon Errol—This is a very pleasing, entertaining musical and makes a lot of new friends for radio's favorite. Running time, 74 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

WE'RE NOT DRESSING—Bing Crosby—This one should get by in anybody's theatre. Played August 24.—Bob Schwall, Jr., State Theatre, Ipswich, S. D. Small town patronage.

YOU'RE TELLING ME: W. C. Fields—Here is one funny picture that we could not sell our folks, but believe his pictures draw more each time we play one. Played Sept. 2-3.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

RKO

COCKEYED CAVALIERS: Wheeler & Woolsey—One of the best comedy teams of the screen gone hay-wire again. The producers have killed this team by giving them poor material. This one is terrible. Some of our regulars walked out before it was over.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

COCKEYED CAVALIERS: Wheeler & Woolsey—This picture is not as good as "Hips Hips Hooray," but it seemed to be liked. No one passed judgment; they just seemed to enjoy it. Played August 21-22.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

HIPS, HIPS, HOORAY: Bert Wheeler, Robert Woolsey, Ruth Etting, Thelma Todd, Dorothy Lee—Here is the best from this pair yet and that is the opinion of my patrons. Got a little money at the B. O. Running time, 68 minutes.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

LET'S TRY AGAIN: Diana Wynyard, Clive Brooks—When RKO reviewed this picture "Let's Try Again," they should have done just that. They couldn't have made it any worse. This picture is just a waste of time from start to finish. Wait! There is one thing: if your ushers want a few days off, book this because I don't think you will need them during the engagement. Poor business two days. Running time, 70 minutes. Played September 3-4.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

LIFE OF VERGIE WINTERS, THE: Ann Harding, John Boles—An excellent attraction. A great show for the women. Business above average. Running time, 9 reels. Played September 9.—Bob Schwall, Jr., State Theatre, Ipswich, S. D. Small town patronage.

LIFE OF VERGIE WINTERS, THE: Ann Harding—At last a picture from RKO's list pleased the ladies 100 per cent and half the men. If it did nothing else, it brought Wesley Barry back to the screen. Wish some smart producer would make with him some down-to-earth stories. Played Aug. 19-20.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

LITTLE WOMEN: Katharine Hepburn—This is a little old but one swell picture. Good picture. The Legion of Decency certainly can't find fault with this one. Running time, 112 minutes. Played Aug. 25.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MIDSHIPMAN JACK: Bruce Cabot—Just barely gets by as a program picture. Might be okay on a double bill. Poorest business on this of any weekend for six months. Played Aug. 1.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MURDER ON THE BLACKBOARD: James Gleason, Edna May Oliver—Personally, I do not consider a murder an appropriate theme for a comedy, but this seemed to please my Family Night patrons and that is all I ask. Edna May Oliver is a scream and Gleason gives a good performance. Laughs from start to finish and that is what they want now. Running time, 71 minutes. Played Aug. 22-23.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SON OF KONG: Robert Armstrong—Children under 10 enjoyed this, but not for adult audience. Poor business.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SPITFIRE: Katharine Hepburn—This one turned



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in a fair gross for three days, but we would not call it a wonderful picture. They came to see it here because we had run Hepburn's "Little Women." Played Sept. 1-2-3.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

United Artists

ADVICE TO THE LOVELORN: Lee Tracy—Lee Tracy is well liked in our town. We had several comments from pleased patrons. Played Aug. 30-31.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

BLOOD MONEY: George Bancroft—Used this one on Family Night. Business only fair. Had no comments, favorable or unfavorable. Personally I did not think much of the picture. Nothing much to rave over.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

BOWERY, THE: Wallace Beery, Jackie Cooper—People that saw this picture seemed to enjoy it, but it did not have any pull at the box office. Just made running expenses.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

BROADWAY THRU A KEYHOLE: Russ Columbo, Constance Cummings—This is a very good picture that pleased all who saw it. However, it has no drawing power in our town in spite of the splendid cast of stars. Columbo sang a few selections and the music is furnished by Abe Lyman and his band, with a few novelties. Personally I thought this a good picture and expected a good business, but we lost money playing this two days. Running time, 85 minutes. Played August 27-28.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

CATHERINE THE GREAT: Elizabeth Bergner, Douglas Fairbanks, Jr.—What a beating I took on this one! Didn't do half my regular business. My people cannot use these kind, and in the future will pay and not play. Took plenty of abuse for the recording. They didn't seem to understand it. Running time, 93 minutes.—George Biehler, Palace Theatre, Hamburgh, N. Y. General patronage.

HOUSE OF ROTHSCHILD: George Arliss—I had more favorable comments on this picture than any we have had in some time. Every one raved over it, many came back second night. Plenty of Jews in our town, but every one praised the picture. Played August 28-29.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

MASQUERADER, THE: Ronald Colman, Elissa Landi—Here's as fine a story and acting as any one could ask for. Did about twice as much at the box office as expected. Part of the recording was very bad, but still it was a good show. Running time, 75 minutes.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

PALOOKA: Jimmy Durante—To my astonishment I put this over. Was so afraid of the title I began to jabber about the peerless Palooka a week in advance and perhaps out of curiosity they came out. The picture is okay.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

SECRETS: Mary Pickford, Leslie Howard—You certainly could tell that some money was put into this picture. It certainly was beautiful in places. Business was a little better than average. Believe that with some extra advertising the results would have been very good.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

Universal

CROSS COUNTRY CRUISE: June Knight, Lew Ayres—A swell little picture that was well liked. Played it on bargain night to above average business.—Bob Schwall, Jr., State Theatre, Ipswich, S. D. Small town patronage.

GLAMOUR: Constance Cummings, Paul Lukas—Failed to go over and they didn't like it and said so. —Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

I'LL TELL THE WORLD: Lee Tracy—A very good picture with Lee Tracy at his best. Business very poor. Tracy certainly does not mean much at the box-office here.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

I'LL TELL THE WORLD: Lee Tracy—A fast-moving, interest-holding drama. Lee Tracy does not talk so fast, which is an improvement. No special drawing power.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

LITTLE MAN, WHAT NOW? Margaret Sullavan—A fine picture that they gagged on as they thought it too heavy. Business not what it should have been at box office. In a depression, why add depression? I pause for the answer. Apropos of nothing, why in hell (or blazes, if you are still an old maid) can't we have more American pictures and less British illustrated and posed conversation.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

LITTLE MAN, WHAT NOW?: Margaret Sullavan, Douglass Montgomery—This is a very good picture, but failed to click here. It is a romantic drama of the life of a young couple and is full of heart interest. Personally I was disappointed in the picture, but it pleased my patrons and that is all I care about. We are in business to please our patrons and that is all I expect of any picture. Played two days in only fair business. Running time, 98 minutes. Played September 3-4.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WHEELS OF DESTINY: Ken Maynard—Just the kind of a picture that our Bargain Night customers go for in a big way. Most every one likes Ken Maynard.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

WHEELS OF DESTINY: Ken Maynard—Here's a dandy western picture with a good story and Ken at his best. It'll make the old-timers come out bragging and they are seldom pleased nowadays with their Saturday's filmfare. Running time, 61 minutes. Played August 18.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

Warner

AS THE EARTH TURNS: Jean Muir—A very fine picture and a credit to any company. It is a flop if you use the press sheet which is evidently the product of a typical New Yorker. The mats are quite worthless and meaningless. The press matter is terrible. I used the mats out of the page mat for Sunday insert showing farmers and farmers. Talked about Seth Parker's country, new mown hay, the good brown earth, and people in the grip of fate. Of yearnings and character, etc., etc. It cleaned up.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

AS THE EARTH TURNS: Jean Muir, Donald Woods—A well-produced and very interesting picture of farm life. Jean Muir is very attractive and is rising rapidly. As to my own personal opinion, Dorothy Appleby was disgusting in the role she portrayed. Running time, 72 minutes.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

AS THE EARTH TURNS: Jean Muir, Donald Woods—Ran this picture on Bank Night and had a capacity business. Lots of yawning and expressions of it being too long and but few favorable comments. Would class it a program picture and fair. Running time, 72 minutes. Played August 28-29.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

FRIENDS OF MR. SWEENEY: Charles Ruggles, Ann Dvorak—Pretty good comedy with the usual and inevitable gunmen and crooks interjected without which Hollywood calls no picture a picture. If there is no gunman in a story Hollywood puts the gunmen in. America may be fed up with gunmen, but Hollywood loves them to death.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

FRIENDS OF MR. SWEENEY: Charles Ruggles—A very good picture comedy and good week day. Played September 11-12.—A. Gasaway, Strand Theatre, Tuscola, Ill. Small town patronage.

FRIENDS OF MR. SWEENEY: Charlie Ruggles—A nice little program that should have done better business than it did. I believe the title kept them away. Business below average. Running time, 68 minutes. 2 Played Aug. 19-20.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

FRIENDS OF MR. SWEENEY: Charles Ruggles, Ann Dvorak—Who the heck is Mr. Sweeney? And who cares? A h——l of a thing to name a picture. You cannot sell the public such bunk as this, before or after you get them in the theatre. Another date filler-upper. Running time, 68 minutes. Played August 23-24.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

HAROLD TEEN: Hal LeRoy—Ran this picture late on account of adverse criticisms and it lived up to the reputation given it by them, and came in for a good panning in my town. Running time, 64 minutes. Played Auguest 2-3.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

HERE COMES THE NAVY: Pat O'Brien, James Cagney—A honey if there ever was one. More compliments on this picture than any I have run in months. Just a natural that sent the patrons out talking about it. Business above average. Pleased 100 per cent. Running time, 85 minutes. Played Sept. 2-3.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

I'VE GOT YOUR NUMBER: Joan Blondell, Pat O'Brien—A risque, snappy little comedy that should please very well. We did a little over average business with this one. Lots of laughs and wisecracks that made them laugh plenty. Pleased about 80% on a family night. Running time, 68 minutes. Played Aug. 15-16.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

MERRY WIVES OF RENO: Glenda Farrell—Just a fair program picture. A little too much hokum, but due to scarcity of good pictures just now it will drag by. Running time, 60 minutes. Played August 5-6.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

PERSONALITY KID, THE: Pat O'Brien—A very good program picture that pleased the Saturday night crowd. Plenty of action and comedy. This boy O'Brien is growing on the fans all the time. Business about average for summer. Running time, 67 minutes. Played Sept. 1.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

PERSONALITY KID, THE: Pat O'Brien, Glenda Farrell—A good picture based on the life of a happy-go-lucky prize fighter who loved the ladies. Step on this one and get the people in and they'll be well entertained. Fair business two days. Running time, 65 minutes. Played September 10-11.—H. J. Stallings, Moon Theatre, Henderson, N. C.—General patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Pat O'Brien, Ginger Rogers—O'Brien did one nice job. Played three days and expected some business, but didn't get it. Very good musical and those that saw it thought the same, but there weren't enough that saw it to please me. Running time, 89 minutes.—George Biehler, Palace Theatre, Hamburgh, N. Y. General patronage.

UPPER WORLD: Warren William, Mary Astor—What a title to try and sell the suffering public, and in case they wander in on it they will not go for such a story. It seems when the finish of the contracts is nearing, anything will do. Running time, 70 minutes. Played August 21-22.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

Short Features

Columbia

MICKEY'S MEDICINE MAN: A good little short. McGuire is very popular here especially with the kids. Set this in; it's okay. Running time, 20 minutes.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

MICKEY'S MINSTRELS: Mickey McGuire—The kids sure fell for it. Mickey McGuire is always popular with the kiddies.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

MOVIE STRUCK: Scrappy Cartoon—Fine cartoon. The children all like Scrappy. This one sure pleased them. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

PUNCH DRUNK: Broadway Comedy—As good a comedy as we've had in a long time. This particular kind of comedy pleased and there were plenty of laughs for everybody. Running time, two reels.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

Educational

BUSTED BLOSSOMS: Terry Toons Series—Very good cartoon. Enjoyed by both grownups and children. Running time, seven minutes.—R. W. Corbin, New Grand Theatre, Desloge, Mo. General patronage.

GOLD DUST, THE: Buster Keaton—This one was very good. Audience sure went wild over it.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

HALF BAKED RELATIONS: Andy Clyde—Just fair.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

HOLLAND DAYS: Terry-Toon—Average.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

IRISH SWEEPSTAKES: Terry-Toons Series—Fair cartoon. Enjoyed by the children. Running time, seven minutes.—R. W. Corbin, New Grand Theatre, Desloge, Mo. General patronage.

LION'S FRIEND, THE: Terry Toon—Very good.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

MAD HOUSE, A: Terry Toon—Fairly good.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

Fox

ANSWERING THE RIOT CALL: Adventures of the Newsreel Cameraman—Excellent short. Some of the scenes pretty old, but seemed to hold interest. Running time, 10 minutes.—R. W. Corbin, New Grand Theatre, Desloge, Mo. General patronage.

LAND OF BENGAL: Magic Carpet Series—Very nice short of the travelogue type and interesting. Running time, nine minutes.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

OUTDOING THE DAREDEVILS: Adventures of the Newsreel Cameraman—Very good. Out of the ordinary.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

SCRAPING THE SKY: Adventures of the Newsreel Cameraman—One of the Camera Man series and very entertaining.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

MGM

BENNY FROM PANAMA: Musical comedy—This, as others under this classification, is very poor. The worst shorts Metro have sold this season. Running

time, 18 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

CITADELS OF THE MEDITERRANEAN: FitzPatrick Travel Talks—Good Travel Talk. All of this series have been interesting and our patrons have seemed to enjoy them.—J. Glyenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

THEM THAR HILLS: Laurel & Hardy—Good Laurel and Hardy comedy. Running time, 2 reels.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

TIBET, LAND OF ISOLATION: FitzPatrick Travel Talks—A very interesting and educational one-reeler showing many beautiful scenes in Tibet. The scenes showing their methods of travel and earning a living are very interesting; but our patrons do not care for this type of entertainment. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WHAT PRICE JAZZ?: Musical Revues—Absolutely no good as are all of the others released under this classification. Worse than if you had not had anything besides your feature.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

Paramount

ALL ON DECK: Headliners—Not much to it, and will only do as a filler that may be played either with a newsreel or another good short. Running time, 9 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

HOLLYWOOD ON PARADE: No. 10—The poorest of this series. Poorest sound recording I have heard in many a day. Running time, 11 minutes.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

HOLLYWOOD ON PARADE: No. 8—This is another one-reeler presenting scenes of the stars in Hollywood at work and play. This one presents many popular stars and pleased our patrons much better than the other numbers of this series. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PARADE OF THE WOODEN SOLDIERS: Betty Boop—A very clever short subject and fine for the children. Running time, 7 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

PARAMOUNT PICTORIAL: No. 7—Lanny Ross—A few of these are good, but as for this particular one, it is not so hot. Running time, 8 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

PARAMOUNT PICTORIAL: No. 13—Good short. This has been a very good series. Running time, 10 minutes.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

PETTING PREFERRED: Harry Langdon—Whoever told this bird he was a comedian? There is absolutely no reason for a company wishing a thing like this off on a show, or any account be it the smallest. Running time. 18 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

SHIVER ME TIMBERS: Popeye, the Sailor—This is a very good cartoon comedy, featuring Popeye with the other popular characters, Wimpy and Olive Oyl. They explore a "ghost ship" and this pleased our entire audience. Plenty of laughs and a good filler for any program. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

UNDERNEATH THE BROADWAY MOON: Isham Jones and orchestra, Eton Boys—This is a very good short subject and the Eton Boys are also very good in this one-reeler. Running time, 11 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

RKO

CENTURY OF PROGRESS: Very good. By all means play it up.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

FITS IN A FIDDLE: Clark & McCullough—Average comedy. These boys seem to be able to keep it up and get their share of the laughs. Running time, two reels.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

HIZZONER: Bert Lahr—Poor comedy, or rather, just plain poor. It can't be called a comedy. Running time, 18 minutes.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

KNEE DEEP IN MUSIC: Ruth Etting—Not as good as some of this series. Running time, two reels.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

LION TAMER, THE: Amos 'n' Andy—They seemed to enjoy it.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

STRICTLY FRESH YEGGS: Gribbon-Kennedy-Stanton Comedies—In which a newcomer to the comedy screen tries to emulate Leon Errol with disastrous results. Not a laugh in it. Running time, two reels.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

WELL CURED HAM: Headliner Series—Well cured ham is right. I can see by this one that they still have some ham comedy producers in Hollywood. Running time, 20 minutes.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

WRONG DIRECTION: Edgar Kennedy—Why RKO continues to make these exasperating two-reelers is a mystery. People actually tell me that they won't come if they have to look at them. Running time, two reels.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

Universal

ED SULLIVAN'S HEADLINERS: Mentone No. 10—The poorest of these that we have ran.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

HEARTBURN: Sterling Holloway—Just fair. Nothing extra.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

PEST, THE: Mentone No. 9—Very good.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

TRIFLE BACKWARD, A: Vince Barnett—Very good.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

VAUDEVILLE DAYS: Mentone No. 8—Very entertaining. Most all of these shorts are good.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

WARREN DOANE BREVITY: Universal Comedies—Excellent.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

Warner Vitaphone

TIN HAT HARMONY: Abe Lyman and band—A very good band number that will go good with any program. Running time, 10 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

BORRAH MINNEVITCH AND HIS RASCALS: Melody Masters—A very nice littlc single-reeler that pleased 100 per cent. I have a number of calls for more shorts by this crowd. Running time, nine minuees.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

CORN ON THE COP: Harry Gribbon—This is a fairly good comedy of the slapstick variety. A few laughs and wisecracks and that is about all. Vitaphone seems to be gaining ground over last season's shorts and here's hoping they will continue to improve them. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HOT FROM PETROGRAD: Melody Masters Series—Pleased as all the Mclody Masters do. Never ran a poor one in this series. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

LOOK FOR THE SILVER LINING: Dorothy Stone—One of the best of the Broadway Brevities. Running time, 3 reels.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

MASKS AND MEMORIES: Lillian Roth—This is too long for this kind of a subject. Roth very poor and the whole thing gets silly and disgusting before it is over. Running time, 36 minutes.—C. A. Pratt. Texas Theatre, Smithville, Texas. Small town patronage.

MISSISSIPPI SUITE: Another very poor one-reel subject and you had better have another short that will make up for the shortcoming of this one. Running time, 9 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

MOROCCO NIGHTS: Broadway Brevities—This is just another time-killer and will not balance your program now that shorts means just as much as your features. Warner makes too many short subjects to make them all good. Running time, 18 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

NOTHING EVER HAPPENS: Broadway Brevity—Burlesque on "Grand Hotel" all pepped up with dancing gals. O. K. entertainment.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

PAUL REVERE, JR.: Brevity Brevities—A fair musical short. Nothing outstanding. Running time, two reels.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

PRIVATE LESSONS: Hal LeRoy—This is an excellent two-reeler full of beautiful girls, good music and tap dancing. This is one of the best from LeRoy and is excellent entertainment for the whole family. Play this on your best days and boost it to the public. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PRIVATE LESSONS: Hal LeRoy—There are several good dancing sequences in this short that will save it. Otherwise LeRoy is a poor star for a short or a feature subject. And if the dance numbers don't go over then this one is out. Running time, 19 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

PURE FEUD: Edgar Bergen—We think this ventriloquist act is above par. A number of people stayed to see it the second time. Running time, 1 reel.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

SERVICE WITH A SMILE: Leon Errol—In color, and very, very entertaining. Running time, 2 reels.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

ROY TURK: Pepper Pots—This is a fair one-reel subject taking in sketches of many of Roy Turk's songs and very nicely done. Running time, 10 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

THOSE WERE THE DAYS: Pretty fair short subject, but there seems to be a lot of such stuff in short subjects, especially one-reelers. Running time, 9 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

Serials

Mascot

MYSTERY SQUADRON, THE: Bob Steele—Good serial. Started off with plenty of action and tense situations. Running time, 20 minutes each.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

Principal

TARZAN, THE FEARLESS: Buster Crabbe—On third chapter and am very disappointed in it. Patrons say they do not like it. Running time, two reels each chapter.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Universal

VANISHING SHADOW, THE: Onslow Stevens—Just finished this serial and it went over fine. A little different from the usual run of serials. I have found the Universal serials the last year to be very good. Did not have one that didn't click.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

VANISHING SHADOW, THE: Onslow Stevens—We believe this was the best box office serial we have run. Business held up nicely all the way, and our patrons liked it.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

Let Speed Insure the Delivery

Be sure of early deliveries—Use and specify AIR EXPRESS for films, props, supplies. 2,000 miles overnight.

NEW LOW RATES NOW IN EFFECT

Express carried in high-speed multi-motor passenger planes. One express receipt covers Nation-wide Air, Air-Rail Service. Ship prepaid, collect, or C. O. D.

PHONE

AIR EXPRESS DIVISION OF RAILWAY EXPRESS AGENCY

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UNITED AIR LINES or WESTERN UNION OFFICE

J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

In reading the department "What The Picture Did For Me" in the August 25th issue of the HERALD we came across a report on "Twenty Million Sweethearts" by J. E. Stocker of the Myrtle theatre at Detroit. Among other things brother Stocker had to say with reference to this picture, we noted the following: "Here is a musical without a single undraped female limb and without a double meaning wisecrack. In other words it was as clean as a whistle and proved as successful at the box-office as anything shown in weeks. By all signs of audience reaction this was generally enjoyed by all. Clean pictures may require greater mental effort by the studios but will no doubt add to the profits of the industry as a whole."

There you are. When brother Stocker says anything he generally speaks right out loud so people can hear him. He is anything but a "yes man." He intimates that this picture was especially successful because of its cleanliness, or rather, they didn't object to it because it was clean. Too many of the theatre boys got panicky and went hogwild for fear that the Legion of Decency was going to ruin their business, when, as a matter of fact, they were trying to help their business by insisting on clean entertainment. The man who says that the public wants dirt and sex in its entertainment directly insults the intelligence of the American people and shows his lack of knowledge of the public mind. If "Cleanliness Is Next To Godliness," as it is claimed, why not make pictures clean? If the screen is to educate the public, as they claim for it, it can't be done by showing sex situations and suggestive scenes. There are plenty of babies born into the world lawfully and legitimately without some girl lending herself to the portrayal of illegitimate motherhood in order to get on the screen. These objectionable scenes, together with dozens of others, are what has been driving the public away from the theatres.

▽

If our Uncle Samuel is going to pay people for the hogs they didn't raise, *as we are told he intends doing, we are going into the hog business next year and make a lot of money* by not raising *a whole lot of 'em. This sounds like easy money to us.*

▽

Thoughts on Pictures

You can do as you please about it and it will be all right with us, if your folks like to laugh and you have a funnybone yourself, it might be well for you to get "The Merry Frinks."

This picture is a portrayal of a large cross-grained family all wanting to do as they please and all doing the wrong thing except the mama, Aline MacMahon, who tries to keep the family from going bughouse but can't do it. It isn't a picture that will draw first prize at the county fair, but it is a laughable comedy.

Allen Jenkins plays the part of a lawyer and he acts just like a lot of lawyers we know, some of whom ought to be shot, but not Allen; he's a nice fellow. Uncle Guy Kibbee drops in unexpectedly and unwelcome from New Zealand (or some other village) and he proceeds to make himself at home without letting them know that he's got more money than some people have hay and he wills it all to mama, which was just what he ought to do.

▽

Since the last election it looks like the Communists had about all moved out to California. We'll betcha that the waterfront in San Francisco all went to the polls.

▽

A Word for McHugh

If your customers like gruesome pictures and are not particular about having nightmares, you might try "The Return of the Terror," and if they can sleep after seeing this one you can try anything on 'em and they won't even dodge. Not that this is a bad picture, as murder pictures go, but sometimes murder pictures don't go.

This one is built around a supposed lunatic who gets away from the bug-house during a thunderstorm and is charged with several mysterious murders at a doctor's sanitarium, presided over by Lyle Talbot. The cast also includes Mary Astor, John Holliday, Frank McHugh et al. We would like to pause right here and make an inquiry that is none of our business, and that is why in —— don't they star Frank McHugh and give him some prominence in the billing? He grabs the most of the grapes in every picture he is in when they give him something to do.

Well anyhow, this is a murder story and, as a murder story, it is up to standard, but murder stories are not usually very entertaining, and entertainment is what Mr. William H. Public pays for. We never knew, until we saw this picture, where all the raincoats and rain hats and flashlights went to, and we never saw a rainstorm with as much rain in it, and as wet as it was, as we saw in this one, and it certainly looked good out here where we haven't had a good rain for three months, and they finally hung all the murders on Doc. Talbot, which we didn't like, because Lyle is a friend of ours who used to eat sowbelly and beans at our house, and that's the reason why our sowbelly and beans are all gone. Anyhow Lyle is an excellent performer, just as we told him he would be, and here's our best regards to him and the whole cast.

▽

Oh Yeah?

Some mathematicians have got it all figured out that the farmers are a whole lot better off now when corn is 70 cents a bushel than they were a year ago when corn was 20 cents. Oh yeah, but they didn't include the farmers who sold corn a year ago and have to buy corn now because they didn't raise any on account of the drought, and this includes more than three-fourths of the farmers of Nebraska alone. It's funny how some people can figure. They remind us of the fellow who told his wife that he made a hundred dollars by trading their brindle pot-hound, and when his wife asked how he did it, he replied, "Well, I got Bill Smith's hound-dog Bluch and ten pups at $10.00 a piece."

They say that figures won't lie. Well, maybe they won't. but what about the big one that got away and took hook, line and sinker, he weighed at least twenty pounds. The best season in which to figure is just previous to an election or after you get back from fishing. The results obtained in both cases are generally about alike.

One Nebraska farmer has 100 bushels of corn to sell at 70 cents a bushel. Three other Nebraska farmers have to buy 100 bushels each at 70 cents per bushel, therefore " the farmers are better off." Oh, yeah, but how above the theatreman when those three farmers have to spend their money for corn instead of theatre tickets? Maybe Wallace can tell us. However, none of the foregoing is what we started out to tell you, and that is that after we collect for the hogs we *didn't raise* next year you can call on us for what money you need.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Wayne Pierson Named U. S. Revenue Officer

H. Wayne Pierson, formerly with Columbia Pictures, and with General Outdoor Advertising Company, has been appointed general deputy collector of internal revenue, with headquarters in New York. Mr. Pierson was vice-chairman of the stage, screen and radio division of the Democratic National Committee and chairman of the Recovery Party's campaign committee in New York.

West Leaves Paramount To Edit New Publication

Wallace West, of the Paramount publicity department, and with the company for the past five years, has resigned to become managing editor of the publishing division of Engel-Van Wiseman, Inc., with offices at 232 Madison avenue, New York. Among the publications is a new weekly, *Roto,* of which Mr. West will be managing editor.

Tom Waller, long with *Variety,* as a member of the New York editorial staff, has succeeded Mr. West.

John Myers in New York

John Myers, in charge of publicity for London Films, English producer, is due to arrive in New York this week for conferences on American exploitation methods. "The Private Life of Don Juan," London Films production starring Douglas Fairbanks and released by United Artists here, is scheduled to open at the Rivoli on Broadway, September 27.

Jack Warner in New York

Jack Warner, in charge of Warner production, is in New York from the Coast to confer on production. He will return to the Coast in about one week.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

MORE THAN A HEADACHE

Metro-Goldwyn-Mayer advertising is now appearing in Liberty. As part of the promotion campaign, a general letter has been sent to theatres by the publication's advertising manager, requesting theatremen to show their approval of this box-office aid by wiring MGM branch managers or the home office, commending the advertising and "assuring them of your co-operation."

We quote from the letter:

"Metro-Goldwyn-Mayer consider Liberty Magazine a fan magazine. You are probably familiar with its 4-Star ratings and, like thousands of other exhibitors, you have, no doubt, used the ratings in your own theatre publicity. Liberty is the movie guide of the nation."

Many Round Tablers, of course, received this communication, called to our attention by a member who forwards the letter and copy of his reply, as follows, in part:

"Let us say, first of all, that we are deeply appreciative of any and all advertising which producers may see fit to use as an aid and stimulant to box office grosses. We feel that MGM is setting a fine example and that such a policy by all companies would be a decided benefit to the whole industry.

"But we also believe that all the benefit derived from such advertising will be greatly nullified by the continuation of Liberty's system of star rating of pictures. The star system of rating has done great harm at the box office. **We in the field know that and thoroughly resent any publication which continues its use. The star system of rating not only discourages patronage, but it is decidedly unfair because in the majority of cases, unless a picture is given four stars, it is not considered a good show by those who use Liberty as a guide.**

". . . We feel sure you will find exhibitors everywhere who feel as we do and you may rest assured that we will not encourage any further advertising in Liberty Magazine until it discontinues its policy of star rating."

* * *

Dropping in at a metropolitan first-run house, we found the manager studying local newspaper reviews of a highly regarded picture he had booked for an early showing, which had just opened on Broadway. One of the papers had chosen to give the feature a "two-star" notice, and the showman murmured:

"Boy, another headache."

* * *

The evils and injustices of the star-rating system have been long apparent. Unfortunately it has been encouraged and allowed to thrive by those who should have combined to stamp out this unsound practice while it was still in swaddling clothes.

The star-rating system is far more than a headache. It is a cancerous growth upon the body of the motion picture.

ANOTHER CREDIT

The winning of the Quigley Award for March aided in obtaining for Nevin McCord the post of City Manager, Marcus Theatres, Twin Falls, Idaho.

Thus replies General Manager Harry David in answer to our inquiry asking whether McCord's success in the Quigley competitions had any bearing on his promotion.

From the very beginning we have emphasized that the Quigley project was inaugurated to obtain deserved recognition for talented showmen.

In the case of Gene Curtis, and now Nevin McCord, there can be little doubt of the success of this purpose.

▽ ▽ ▽

In August, 1917, Exhibitors Trade Review carried a story enumerating the activities of Sol Lesser and Joe Lee, both at that time leaders in the state rights branch of the industry.

On the next two pages of this section are chronicled the world premiere of Sol Lesser's "Peck's Bad Boy" in California and Joe Lee's campaign on "Cleopatra" at the reopened Brooklyn Paramount.

▽ ▽ ▽

ON GETTING AHEAD

Robert F. Sisk leaves his post of ad chief at RKO Radio to take up an important production assignment. S. Barret McCormick steps up into Sisk's job.

Anna Bell Ward mounts the ladder to the vice-presidency of Phoenix Amusement Co. of Lexington, Ky. Lew Preston becomes general manager of the many New York houses in the new combination of Nelson, Renner and Strassberg.

It should be heartening to those still in the ranks to know that each of the above served long years in the field of the theatre. In spite of conditions, promotions are still in order, and happily, among those showmen who have demonstrated they have plenty of stuff on the ball.

▽ ▽ ▽

In the New York World-Telegram, under the heading, "High Cost Films Pay Best," Dan Thomas reports that producers intend spending barrels and barrels of dough on the new season's pictures. And the manager, of course, will be expected to put them over without spending a dime.

A. Mike Vogel

WIDE INTEREST REPORTED IN QUAKER OATS CONTEST

Theatremen in every section of the country will compete for the $1,000 offered by Quaker Oats in the "Six Day Bike Rider" exploitation contest, according to Terry Turner, the cereal company's representative, who has just completed a flying tour of the country.

The former head of Loew's and RKO theatre advertising and publicity departments reports holding meetings in 25 cities attended by members of Quaker Oats sales force, interested circuit and independent theatremen. Plans were discussed and information supplied regarding the contest, complete details of which are carried in this section. The setup has been approved by the Warner, RKO and Loew circuits, in addition to Interstate in Texas, Fox West Coast, Balaban & Katz, Minnesota Amusement Co., Mullin and Pinanski, of New England, and many leading independent groups

As a result of these meetings, many stunts are already planned, such as intercity bicycle races between Newark and Philadelphia, Baltimore and Washington and various other similarly situated communities. Dan Finn and Tod Browning are working on a race between Yale and Harvard with New Haven and Boston as starting points; Howard Waugh had Doc Hawley, Quaker Oats representative in Memphis and also Park Commissioner, turn over public parks for stunts. Dinty Moore will have St. Louis girls stage a bicycle endurance test atop his marquee, with the same gag slated in other locations, and Charley Smakwitz in Albany has an industrial show tied up for stunts.

Under the supervision of Vice President George A. MacDonald, Quaker Oats sales head, salesmen are distributing window cards nationally, and Donald Douglas, Quaker Oats vice-president in charge of advertising, has scheduled through Lord & Thomas a nationwide newspaper and magazine campaign to break in full color on Sept. 23 and again on Oct. 7.

Theatre managers and publicity men in the United States in first and subsequent run houses are eligible. Contest ends Dec. 1, and in case of ties, duplicate prizes will be awarded.

—MIKE

Studios Put Over Ace Exploitation

The first exploitation campaign originated in the West Coast Studios and reported to these pages by the Quigley Publications Hollywood Bureau, is that on "Peck's Bad Boy," a Fox release, which was world-premiered at the Broadway, Santa Ana, Cal., by Manager Lester Fountain in conjunction with the Principal Pictures ad crew under the supervision of Sol Lesser.

Outstanding was the lobby flash, the display having a board fence background (see photo) on which was carved initials, hearts, etc. Ushers were dressed in tattered boys' clothes and caps, cashier wearing gingham dress with old fashioned ribbon bow in her hair. Ticket booth was also in character. That's Fountain in the photo looking over his handiwork.



"Bad Boy" World Premiere Lobby

A well rounded newspaper campaign was also put across and radio, a week ahead, was employed to spread the word. Also featured was the presence of over 250 guests who were brought by bus to the showing by Lesser.

Fox Issues Summons to "Judge Priest" Preview

Put over very well was the summons gag by the Fox studios used as an unusual invite idea for the press showing of Will Rogers' new picture, "Judge Priest." The summons was same as used by courts, and further atmosphere was obtained by writing in actual names and having the serving done by a legitimate deputy sheriff. Invitation copy was on reverse side. Gag was credited to Frank Perrett of Gabe Yorke's crew.

Work For a Quigley Award!

Bell Plants Story On Theatre Comfort

That few patrons realize the efforts necessary to keep a theatre clean and comfortable is the contention of Manager Frank Bell, Athens, De Land, Fla., and to give the general public an idea of what it takes, Frank had one of his leading newspaper feature writers make a tour of the house.

The inspection was very favorable to the theatre, as a full column story resulted in which was detailed the care taken in keeping the house clean, and also described was the comfort and safety of the general equipment.

Bell's idea is sound. Managers on the alert for publicity breaks on coming attractions should also keep a weather eye open for institutional stories that sell the physical advantages of their theatres.

Round Tablers Win In "Clown" Contest

Bill Hendricks, of the Warner, Memphis, takes down the first prize of $100 in the Warner exploitation contest on "Circus Clown." Second money, $50, was awarded to Louie Charninsky, Capital, Dallas, and the third prize, $25, was copped by Ed M. Hart, Oxford, Plainfield, N. J., winner of the Quigley Award for August.

Four prizes of $10 each were won by William Leggiero, Ritz, San Bernardino, Cal., Quigley August First Mention winner; Gene Curtis and Ken Finley, Palace, Montreal; Ken Grimes, Warner, Morgantown, West Va., and Roy Patterson, Gordon, Middletown, Ohio.

The remaining seven prizes of $5 each were awarded to J. E. Elicker, Penn, Wilkes-Barre, Pa.; Barney Gurnette, New Santa Cruz, Santa Cruz, Cal.; George O'Brien, Miller, Woodstock, Ill.; Hadden Matthews, 69th St. Theatre, Upper Darby, Pa.; Abe Frank, Lyric, Camden, N. J.; Jim Totman, Warner, Erie, Pa.; R. D. Hutchings, Portage, Portage, Wis. In addition a large number of Honorables were awarded.

Many of the above showmen were also included among the winners in the Quigley competition for August, and as to be expected, most of the entrants in the Warner contest are members of the Managers Round Table Club.

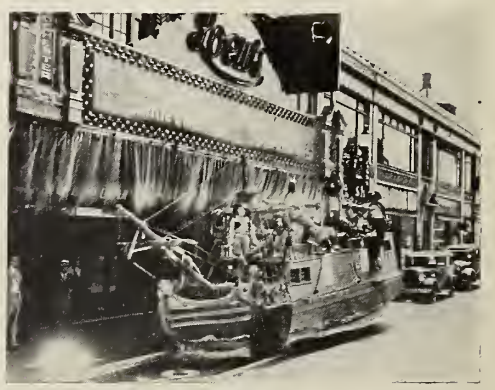
Work For a Quigley Award!

Upstate Campaigns Click On "Jane Eyre" Dates

Working with the showmen at Shea's, Jamestown, Harry Herman, exploiteer for Standard Film Exchanges, upstate distributors for Monogram, put over a number of ideas on "Jane Eyre," featured by a cut-out doll tieup in which dolls were given away at the theatre and co-op ads taken by the toy distributors, who broke out with windows.

"Jane Eyre" sandwiches helped to obtain imprinted bag and napkin ads in various spots, and dress tieup with Virginia Bruce also clicked for co-op ads and windows. Newspaper breaks were topped with a special story written by local librarian.

Herman also put on a similar well rounded campaign for the date at the Palace, Corning, N. Y., tiein in Postal Telegraph for jumbo displays, book stores for photoplay editions, and other ideas additionally exploited in Jamestown.



POLLACK'S "TREASURE" FLOAT. Les Pollack at Loew's Rochester, Rochester, N. Y., rigged up this pirate ship bally for his "Treasure Island" date, with girls and boys dressed as buccaneers.

MANAGERS PREPARING FOR HALLOWE'EN

With Hallowe'en just around the corner, showmen everywhere are getting set with a flock of ideas that experience has proven profitable at the box office. Some of the tried-and-true are as follows:

Children's costume matinees, corn husking contest, nut cracking, apple ducking, fortune teller in lobby, Jack O'Lantern contest, kiddie parade, pie baking contest, pinning tail to donkey lobby contest, and a flock of others. Early issues of October, 1933, Round Table section, have these in detail.

—MIKE

Five Chariots Bally Lee's Opening Date

The sister borough across the East River from Manhattan awoke a few weeks back to the fact that the Brooklyn Paramount was about to reopen with "Cleopatra," the news being "barraged" by Joe Lee, well known medico of ailing box-offices, who was appointed to the post of Managing Director by Si Fabian, under whose direction the theatre now operates.

With only seven days to spread the word, Joe wasted little time. The city, surrounding area and beaches were covered with a flock of autogiros, which for three days ahead carried banners advertising the opening. All Brooklyn radio stations carried regular announcements, and ten billposters covered highways and suburban districts with everything from one sheets to 28-sheet stands.

Highlighted among the many street ballys he put over, was Joe's crew of chariots (see photo) with drivers in costume. Five of these covered every section of town, headquartering in front of the theatre where they of course attracted their share of desired attention.

A regulation Hollywood opening was in order, with the necessary lights and cameras grinding film of the arriving celebrities. The front of the building was decorated with a blanket of flags and Lee's newspaper campaign was also well done, the dailies going for a lot of personal human stuff on Joe. The ads were effective, standout being a three column on 150 lines, in which reverses and ben days were nicely put together.



One of Lee's Chariots

GOVERNOR INVITED TO ATTEND PRESENTATION

Plans Now Being Made to Have Award for August Presented to Hart by Governor Moore

by A-MIKE VOGEL

Before we detail the latest news in regard to the ceremonies planned for Ed Hart's presentation, it should be of interest to the membership to know that the Quigley Awards competition takes another bow for aiding one of the winners to step into a bigger job.

When the announcement was made of Nevin McCord's promotion to city manager of the L. Marcus Theatres, Twin Falls, Idaho, we queried General Manager Harry David as to whether Nevin's success in the March competition had anything to do with his being selected for the new post, and the answer was in the affirmative.

That's very gratifying, friends, and should stimulate the efforts of the members in the remaining months of the Quigley project. There is no doubt but that the winning of a Quigley Award means much to the future of participating showmen.

Plans are about set for Governor A. Harry Moore, of New Jersey, to present the Award for August to the winner, Ed M. Hart, of Plainfield, and if nothing interferes with the Executive's schedule, he will be at the ceremonies, which will be reported next week.

Inadvertently, the following Honorable Mentions were omitted from last week's list: J. L. Cartwright, Halifax, Daytona Beach, Fla., and Bill Decker, Cambria, Johnstown, Pa. These boys forwarded excellent entries.

Deadline for September is midnight, Saturday, October 6, which gives contestants plenty of time to get their campaigns into Headquarters. September judges will be announced in next week's issue.



ED. M. HART

Newspaper Contests Feature Hart's Date

Although Ed Hart put across a score or more of real circus stunts on his prize winning "Circus Clown" campaign, at the Oxford, Plainfield, N. J., he really topped his bulls eyes with six newspaper contests, three with local papers and others in surrounding suburban sheets. Ed put on most all suggested in the press book and some others he thought up himself. They all clicked hard judging by the bundles of answers that Hart sends along—just a few of the total, sez he.

A week in advance, the front and lobby were changed to represent the circus. From practical trapezes in the foyer, cutouts of Brown and girl were suspended, below which were signs "Main Tent" and etc., pointing to freak exhibit inside of ossified man, fat woman, bearded lady, etc. Menagerie was also placed in lobby, and was complete even to monkey biting finger of overcurious child.

Outside stunts were in keeping. Parades were numerous, for beside the usual circus procession, Ed had a number of toy express wagons fitted up covered-wagon style (see photo) and lettered, these also making all the prominent streets.

Beechnut girls distributed gum and heralds house to house and at the theatre, balloons with passes attached were dropped to waiting throngs, promoted thousands of bottles of soft drinks and ice cream cones were given away, trick ponies and trained dogs led by costumed clowns worked in front of the house and on prominent corners.

Resemblance and big mouth contests were also put on, every local orchestra contacted with special radio-famed jug band doing stuff in lobby, promoted fans and door knob hangers were obtained in exchange for merchants' ads on reverse side, and special shows for orphans, etc., also obtained a lot of helpful publicity.

Ed sure put on plenty to put this one over, really outstanding being his newspaper publicity on the date. In addition to the contests, dailies gave him many a sweet break on the attraction which plus the many good exploitation angles made up a highly commendable campaign.



The Toy Wagon Bally

Botwick's Radio Broadcast Gains in Popularity

By way of selling his theatre's attractions, Harry Botwick, State Theatre, Portland, Maine, has tied up with a local broadcasting station for a 15-minute program of Hollywood gossip every Monday and Thursday nights, described in a recent issue. Time is called "Life Begins at 6:30" and is gaining steadily in popularity. Accompanying photo shows radio announcer at left and Harry leaning on piano.

Work For a Quigley Award!

Announces New Product In Four-Page Leaflet

Max Silverwatch, Strand Theatre, Waverly, Mass., goes in for heralds in a big way up at his house. For his announcement of the new season's product, Max, got out a four-page six by eight leaflet with full description of forthcoming attractions.

When he played "Rothschild," Silverwatch sent out a personal letter of endorsement giving brief biography of Arliss and urging all to attend.

Work For a Quigley Award!

In Eight Languages

For his "Cellini" date at Loew's, Rochester, N. Y., Lester Pollock got out a herald with ad lines in eight different languages. Copy was topped with cuts of four leads, title and theatre appearing below.

Work For a Quigley Award!

Railroad Circularizes List for "Private Car"

Simultaneous with Jack Lykes' showing of "Murder in a Private Car" at the Stillman, Cleveland, Ohio, was a newsreel clip of the Milwaukee Express record speed run between Chicago and Milwaukee. So Jack promoted the railroad to send letters to their entire mailing list describing the record run and advertising the reel at the theatre.

For his lobby plug Jack had a large cutout rear end of Pullman car covering front of box office with illuminated lights and real awning (see photo). Easel at side of box-office carried one-sheet time table card with starting times of all shows.

To soft-pedal the murder angle, marquee copy read "a trainload of laughs." Tabloids with theatre ad and playdates were distributed in barber and beauty shops and boys cruising streets selling ice cream bars carried plug on boxes.

Work For a Quigley Award!

Board of Education Tie-in Engineered by Caldwell

A tie-up with the Board of Education on "Treasure Island" netted Wally Caldwell, Loew's Valentine, Toledo, Ohio, the distribution of 5,000 bookmarks through every public library plus a large display with pictures, theatre, play date and credit card in children's auditorium of main library.

A large fashion window in leading department store showed locally made pirate ships. Six foot pirate poster executed by art department of store was also displayed with mounted stills, etc.

Large eighteen foot floats with Beery and Cooper characters in atmospheric setting, plus bannered bakery cars and new Fords formed part of Wally's street bally parade. Compo pirate front was built and 24" cutout illuminated letters shone on marquee.

"Good-morning" hotel guest cards placed in hotel key boxes, imprinted napkins in restaurants and heralds distributed to theatre patrons in residential districts were other aids.



That's Botwick at Typewriter



Hobbs' "Fashions" Window Display



Stein Entertains Orphans



Lyke's Railroad Lobby Display

Hobbs Stages Fashion Show on "Fashions"

That alert showman, Syd Hobbs, Empire Theatre, Coventry, England, staged a fashion parade in cooperation with a local costumer for his "Fashions of 1934" date. Show wound up with bridal setting, highlight of which was the lighting manipulation, which changed colors of gowns worn. Window display (see photo) consisted of five-foot figures painted gold and natural.

Three weeks prior a teaser "Fashions on Films" series ran in newspapers with no mention of picture until day before. House to house distribution of heralds was made and music shops plugged tunes.

Work For a Quigley Award!

Popularity-Resemblance Contest Staged by Stein

For "Little Miss Marker," Louis Stein, Ritz Theatre, Newark, N. J., contacted a leading jeweler to sponsor a baby popularity and a Shirley Temple resemblance contest. Cash prizes were awarded and the judging was based on audience applause. A cooperating photographer took pictures of children that were displayed in the lobby until the end of contest, at which time the kiddies received their pictures.

Easel in front of theatre with two 40x60 displays of Shirley (see photo) attracted the young aspirants. Awnings of stores plugged picture by sign cloth strips on front valances. Copy read "Little Miss Marker Now at the Ritz."

Children from orphanage were invited to attend Saturday matinee, at which promoted jig saw puzzles were distributed. Drug stores concocted special Shirley Ice Cream cones and local baker displayed huge cake in window with copy that it was to be presented at the Ritz to winner of contest.

Work For a Quigley Award!

Royalty Goes Preview

Those foreign Paramounteers really go after big names for buildups on theatre dates, as witness the private screening in the royal palace of "Alice in Wonderland" for Queen Mary of Yugoslavia and the Royal Family, as reported by Albert Deane. Picture was also shown for Anglo-American colony in Belgrad.

Work For a Quigley Award!

Various Angles Worked On Boucher's Recent Dates

Stressing the spy angle of "Stamboul Quest," Frank Boucher put on the international spy contest with one of his local dailies, for his date at the Maryland, Hagerstown, Md., the gag running five days in advance, readers being requested to turn in the correct answers to a daily question regarding the identities of famous spies of the past. The contest of course was tied into the date of the picture, daily stories carrying full theatre credits.

Frank also took a leading part in a recent three-day Elks' State Convention, held in Hagerstown, serving as one of the judges for the various cash prizes given in a street parade. Boucher worked the Elk angle into his advertising on "Here Comes the Navy" by running an endorsement ad on the picture in which he mentioned names of various "Bills" who had played the picture at a special preview.

$1000.00

in

4 CASH PRIZES

offered for the best

Exploitation Campaigns



on JOE E. BROWN

IN WARNER BROTHERS'

"6-DAY BIKE RIDER"

READ THIS FOLDER CAREFULLY *it means money!*

by QUAKER OATS

or

MOTHER'S OATS

$1,000.00 CASH PRIZ

DIVIDED INTO 4

FOR THE

in which the words QUAKER or MOTHER'S

PLAN APPROVED BY

LOEW THEATRES

OSCAR DOOB
Director
ADVERTISING AND PUBLICITY

WARNER THEATRES

S. CHARLES EINFELD
Director ADVERTISING AND PUBLICITY
WARNER BROS. PICTURES

MORT BLUMENSTOCK
Director ADVERTISING AND PUBLICITY
WARNER BROS. THEATRES

RKO THEATRES

ROBERT F. SISK
Director
ADVERTISING AND PUBLICITY

The Story

THE QUAKER OATS COMPANY, through their advertising agency, LORD & THOMAS, are embarking on a gigantic national advertising campaign, to culminate simultaneously with the release of the Warner Brothers' picture, "6 Day Bike Rider", with Joe E. Brown. Through the medium of newspapers and magazines and the co-operation of 150,000 Quaker Oats dealers, they will reach more than 17,000,000 people, not only with a message of Quaker Oats but with suitable mention of the picture, which you will play. To add interest to their plans they will give away 1,000 Iver Johnson Bikes to 1,000 lucky kids of the nation in a plan which, while having no direct bearing on a theatre, will assist you generally.

To awaken interest among theatre managers they further offer $1,000 in four cash prizes to those individuals turning in the best campaigns on the picture, where the words QUAKER OATS or MOTHER'S OATS are consistently publicized or picturized. The list of the newspapers to be used are listed on the next page. Quaker Oats promise you the co-operation of their dealers and will supply a list. If you're a live theatre manager and have a real publicity man, you know the rest.

The simple rules

This contest or offer is open to the manager or publicity director of any first or second run theatre in the United States playing the Warner Bros.' picture, Joe E. Brown in "6 Day Bike Rider".

All tear sheets, conveying stories or contests, must be mailed in MARKED. *Do not clip the story* but mail the entire sheet.

All stunts must be photographed showing the words Quaker Oats or Mother's Oats as used. The expense of all photographs to be borne by the theatre manager. Snapshots will be acceptable.

All material must be mailed at one *time* and at the end of the engagement of the picture.

Neither Quaker Oats nor Lord & Thomas will be responsible for the return of tear sheets or photographs.

Lord & Thomas cannot change the newspaper schedule of advertising. Do not ask.

The Judges

GEORGE A. MACDONALD, *Vice President* . Quaker Oats Company, Chicago, Ill.
DONALD DOUGLAS, *Vice President* . Quaker Oats Company, Chicago, Ill.
D. M. NOYES, *Lord & Thomas Advertising Agency* . . . . . Chicago, Ill.
J. LOVELL JOHNSON, *Pres.*, Iver Johnson's Arms & Cycle Works, Fitchburg, Mass.
S. CHARLES EINFELD, *Director Advertising & Publicity* . Warner Bros. Pictures
MORT BLUMENSTOCK, *Director Advertising & Publicity* . Warner Bros. Theatres
ROBERT F. SISK, *Director Advertising & Publicity* . . . . . RKO Theatres
OSCAR DOOB, *Director Advertising & Publicity* . . . . . Loew Theatres

— and —

TERRY TURNER, *Director of Theatrical Publicity Campaign* . . . Quaker Oats

TURN TO BACK PAGE OF THIS BROADSIDE FOR SU

ES FOR THEATRE MANAGERS

BEST EXPLOITATION OF JOE E. BROWN in "6 DAY BIKE RIDER"

OATS
OATS **are published or picturized**

NEWSPAPERS TO BE USED

Akron, Ohio . . . . Times Press
Albony, N. Y. . . . . Times Union
Albuquerque, New Mexico . Journal
Atlonto, Go. . . . . Americon
Boltimore, Md. . . . . Americon
Boltimore, Md. . . . . Sun
Birminghom, Ala., News & Age Herold
Boston, Mass. . . . . Advertiser
Boston, Moss. . . . . Globe
Bridgeport, Conn. . . . . Post
Buffalo, N. Y. . . . Courier Express
Buffalo, N. Y. . . . . Times
Butte, Mont. . . . . Standard Post
Cedar Rapids, Iowa . . . Gozette
Chorleston, W. Va. . . . . Mail
Chicago, Ill. . Herald & Examiner
Chicogo, Ill. . . . . Tribune
Cincinnati, Ohia . . . . Enquirer
Cleveland, Ohio . . . Ploin Dealer
Columbia, S. C. . . . . State
Columbus, Ohio . . . . Dispatch
Dallas, Texas . . . . . News
Doyton, Ohio . . . . . News
Denver, Colo. . . . . Post
Des Moines, Iowa . . . . Register
Detroit, Mich. . . . . News
Duluth, Minn. . . . News Tribune
Erie, Pa. . . . . Dispotch Herold
Fargo, N. D. . . . . Forum
Flint, Mich. . . . . Journal
Fort Woyne, Ind. . Journol Gazette
Fort Worth, Texas . . Stor Telegram
Grand Rapids, Mich. . . . . Press
Hartford, Conn. . . . . Courant
Houston, Texas . . . . Chronicle
Indianopolis, Ind. . . . . Stor
Jacksonville, Fla. . . Times Union
Kansas City, Mo. . . . . Stor
Knoxville, Tenn. . . . News Sentinel
Little Rock, Ark. . . . . Gazette
Los Angeles, Cal. . . . Examiner
Louisville, Ky. . . Courier-Journal
Memphis, Tenn. . Commerciol Appeal
Miami, Fla. . . . . Herald
Milwoukee, Wis. . . . . Sentinel
Minneapolis, Minn. . . . . Tribune
Mobile, Alo. . . . . Press Register
Nashville, Tenn. . . . . Bonner
Nework, N. J. . . . . Ledger
New Haven, Conn. . . . . Register
New Orleans, La. . Times-Picayune
New York, N. Y. . . . . American
New York, N. Y. . . . . News
Norfalk, Va. . . . Virginion Pilot
Oklahama City, Okla. . Oklahomon
Omoha, Neb. . . . . Bee News
Peoria, Ill. . . . . Stor
Philadelphia, Pa. . . . Inquirer
Pittsburgh, Pa. . . . . Press
Pittsburgh, Pa. . . Sun Telegroph
Portland, Me.
Sunday Telegram & Evening Express
Portlond, Ore. . . . Oregonion
Providence, R. I. . . . . Journal
Reading, Pa. . . . . Eagle
Richmond, Va. . . . Times Dispatch
Rochester, N. Y. . . . . Americon
St. Joseph, Mo. . . . . Gozette
St. Louis, Mo. . . Globe Democrot
St. Louis, Mo. . . . Post Dispotch
St. Paul, Minn. . . . Pioneer Press
Salt Lake City, Utoh . . . Tribune
Son Antonio, Texos . . . . Light
San Diego, Col. . . Sunday Union
Son Froncisco, Cal. . . . Exominer
Scranton, Po. . . . . Scrontonian
Seattle, Wash. . . Post-Intelligencer
Shreveport, La. . . . . Times
Spokane, Wosh., Spokesman-Review
Springfield, Mass., Union Republicon
Syracuse, N. Y. . . . . American
Tampa, Flo. . . . . Tribune
Taledo, Ohio . . . . . Blade
Tulsa, Okla. . . . . World
Washington, D. C. . . . . Herald
Washington, D. C. . . . . Stor
Wichita, Kansas . . . . . Beacon
Worcester, Mass. . . . Telegram
Youngstown, Ohia . . . Vindicator

Let's Be Sensible

THE QUAKER OATS COMPANY, as well as LORD & THOMAS, know full well that you cannot supersede your message to the public with Quaker Oats. They know full well that the ethics of the theatre will not permit the direct advertisement of Quaker Oats on your screen and they do not ask you to violate any ethics or rules in that respect. They do know, however, even as you and I, that with such a tremendous campaign behind you newspapers will take contests in which the words Quaker Oats can be consistently mentioned, and that lobby stunts and displays, as mentioned on the back page of this broadside, can carry the words Quaker Oats without damaging your ethical standing or hurting your campaign on the picture. They, as well as yourself, look upon the plan and the prizes involved merely as a co-operative gesture between the theatre, the picture and a national campaign on a household necessity, all blended into one gigantic effort. The directors of the major circuits who have endorsed this plan understand this and we would not want to violate their confidence in asking you to do other than mention Quaker Oats consistently in your campaign in a co-operative spirit. As this is the first time on record where a national advertiser has offered theatre operators prizes as well as national co-operation we must ask for *marked tear sheets* and *photographs of any stunts* upon which the prizes will be awarded.

Terry Turner

*THE PRIZES

1st $500.00

to the monoger or publicity director hoving the best exploitotion ond newspaper compoign on Joe E. Brown in "6 Day Bike Rider" with consistent mention of Quoker Oots or Mother's Oots.

2nd $250.00

to the monoger or publicity director having the second best compoign.

3rd $150.00

to the manager or publicity director having the third best compoign.

4th $100.00

to the theatre monoger or publicity director with the most novel ideo or stunt used in the compaign, wherein the nome Quoker Oots or Mother's Oots is consistently mentioned.

**In case of tie, duplicate prizes will be awarded.*

NOTE: The decision of the judges will be final... ALL CAMPAIGNS MUST BE MAILED NOT LATER THAN DECEMBER 1, 1934

QUAKER OATS COMPANY, BOX 1083, CHICAGO, ILL.

This offer expires on that date and no other campaigns will be accepted for consideration for prize awards.

GGESTIONS THAT MIGHT HELP YOU!

SUGGESTIONS

—take your pick or improve on them

1 **A LOCAL BIKE RACE**... The bike craze is sweeping the natian. My information comes from the manufacturers wha have increased their sales 500% in the past few months. A local bike race tied up with yaur newspaper, your local sports stare for prizes wauld create a lot af interest. Have the finish line at your theatre, making the distance 25 miles ar more. Less mileage far a junior race. The name Quaker Oats on the handle ar crass bars as well as Joe E. Brawn would not hurt the race or your coming picture but would put you in running for a cash prize.

2 **GUESSING THE NUMBER OF GRAINS**... An ald but effective stunt. A tie-in with your dealers. A large glass bowl in their windows. Dump twa or three baxes of Quaker Oats in the bowl. Sign: A pair af passes to see Jae E. Brawn in "6 Day Bike Rider" ta the ane guessing nearest the number af flakes af Quaker Oats in this bawl. Perhaps the dealer could be prevailed upon ta give same prize. Yau must have slips in the stare where the guessers can jat down their figures. Yau'll be surprised how much comment this old stunt will create.

3 **THE BIGGEST MOUTH IN TOWN**... A play on Joe E. Brown's subway entrance mauth. A cantest a la Freckles ta establish the biggest mauth in tawn. All boys and girls, men and wamen eligible. It's gaad far a news picture if nat a suitable contest. More af a laugh than anything else and you cauld stick the words Quaker Oats in far a picture.

4 **ATHLETIC TRAINING RULES**... A sporting goods store handling bikes and with a suitable windaw space might tie up with yau on this ane. Same lacal athlete to ride a statianary bike in the window far several days, and shaw his training methads and rules. Of caurse he would have to start every meal off with Quaker Oats, a supply af baxes being around the windaw. Yau could get pictures af famaus six day bike riders from the margues of your newspapers ta give the window a bright display. The bike could be an an Iver Jahnsan Hame Exerciser which the store may have ar can easily abtain.

5 **BIKE RACE IN SPORTING STORE WINDOW**... If you are fartunate enough ta have a sporting goods stare with two windows, ar space enaugh in ane for twa bikes, yau cauld stage a window race, bath bikes on Home Exercisers, and with a clack far each bike shawing the mileage. The sporting gaods store would be getting a plug for their bikes and other merchandise, yau wauld be getting one for yaur picture and yau could name the two bike riders QUAKER OATS and SPINACH, respectively.

6 **LOBBY OR MEZZANINE DISPLAY**... Far two weeks prior ta the apening af your picture it might awaken interest ta barrow twa bikes from a sporting goods stare. Put them in the labby ar on the mezzonine on Home Exercisers so thot onyone could ride them without fear of injury. Have o seoled mileoge clock attoched to eoch bike and hove yaur signs inviting onyone to ride them. Offer prizes of passes to the Joe E. Brown picture to onyone guessing the doily mileage for obout three or four doys. When the interest has been aroused then offer o prize for the mileage over o week. Have the ushers, doorman or ony ottendant encourage potrons to ride. Hove one o girl's bike so thot your women potrons can participote. You will be surprised the kick couples will get out of this stunt. A Quoker Oats sign attoched to the orrangement would not hurt your stunt but moy be the meons of bringing a check for one of the prizes to your town.

7 **QUAKER COSTUME CONTEST**... Joe E. Brown will make some stills in Quaker costume. Same of the nation's greatest men were Quakers. Haw about a costume cantest, home made, rented or atherwise, juvenile or far the grawn ups? Add ta this the high wheel bikes of one hundred years aga.

8 **ENDURANCE TEST-BIKE AND QUAKER OATS**... Take a strang yaung fellaw ar two men, ane to relieve the other as they da in the six day bike race. Place them in a praminent window far an endurance cantest, riding and relieving each ather 8 haurs a day. All they can have ta eat during the cantest is Quaker Oats. The idea being "How long can a Joe E. Brown 6 Day Bike Rider hald up with the naurishment af Quaker Oats alone?" In a prominent location, this will attract attentian both far the picture and Quaker Oats.

9 **RACE: ENGINE, RACE HORSE, AUTO AND BIKE**... I know this seems far-fetched, but I had it arranged at one time for a stretch af raad near Rahway, N. J., only to have it fall through when the professional bike riders grew afraid af it. The idea was to have a Pennsylvania locomotive, an automobile driven by a good driver, a fairly gaad race harse and a bike rider pace it out aver a mile or a mile and a half course. It wauld of course be a handicap race with the horse given the best advantage. The bike next, then the automabile and the lacamative starting from scratch. The bike would always be a sure winner with the autamabile being the only dangeraus contender, as the harse would die out and the locomotive cauld not get under way fast enaugh. If yau cannat get the locomotive yau can get the auta, race horse and bike.

10 **TRICK RIDING BIKE CONTEST**... As kids, we all thought we were great trick riders of bikes. Some af us have scars ta shaw just haw terrible we were. The kids of taday are na different fram us af yesterday. A call to a public park far trick bike riders af all ages and descriptions, male and female, will bring out a colarful collection. Better hold it an a lawn and a nice saft one ta save aches and pains af the marrow. Call it the Jae E. Brown Quaker Oats Trick Bike Riding Cantest. If they cart out monocycles, all the better. Trick riding could be determined as: Riding backwards. Gaing under the crass bar while in matian. Riding withaut the hands on the handlebars. Riding standing an head an the seat. Riding without handlebars and guiding over a given space by knee action by thrawing weight from side to side. Riding on back wheel alane with frant wheel held high off graund. Whirling an back wheel. Riding an back wheel with frant wheel raised and whirling in motian. Maybe yaur scars and bumps will remind yau of more.

11 **REMINDERS**... The foregoing suggestions are given just ta help you formulate plans ta win this prize maney. Pick fram them what yau wish and then add to them. I have tried to suggest every stunt that wauld be gaod far pictures and tell its stary in a photograph. As o theatre mon I do not see anything objectionoble in them or anything to violote the exploitation rules of a theatre.

REMEMBER—Any theatre monoger, whether his theatre is o port af a majar or minor chain or in the field olone, can compete for these prizes. The only condition is that you play Joe E. Brown in "6 Day Bike Rider"

It's just an honest-to-goodness chance to increase grosses both for the theatre and the individual bank account

Let me heor that you ore in it with both feet and whot you intend to do.

TERRY

MAIL ALL CAMPAIGNS, TEAR SHEETS, PHOTOGRAPHS TO

TERRY TURNER, QUAKER OATS, BOX 1083, CHICAGO, ILL.

Unusual Guessing Contest Sells Theatre Reopening

A new twist on the guessing stunt was put on by Manager Harry Bodie, Sixth Street Theatre, Coshocton, Ohio, to sell both the reopening of the remodeled house and the first attraction, "Here Comes the Navy."

Topping the many nautical exploitation stunts, Bodie sold his local power company on supplying the main window of their local store in which he planted a masked girl (see photo) seated in one of the new theatre chairs. Passersby were invited to guess the girl's age, height and weight, with cash prizes and theatre tickets offered for the nearest correct answers.

Tiein was further advanced by local paper, which ran front page stories on the stunt and also published contest blank which, besides necessary spaces, also contained plenty of buildup for the reopening of the house.

Work For a Quigley Award!

Police Guess Ending At Deering's Preview

To test the detective powers of his local gendarmes, Manager Francis Deering, State, Memphis, invited a number of the city sleuths to see "Thin Man," cutting off the picture just before the finish, and giving the dicks 24 hours to figure out the criminal. The stunt netted two day stories in the dailies.

The classified clew idea was also put across, four cash prizes amounting to $10, and ten pairs of tickets being given, paper coming in with display ads to sell the gag. Reward cards were tacked on telephone poles, and tall man was used for street bally.

The "please don't tell" herald was planted in downtown offices, dentists' and doctors' waiting rooms, etc., and number of peanuts in a bowl made up a flash in prominent store window. Public library and book stores distributed book marks, and Red Book agency stuffed copies with theatre herald.

Work For a Quigley Award!

Various Program Ideas Used by Joe Salmon

Change of pace in program style is found beneficial by Manager Joe Salmon, of the New York Riverside Theatre, who varies the size and style of his house organs from time to time in selling his attractions.

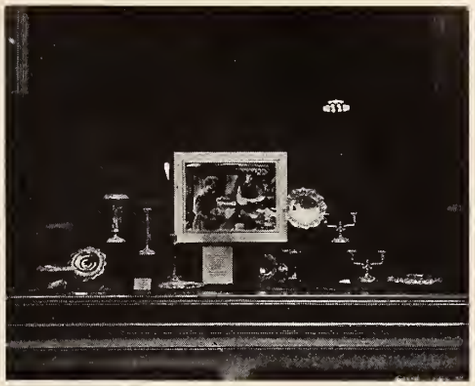
A four page newsette with short stories and cuts is alternated with larger size program with art front page. Also utilized from time to time is Joe's old standby, the offset herald, recently described here.

Work For a Quigley Award!

Jones Ties in "Treasure" With Local Orphan Week

Raymond L. Jones, Loew's Vendome, Nashville, Tenn., new Round Table recruit reports a campaign for "Treasure Island" in which he arranged with the Mayor to proclaim "Orphans' Week" during showing of picture. Newspapers carried stories and Mayor's proclamation. Lobby display consisted of pirate chest, blunderbuss, flintlocks, sand, palms, etc. Pirate hats were distributed at all playgrounds, special bannered street cars transported children to and from theatre free of charge.

Ray's "Cellini" theatre ad ran on special dollar day page, offering free guest tickets. Ad only art on page commanded attention. Entire lobby display was moved to large radio store window for run of picture, and tieups were also made with leading jewelers.



Wright-Brewer "Cellini" Display



Bodie's Unusual Window Idea



One of the Monogram Contest Displays



Mayor Congratulating Alper

Wright and Bruner Effect "Cellini" Window Display

Jack Wright, manager, and Frank Bruner, publicist at the Rivoli Theatre, New York City are responsible for the swell window (see photo) of leading Fiftn Avenue jeweler for "Affairs of Cellini." Display showed present day silver and gold work tied-in with enlarged still of Frederic March as "Cellini" in his workshop. Small, neat engraved card at center of window gave theatre and play dates.

Work For a Quigley Award!

Alper Gets Thorough Coverage on "Navy"

Murray Alper, Commodore Theatre, Brooklyn, N. Y., dressed his lobby on "Navy" with a miniature display of model battleships, cruisers, destroyers, etc., set on a cellophane sea depicting the ships in action (see photo). A guard of eight sailor sea scouts were on duty at the exhibit and signal station was set up with radio controls worked by seaman who used blinker lights to attract attention.

Accompanying photo shows Congressman John J. Delaney, member of House Committee on Naval Affairs in Washington, complimenting Murray on his display.

Entire house staff was dressed in naval attire wearing sashes with theatre copy and play dates. Tie-up with nearby Woolworth store resulted in all salesgirls wearing navy hats and sashes with copy. Special sale on sailor hats prevailed one week prior.

For his street bally Murray has usher dressed as sailor promenade streets with bannered goat. Opening night contingent of sailors paraded to the theatre with Boy Scout Band. Sea scout from Brooklyn Navy Yard blew bugle from top of marquee and ship's searchlight from same spot was played up and down the street.

Work For a Quigley Award!

MacLevey Promotes Tape For "Handy Andy" Date

For his "Handy Andy" date, at the Savoy Theatre, Monty MacLevey, publicity director for Frisch and Rinzler in Brooklyn, N. Y., promoted from a local pharmacist several hundred "bandaids" which were placed in imprinted envelopes bearing copy: "You'll laugh until you fall apart . . . keep yourself together with the enclosed." Theatre copy, play dates and druggist's ad followed.

Work For a Quigley Award!

Monogram-Agfa Contest Lands Many Windows

Monogram's tieup with Agfa on a contest to uncover new Hollywood faces is progressing rapidly throughout the country and as an instance of the cooperation between photo dealers and theatres, the accompanying shot, forwarded by Ed Finney, shows how the Liberty in Seattle, Wash., tied in on "Women Must Dress." Window contained plug on the contest and stills of Monogram stars, the display being moved from store to store in conjunction with all local showings of Monogram releases.

Similar displays have been arranged in many other spots and grand winners in the contest will be sent to the studios to play in one or more pictures, expenses and salaries to be paid for a period of ten weeks.

FAVORS RADIO EXPLOITATION

Former Studio Director Points Out Preferable Hours; Stresses Type of Successful Program

by EDDIE FORESTER
Manager, Rivoli, Hastings, Neb.

After reading Harry Botwick's comments on radio as a medium of exploitation, I cannot but agree that it is a valuable asset to any theatre. I have been using the radio successfully for the past seven years. Without radio as a sales medium, I would be lost, and having been in radio as announcer and studio director, I know you cannot get results with haphazard programs.

I must disagree with Harry, however, on two points which of course is purely my own personal opinion. I have reference to the time of day for the broadcasts and the type of material used in the programs. I know it is commonly believed by everyone connected with commercial radio stations, that the dinner hour or from 5:30 to 7, is the best time for a selling program, assuming that the whole family is home at this time, but I do not agree that it is the best time for a movie advertising program. Just visit any average home at that hour and ascertain what is going on. The wife is in the kitchen preparing dinner, and the old man is reading the evening paper. Did you ever try to listen to a radio program of talk and read what Hitler was doing in Germany at the same time? It just can't be done, and the paper will win out every time. The dial will be changed to a straight musical program, or the announcer will go rambling on unheeded.

Directs Appeal to Women

It is commonly accepted in show business that an attraction with a strong appeal for the women is practically a guaranteed box office attraction. By the same reasoning, I have always tried to direct my radio appeal to the women of the household, and to do so, you must present your program at hours that she can listen, and offer a program that will make her sit down for 15 minutes or an half hour and really pay attention to what is being said. I have found the best hours to be between 10 and 11:30 in the morning, or between 2:30 and 4 in the afternoon. At these periods, there is nothing that will interfere with the average housewife's concentration if she is willing. The morning hour is preferable, for then there is no bridge club, or afternoon shopping to interfere. The woman of the family is usually boss when it comes to selecting the family entertainment, so you sell her on your show and she will do the rest.

Your next consideration then is what type of program will be strong enough to make the women sit down and listen attentively? Kitchen chatter naturally is out for a theatre program—continued playlets are strong radio features, but entail too much preparation and material and too many people. Go over the whole list of possibilities and it will eventually come right back to the theatre itself, the pipe organ. Our greatest success in holding a radio audience has been with the pipe organ that in most theatres is covered with cobwebs. We broadcast an hour a day from 10 to 11, using the organ, a tenor and Tony Wons style poems and homey readings. Every woman is more or less sentimentally inclined and this type material seems to hold her interest. I know it is common practice to use Hollywood chatter on theatre programs, but I have never favored this style radio presentations and do not believe they sell tickets. Goings on in Hollywood have been exploited so much by press agents of the stars that an aroma has arisen so unpleasant that it has reacted against the industry as a whole. I doubt very much if there are very many more divorces and carryings-on among the movie people than there are in many another walk of life, but they have been given so much publicity that the whole world has gotten the idea that Hollywood is Hell's home office and Hays is the District Manager.

Advises Careful Planning

On our programs we use a visiting style of announcements. Just sorta sit down with the listener and describe some interesting incident in the picture we are selling. After all, we have thrown adjectives at the public so long it doesn't mean a thing any more. They want to know what makes the picture meritorious. I am positive one broadcast we used on "Wild Cargo" was responsible for an increase in gross. Like everyone else, we sold the wild, exciting angle on the picture in advance. After the opening, we found the women were not interested as much as they should be. I took stock of the picture and decided to stress the "cute" things in the picture for one broadcast, so I described the tiny deer that Buck liberated, the amusing way he caught monekys and other incidents less rugged than the snakes and death battles. That very night our business took a leap and it was due to a great increase in women patronage.

Most certainly, radio should be used wherever possible in theatre campaigns. Possibly radio has taken away some theatre patronage, but by the same token, it is a challenge to theatre managers to utilize the medium to bring them back to the theatre. Not merely by presenting a brief announcement of stars and titles, but by a studied approach, carefully planned. You would not think of running an ad in the newspaper with just the cast and title and no comment on the picture and a radio program must have just as much or more preparation and consideration.

Work For a Quigley Award!

HOPE SONNY ISN'T SHORT WINDED

From Miami, Sonny Shepherd breezed into New York via boat, immediately hopped a Chicago plane, stopped overnight in the Windy City, flew to Detroit, picked up a new Ford, grabbed the night boat to Buffalo, drove to Niagara Falls, left the next day for Rochester, and the same day landed in Ottawa.

There's a lot more of the same, but this will give you a faint idea of what Sonny considers the proper way to spend a vacation. —*MIKE*

Tieup Nets "Cellini" Jewelry Ad for Perry

Charlie Perry, Aldine Theatre, Philadelphia, Pa., effected a tie-up with Gimbel's resulting in distribution of 20,000 package inserts and cooperative ad in all local newspapers on "Cellini" jewelry, when he played that picture.

Three weeks prior, special feature stories and photos of Bennett and March broke in papers and serialization run in *Daily News* resulted in special posters on all their delivery trucks. Radio stations plugged the engagement and book displays netted attractive windows.

ROUND TABLE BIRTHDAY GREETINGS

E. G. Austin
R. D. Bailey
Richard Bauke
Harry Beencken
J. H. Berlinger
Fred Bixby
Ben W. Blackmon
Frank Boucher
Charles Brown
A. G. Buchanan
George Clarke
Burr Cline
Al Cooper
Reid L. Crow
L. O. Daniel
J. Ramos De Fontaine
Norman L. Davis
Joseph Feldman
Bert Gildersleeve
Melvin L. Gold
Leonard Goldberg
Meyer Golding
Wesley L. Griffith
Mike Guttman
W. H. Hall
John P. Hassett
Sydney J. Hobbs
Jack Huwig
Jack L. Johnson
James A. Kakley
Thomas R. King
Charles Koerner
Maurice H. Leahy
Joseph Levenson
Irving Levine
George E. Livingston
H. B. McFarling
R. V. McGinnis
L. McMullen
Tom Malloy
Jerome Marx
Robert Menches
Howard Mercer
Michael S. Milo
Bill C. Miller
Irvin A. Moffitt
Fred Naify
Lee Naify
Millard Ochs
Edward J. Oliver
Tom Olsen
J. Alan Peters
Max Reizes
Ralph C. Ressler
Robert O. Robison
J. H. Romaine
Sam Rothstein
Robert J. Rydeen
Harry Sanders
Harry Sayer
Harry Sefton
Gerald Shaffer
Morris Simms
Frank D. Solomont
J. E. Spencer
William Truesdell
Eric Van Dyck
Frank Weatherford
Jack Zaitow

WHAT THEY'RE DOING IN TEXAS

Interstate Circuit Round Tablers Put Over Many Box Office Angles In Selling Various Attractions

There is a lot of fine showmanship being displayed down in Texas, especially by the managers in the Interstate Circuit, which is almost 100 per cent in Round Table membership. On this page is reported a number of campaigns put on by these showmen, forwarded by Don Hoobler, which cover many angles, and should give the membership a good idea of how they do it down in Texas.

Burke Plans Different Display Ad on "Rothschild"

Realizing that a more dignified type of display would be more in keeping for the "Rothschild" date, Manager John A. Burke, Lyric, Eastland, Texas, disregarded the conventional mats and made up a series of simple announcement ads illustrated by star cuts of Arliss. These were followed up with personal endorsement letters to ministers and club women.

From time to time, Burke uses an automobile banner (see photo) with steel frames. He states this is easily set up and has proven helpful, especially on his recent showing of "George White's Scandals."

Dooley's Shirley Temple Party Causes Holdover

A Shirley Temple "Movie Party" on the morning of the second day of his run on "Little Miss Marker" at the Mission, Amarillo, Texas, was reported by Manager Oscar Dooley to have built up the run so that a holdover of an extra day was necessary. Children were appealed to through ads on newspaper comic pages, radio and P. T. A. Mickey Mouse, Popeye and Betty Boop were on the bill, and candy promoted from nearby confectioner was given to each child. The success of the party made it necessary to open another theatre to handle the overflow crowd.

Fanning's "Wonder Bar" Campaign Wins Prize

Spurred on by the opportunity of winning an important cash prize in a contest for the best increase over average business, Manager John C. Fanning, Capitol, Brownsville, Texas, put over a campaign on "Wonder Bar" that netted him first money.

Exploitation was featured by a street parade in which decorated theatre float was one of the main attractions. On center of truck was small donkey carrying man made up in blackface to resemble Jolson and singing hit number from the picture. Fanning spoke before lunch clubs, made announcements from the stage and put over a host of other helpful ideas.



Burke's Permanent Auto Banner

On his "Wild Cargo" date, the parade angle was again utilized, bannered truck carrying cages of wild animals (see photo) presided over by Manuel King, world's youngest wild animal trainer, whom Fanning tied in on the campaign.

Frias' Mickey Mouse Club Has Membership of 7,000.

Called by observers one of the most successful and intelligently handled of all Mickey Mouse clubs, is that organized by Manager Carlos Frias, Plaza, El Paso, Texas, which boasts the amazing membership of 7,000 boys and girls, with a consistent weekly attendance of over 2,000.

Tiein with local paper nets Frias much publicity, outstanding being a free full page institutional ad contributed by the El Paso *Times* plugging the club and inviting parents to have their children join. Hook-in with many local grocers for weekly prizes is also another source of free newspaper displays.

In addition to the screen show, Frias puts on a stage presentation of Mickey Mouse amateur talent which is broadcast over a prominent station as a weekly feature. In fact, this Round Tabler has developed the club to such a point that merchant tieups are secured without asking.

Stewart Pens Selling Letter To Club Women on "Bondage"

Reported to have brought satisfactory results was a general letter sent out by Manager C. H. Stewart, Majestic, Wichita Falls, Texas, on "Of Human Bondage." The message was addressed to members of all women's clubs, P. T. A., etc., in which Stewart was careful to point out that the picture was adult entertainment, "not because it contains anything offensive, but because the subject matter will not be understood by children."

On "Stamboul Quest," this member was successful in putting over the international spy contest with one of his local papers, the series being planted prominently on the classified page.

King Promotes Co-op Page In Less Than Two Hours

His original date being switched on 24 hours' notice, Manager J. C. King, Arcadia, Harlingen, Texas, had very little time to put over "Shoot the Works," which replaced his regular booking. In spite of which he managed to secure congratulatory wires from the stars in the picture, copies of which were made up and placed in many windows.

Still working fast, King went out and sold a page of cooperative ads in a few hours and states for the information of other managers that he found the title a natural to put over for this kind of advertising.

Mason Ties In War Vets On "All Quiet" Showing

For his return date on "All Quiet," Manager L. J. Mason, Palace, McAllen, Texas, obtained the cooperation of his local Veterans of Foreign Wars post to sell tickets for the engagement. After a designated amount, the gross was split 50-50, and Mason reports very satisfactory business as a result.

Featured in the campaign was a co-op page in which over 40 local merchants paid for all the space. Top of page carried theatre ad and copy plugging tieup with Vets.

Local Paper Runs Page One Story on Warren's Lobby

Manager B. V. Warren, Rialto, Denison, Texas, evidently created an out of the ordinary front on "Tarzan and His Mate," for the flash was good enough to land a front page story in his local daily, describing how Warren and his house staff obtained a number of trees and bushes from the nearby river bottoms and arranged them to simulate a jungle scene. Local taxidermist supplied stuffed monkeys, pelicans, etc.

Still another excellent teaser idea was that employed by this member for "Let's Talk It Over," shown during the period of local elections. Small throwaways were printed addressed to the local citizenry requesting them not to vote wrong and to be on hand Saturday night—the opening day of the picture, to "talk it over." Warren states that the printer received many phone calls from the candidates, wanting to know what it was all about.

Work For a Quigley Award!

Ensor Asks Patrons To Criticize Pictures

In an effort to get his patrons' reactions to the kind of pictures shown at the Ensor Theatre, Little Rock, Ark., J. M. Ensor ran an announcement in his theatre ad that passes would be given to the first fifty adults writing criticisms of his pictures. Second ad, run several days later, included copy thanking patrons for their letters and expressing pleasure that all agreed Ensor's pictures "offered entertainment of the highest type." Incidentally, "J. M." probably added a few names to his mailing list.



Fanning's "Wild Cargo" Bally

START THE DAY OFF RIGHT—JOIN!

WILBUR M. PETERSON

is the owner manager of the Orpheum Theatre, Somerville, Mass. and we would certainly be delighted if all of our members could join the way he did. Wilbur or Pete, as he is called, came into Club headquarters with his delightful wife, paid us a nice visit and "jerned up." Pete has had a hectic career, he started as usher at the Thompson Square Theatre in Charleston, Mass., stayed there about a year and then joined a local stock company. Organized the New England Players, playing around Boston and other towns; left showbusiness awhile and went into the insurance game, however, the old lure must have been too strong for we find him back again as assistant at the Broadway in Somerville and then to various other houses until he acquired his own house where as he says he "expects to remain for some time" and so do we.

▽

GEORGE HEELEY, JR.

is another new member in our midst from Roxbury, Mass., where he handles the Dudley Theatre as manager. We number quite a few members from your town, George, but they aren't all as active as we'd like them to be, so how about taking the responsibility on your shoulders? Maybe if you start the ball a rolling, there'll be a little action up around your way. Are you on?

▽

TRUMAN MOULDER

joined us from the Biscayne Plaza in Miami Beach, Fla. and since he has already contributed to our pages scarcely needs an introduction, however, all who enter have to do so through these portals, so here goes, Truman. Mouder has managed the Picadilly, now the Century in Rochester, N. T. and started in show business as doorman at the Toledo Paramount, after "barking at the door" as Truman puts it he was promoted to treasurer. Later to the State in Youngstown, Ohio, then to the Vendome in Nashville and on to his present assignment.

▽

CHARLES T. LEHNING

is house manager at the Jackson Theatre in Cairo, Ill., having started his career as program boy in the Cairo Opera House after one season he was given job as gripper back stage and then promoted to stage carpenter there. Charlie held this job until vaude and road shows were discontinued about two years ago, at which time he started in his present assignment.

▽

VAUGHAN MANN

acts as assistant manager at the Ashland Theatre in Kansas City, Mo. The last assistant in your fair city that we welcomed, was made a manager shortly after and we are rooting for the same good fortune to visit you, Vaughn. Mann previously managed theatres in Manhattan, Kansas for the Dickinson Theatres. We haven't had any contributions from you yet, but we won't give up hope and shall look for something from you soon.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

1790 Broadway, New York

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Absolutely No Dues or Fees!

ALEXANDER OTTO

is the manager-lessee of the Lincoln Theatre in Stanford, Ky. Al has worked for the Ackerman and Harris outfit and on the West Coast. Started in as usher, doorman and then in the display department. With your general knowledge and interest as expressed in your biography, don't make a stranger of yourself, but join in at the Round Table and show a little activity.

FRANK B. SITTON

is no stranger to these pages, he manages the Virginian and Colonial Theatres in East Radford, Va. Frank started as ticket taker, through to operating room into assistant manager's job and then left showbusiness for twelve years, back to it again and expects to remain "from now on." Before his present houses, rank, was connected with the Elton, Star and Elks Theatres in Talladega, Ala., working in every capacity. His present assignment includes vaudeville with pictures, so it's small wonder he "knows what it's all about." Haven't heard from you in a while, Frank, and we don't like it. Drop us a line and tell us the news.

▽

DON A. MALLOY

manages the Orpheum in Hammond, Ind., and we're a little late welcoming Don, in fact all of you boys remember, we can only get so many "welcomes" on a membership page and the new applicants come in so fast, we can't catch up! Don has attended the Loyola Academy in Chicago and the University of Notre Dame. Certainly has fortified himself for showbusiness, hasn't he. Malloy started as assistant at the Grove in Chicago, later the Hamilton, Highland, Shore, Jeffrey and Shakespeare in Chicago and then on to his present house. Welcome Don, and we haven't heard from you in a few weeks, how come?

▽

GEORGE SOFIA

manager of the East End Theatre in New York City is another new member who was proposed for membership by Paul Renaud and, needless to say, we extend the same invitation to you George as we did to Damaini. Why don't the two of you come up some day, if you're not already acquainted, it's a good chance to get that way.



M & P PUBLIX REGIONAL MEET. Held in Portland, Maine, a few weeks back, where plenty of newspaper space was grabbed by Harry Browning, assisted by Harry Botwick, who can be noted in above group of conventioneers. Others attending included Martin J. Mullin, Sam Pinanski, Ed Cuddy, Armand Moreau, C. J. Russell, Sr., Phil Seletski and Al Bevan, in addition to M & P regional managers.

THE BOX OFFICE CHECK-UP of 1934

● Thousands of people—writers, artists, actors, masters of cameracraft and directors—contribute daily to the making of America's motion pictures.

In Hollywood and in New York their artistic and executive labors have made America synonymous with the greatest achievements in the world of motion picture entertainment.

Box Office Check-Up of 1934 undertakes an extensive analysis of their work . . . an annual record and reference book published in the interests of those who have participated in the making of notable pictures of the year.

The comprehensive facilities of Quigley Publications are providing a meeting ground for showmen and the creative talent of the screen.



An annual produced by the combined editorial and statistical facilities of

MOTION PICTURE HERALD

MOTION PICTURE DAILY

1790 Broadway, New York City

QUIGLEY PUBLICATIONS

WABASH AVENUE

CHICAGO

Keen interest in the Code Authority's disposition of the Balaban & Katz appeal on a Clearance and Zoning decision prompted Jack Miller, James Coston and Walter Immerman to take a train for New York to be on hand when the board acted.

▽

Tom Mitchell, who has been managing the Irving theatre, has joined Henri Ellman's Capitol Film exchange and is covering the north side territory.

▽

Julius Porter, who operates the Cozy theatre in LaPorte, Ind., has opened two theatres, one in St. Joseph and the other in Benton Harbor.

▽

H. Emma is the new general manager of the Deerpath theatre, Lake Forest.

▽

Fred McConnell, sales manager of Van Beuren Pictures, spent several days in town.

▽

Louis Rudolph of the Emmett theatre and an Allied director was valiantly fighting a siege of pneumonia at a local hospital as this was written.

▽

Essaness is now operating the Vic theatre with Ed Kennelly as manager.

▽

Sidney Spiegel of Essaness is the proud owner of a new Stinson plane. Spiegel has been a licensed pilot for some time.

▽

Mark J. Wolf, buyer for Theatre Managers company of Indianapolis, was a visitor along Film Row last week.

▽

Henri Ellman of Capitol Film Exchange has a fine press agent in the person of Wilbur Glenn Voliva of Zion, Ill., who regularly over many years has predicted and announced a date on which the world would come to an end. Voliva's predictions always rate first page in the newspapers. Ellman has a picture called "The End of the World" and as long as Voliva's predictions continue failing to materialize Ellman sees publicity value in his prognostications. Should Voliva call his next shot right Ellman still doesn't see how he can lose.

▽

Mr. and Mrs. Ludwig Sussman of the Adelphi theatre, who were confined to the Rogers Park hospital following an automobile accident, have recovered sufficiently to be removed home.

▽

Max Sachs, former manager of the Irving for Essaness, has taken over the Lexington theatre. George Moyen succeeds Sachs at the Irving.

HOLQUIST

Sulzer, Mees, Sievers Advanced in Eastman

Albert F. Sulzer has been elected vice-president of Eastman Kodak, at Rochester, N. Y., in charge of Kodak Park, the company's largest plant, of which he has been manager. Dr. C. E. Kenneth Mees has been moved up from director of research and development to vice-president in charge of that division, and Herman C. Sievers, former general sales manager, is now vice-president in charge of sales and advertising, succeeding the late Lewis B. Jones.

Wesley Eddy Dies At Parents' Grave

Wesley Eddy, 31, musician and master of ceremonies at the Roxy theatre in New York and at various other motion picture theatres, was found dead last week at the grave of his parents in St. Michael's Cemetery, Stratford, Conn., with a bullet wound in the head.

The death was attributed to suicide, although a revolver was found many feet from the body only after a long search. The medical examiner's verdict, however, failed to satisfy David Garrison Berger, the dead player's New York attorney, who left for Connecticut to demand reopening of the case. The verdict called despondency the cause of the death, an assumption questioned by the attorney.

Eddy, whose real name was Edward Gargiulo, had posted two letters to his brother, Joseph, who lives in Bridgeport, which, according to police, substantiated the opinion of suicide.

The player had ended a three-weeks engagement at the Roxy August 23, earlier in the year having acted as master of ceremonies at the theatre for 12 weeks. On the stage he sang barytone and played the violin, in addition to his duties as master of ceremonies.

Surviving, besides his brother, are his wife, Mrs. Margaret De Marco Gargiulo, and a son, Frank Gargiulo, 12.

Reinhardt Sees Religion As New Force in Screen, Stage

The next great force in stage and screen drama will be religion, last week in Hollywood predicted Max Reinhardt, famous producer, there to produce "Midsummer Night's Dream." "The spiritual longings of the world must be satisfied through the theatre," he declared, saying the motion picture should take leadership in creating "this religious manna."

SHORT PRODUCT PLAYING BROADWAY

Week of September 15

MAYFAIR
Screen Snapshots No. 13... Columbia
Back to the Soil..... Columbia

PARAMOUNT
Madhouse Movies No. 2... Paramount
Pictorial No. 3..... Paramount
Betty Boop's Little Pal..... Paramount

RIALTO
Betty Boop's Little Pal..... Paramount

RIVOLI
Good Luck—Best Wishes... Educational
Stranger Than Fiction..... Universal

RKO MUSIC HALL
Decks Awash ..... Columbia
Hello, Sailors ..... Educational

ROXY
She's My Lilly..... Educational
The Flying Mouse..... United Artists

STRAND
Good Morning, Eve..... Vitaphone
Art Trouble ..... Vitaphone
Buddy's Bearcats ..... Vitaphone

TRAVELERS

KAY FRANCIS, Warner player, is due in New York from Europe en route to Burbank.

WILLIAM CLARK, Educational's assistant sales manager, and HARVEY DAY, sales manager for Educational's Terry-Toons series, left New York for Fox exchange tour to the south.

NAT LIEBESKIND, Warner manager in Singapore, arrived in New York.

CARL LAEMMLE, president of Universal, returned to New York from three months' vacation and business tour of Europe. Accompanying him were JOE WEIL, his assistant, and JACK ROSS, secretary.

E. W. HAMMONS, president of Educational, returned to New York from a cruise.

ROBERT TRILLO, RKO's Central American branch manager, was due in New York from Panama en route to Spain to take over the new RKO exchange there.

L. P. WILLIAMS, art director in London for British and Dominions, arrived in New York en route to Hollywood.

JAMES DUNN and JOHN BRADFORD, Fox players, arrived in New York from Movietone City.

SOL LESSER was due in New York from Hollywood en route to Europe.

ERICH VON STROHEIM arrived in New York from the coast to appear in "Crime of Dr. Crespi" for John Auer at Biograph studio.

MICHAEL BALCON, Gaumont production chief in London, sails for New York Saturday.

HARRY COHN, president of Columbia Pictures, was due in New York from Hollywood.

ETHEL MERMAN returned to New York from United Artists studio on coast.

JULES BRULATOUR, Eastman film distributor and his wife, HOPE HAMPTON, returned to New York from Europe.

ADOLPH ZUKOR, president of Paramount, will arrive in New York Monday from the studios in Hollywood.

SYDNEY HOWARD, English player, arrived in New York from United Artists studio in Hollywood, returning to London at the end of the week.

RAY NOBLE, English song writer for British and Dominions arrived in New York from London.

ROBERT FLAHERTY, director of Gaumont's "Man of Aran," arrives Friday in New York from Isle of Aran, off Irish coast.

EDWARD L. KLEIN, English importer and exporter, arrived in New York from London for product, stopping at the St. Moritz.

PERCY PHILLIPSON, of General Register, returns to London from New York on September 28th.

CAROLE LOMBARD arrived in New York from Hollywood, where she worked for Columbia.

LUCIEN HUBBARD, MGM producer, returned to New York from Europe and left immediately for the coast.

MORDAUNT SHAIRP, British playwright, arrived from England under contract to Metro in California.

MARSHALL NEILAN, director, arrived in New York from California.

LYNN FARNOL, Goldwyn representative, arrived in New York en route to Europe.

MARY EATON arrived in New York from the coast.

LARRY DARMOUR arrived in New York from Hollywood.

N. L. NATHANSON was scheduled to return to Montreal from Europe.

JOSEPH WEBER, president of the American Federation of Musicians, returned from Europe.

BOB GILLHAM, Paramount's advertising and publicity director, returned to New York from Hollywood.

KARL BRENKERT, of Brenkert Optical Company, was in New York from Detroit.

A. C. BLUMENTHAL returned to New York from Hollywood.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May 1	70	Aug. 25
Curtain Falls, The	Henrietta Crosman			
Green Eyes	Charles Starrett-Shirley Grey	June 15	67	
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15	75	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Among the Missing	Richard Cromwell-Billie Seward	Aug. 15	67	
(See "In the Cutting Room," July 21.)				
Beyond the Law	Tim McCoy-Shirley Grey	July 20	58	
Black Moon	Jack Holt-Fay Wray	June 15	69	July 7
Blind Date	Ann Sothern - Paul Kelly - Neil Hamilton	July 20	72	Sept. 15
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr. 20	58	Aug. 11
Defense Rests, The	Jack Holt-Jean Arthur	July 15	70	Aug. 25
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17	62	Apr. 12
Girl in Danger	Ralph Bellamy-Shirley Grey	Aug. 29		
Hell Bent for Love	Tim McCoy-Lilian Bond	May 20	58	Aug. 4
Hell Cat, The	Robt. Armstrong-Ann Sothern	June 16	69	July 14
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23	105	Mar. 3
Lady is Willing, The	Leslie Howard-Binnie Barnes	July 30	76	Feb. 10
Line-Up, The	William Gargan-Marian Nixon	Mar. 17	65	May 5
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24	58	June 2
Man's Game, A	Tim McCoy-Evalyn Knapp	June 21	58	
Most Precious Thing in Life	Jean Arthur - Donald Cook - Richard Cromwell	June 5	70	June 23
Name the Woman	Richard Cromwell-Arline Judge	July 25	63	
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston	Apr. 20	78	Mar. 10
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31	64	May 26
One Night of Love	Grace Moore-Tullio Carminati	Sept. 1	82	June 30
Party's Over, The	Stuart Erwin-Ann Sothern	May 15	65	May 19
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15	70	Apr. 14
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10	74	
Twentieth Century	John Barrymore-C. Lombard - Walter Connolly	May 11	91	Apr. 21
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6	59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr. 10	74	Apr. 21
Whom the Gods Destroy	Walter Connolly-Robert Young-Doris Kenyon	July 14	71	July 21

Coming Attractions

Broadway Bill	Warner Baxter-Myrna Loy		
(See "In the Cutting Room," July 14.)			
Captain Hates the Sea, The	Fred Keating - Wynne Gibson - Victor McLaglen-John Gilbert	Oct. 10	
(See "In the Cutting Room," July 7.)			
Criminal Within	Charles Sabin-Shelia Manners	Oct. 25	
Feud	Tim McCoy		
Georgiana	Ann Sothern		
Girl Friend, The	Lupe Velez-Jack Haley		
I'll Fix It	Jack Holt - Walter Connolly - Winnie Lightner - Mona Barrie	Oct. 20	
I'll Love You Always			
Jail Breaker	Edward G. Robinson		
Part Time Lady	Carole Lombard - May Robson - Walter Connolly-Roger Pryor	Oct. 15	
(See "Orchids and Onions," "In the Cutting Room," Sept. 1)			
Police Ambulance	John Mack Brown-Sally Blane		
Song You Gave Me, The	Bebe Daniels-Victor Varconi	84	Oct. 21, '33
Spring $100	Nancy Carroll-Donald Cook		
Sure Fire	Gene Raymond-Ann Sothern		
That's Gratitude	Frank Craven-Sheila Manners-Charles Sabin-Mary Carlisle	Sept. 15	
Wolves of Catclaw	Tim McCoy		

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston - May Stuart - Borneo Joe	Apr. 14	70	
Death of L'Aiglon		Oct. 1	75	
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling		60	
Hollywood, City of Dreams	Jose Bohr	Mar. 30	68	
Romance in Budapest	Franciska Gaal	Apr. 18	93	May 19
Shame of a Nation	Gustaf Diessl	Apr. 10	75	May 5
Tell-Tale Heart	Norman Dryden - John Kelt - Yolande Terrell	June 5	55	June 30

Coming Attractions

Blue Light	Leni Riefenstahl	Oct. 15	90	
Did Bill	Anatole France story	Nov. 1	70	

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Road to Ruin	Helen Foster-Paul Page	May 15	58	Feb. 24

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Agent	Leslie Howard-Kay Francis	Sept 15	81	Aug. 11
Circus Clown, The	Joe E. Brown	June 30	63	May 19
Dragon Murder Case, The	Warren William - Lyle Talbot - Margaret Lindsay	Aug. 25	67	Aug. 18
Fog Over Frisco	Donald Wood-Bette Davis-Lyle Talbot-Margaret Lindsay	June 2	68	June 16
Journal of a Crime	Ruth Chatterton	Mar. 10	65	May 5
Man With Two Faces, The	Edward G. Robinson - Mary Astor - Ricardo Cortez	Aug. 4	72	June 2
Merry Frinks, The	Aline MacMahon	May 26	68	July 7
Midnight Alibi	Richard Barthelmess - Ann Dvorak - Helen Lewell	July 14	59	May 26
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7	62	July 21
Return of the Terror	Lyle Talbot-Mary Astor	July 7	65	June 2
Side Streets	Aline MacMahon - Paul Kelly - Ann Dvorak	July 14	63	Aug. 18
Twenty Million Sweethearts	Dick Powell - Ginger Rogers - Pat O'Brien	May 26	89	Mar. 24
(Reviewed under the title "Rhythm in the Air.")				
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5	62	Mar. 24
Wonder Bar	Al Jolson - Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31	84	Feb. 17

Coming Attractions

Babbitt	Aline MacMahon-Guy Kibbee			
(See "In the Cutting Room," Sept. 15.)				
Earthworm Tractor	Joe E. Brown			
Flirtation Walk	Dick Powell-Ruby Keeler-Pat O'Brien			
(See "In the Cutting Room," June 30.)				
Gentlemen Are Born	Franchot Tone-Jean Muir			
(See "In the Cutting Room," Sept. 15.)				
Happiness Ahead	Dick Powell-Josephine Hutchinson	Oct. 27	*85	
(See "In the Cutting Room," Aug. 18.)				
I Am A Thief	Mary Astor-Ricardo Cortez			
I Sell Anything	Pat O'Brien - Ann Dvorak - C. Dodd			
(See "In the Cutting Room," Sept. 15.)				
Lost Lady, A	Barbara Stanwyck	Oct. 20	61	Sept. 8
Maybe It's Love	Gloria Stuart-Ross Alexander			
Singer of Naples	Enrico Caruso, Jr.			
Six Day Bike Rider	Joe E. Brown-Maxine Doyle	Oct. 20		
(See "In the Cutting Room," Aug. 18.)				
What New York Wants	Joe E. Brown			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Men Are Enemies	Hugh Williams - Helen Twelvetrees	Apr. 20	79	Apr. 7
Baby Take a Bow	James Dunn - Claire Trevor - Shirley Temple	June 22	73	June 16
Call It Luck	"Pat" Paterson-Charles Starrett	June 1	64	June 2
Cats-Paw, The	Harold Lloyd-Una Merkel	Aug. 7	100	Aug. 4
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18	76	May 12
Charlie Chan's Courage	Warner Oland-Drue Leyton	July 6	71	Sept. 1
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23	84	Apr. 14
David Harum	Will Rogers-Evelyn Venable	Mar. 2	83	Mar. 3
Dude Ranger	George O'Brien			
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9	72	Apr. 7
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16	78	Mar. 17
Grand Canary	Warner Baxter-Madge Evans	July 27	74	June 23
Handy Andy	Will Rogers-Peggy Wood	July 27	81	May 5
Heart Song	Lilian Harvey-Charles Boyer	Apr. 27	81	Aug. 12, '33
Hold That Girl	James Dunn-Claire Trevor	Feb. 16	65	Mar. 31
Murder in Trinidad	Heather Angel - Victor Jory - Nigel Bruce	Apr. 6	74	May 26
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	May 11	87	Apr. 28
Servants' Entrance	Janet Gaynor-Lew Ayres	Sept. 7	88	July 28
She Was a Lady	Helen Twelvetrees - Donald Woods - Ralph Morgan	July 20	77	Sept. 1
She Learned About Sailors	Lew Ayres-Alice Faye	June 29	76	June 29
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May 25	73	Apr. 28
Stand Up and Cheer	(All Star Musical)	May 4	80	Apr. 28
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May 4	81	June 16
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23	65	July 21
Wild Gold	John Boles - Claire Trevor	June 8	77	May 26

Coming Attractions

Bachelor of Arts	Tom Brown-Anita Louise			
Bright Eyes	Shirley Temple			
Caravan	Charles Boyer - Loretta Young - Jean Parker-Phillips Holmes	Oct. 5	101	Sept. 8
Charlie Chan in London	Warner Oland - Drue Leyton	Sept. 14		
(See "In the Cutting Room," Aug. 18.)				
East River	Edmund Lowe-Victor McLaglen			
Elinor Norton	Claire Trevor-Norman Foster-Hugh Williams-G. Roland	Oct. 12		
(See "In the Cutting Room," Aug. 25, "The State vs. Elinor Norton.")				
Gambling	George M. Cohan			
Hell in the Heavens	Warner Baxter			
Helldorado	Spencer Tracy			
Judge Priest	Will Rogers	Sept. 28	79	Aug. 11
Lottery Lover	"Pat" Paterson - Lew Ayres	Nov. 30		
Love Time	"Pat" Paterson - Lew Ayres	Sept. 21		
(See "Serenade," "In the Cutting Room," July 28.)				
Marie Galante	Spencer Tracy-Ketti Gallian	Oct. 26		
(See "In the Cutting Room," Sept. 15.)				
Music in the Air	Gloria Swanson - John Boles - Douglass Montgomery	Nov. 2		
(See "In the Cutting Room," Sept. 15.)				
Pursued	Rosemary Ames - Victor Jory - Russell Hardie	Aug. 24	68	
(See "In the Cutting Room," Aug. 11.)				
365 Nights in Hollywood	Alice Faye-James Dunn	Nov. 9		
(See "In the Cutting Room," Sept. 1.)				
24 Hours A Day	Rosemary Ames			
When a Man's a Man	George O'Brien			
White Parade, The	John Boles-Loretta Young			

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Sally	Cicely Courtneidge		72	Mar. 3
(Reviewed under the title "Aunt Sally.")				
Arson Ring, The	Leslie Banks		68	
Channel Crossing	Constance Cummings - Matheson Lang	June 1	64	Apr. 7
Dick Turpin	Victor McLaglen	June 15	72	
Evergreen	Jessie Matthews-Sonnie Hale			June 23
Friday the 13th	Jessie Matthews	May 1	73	May 26
Just Smith	Tom Walls		69	May 5
Prince of Wales, The			57	
Princess Charming	Evelyn Laye			July 21
Strike!	Leslie Banks-Carol Goodner		63	
Wings Over Everest				June 16
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton	May 28	70	June 9

GOLDSMITH PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Hang	All-Star Cast			
I Hate Women	Wallace Ford-June Clyde	Apr. 15	72	Apr. 14

(THE RELEASE CHART--CONT'D)

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fifteen Wives	Conway Tearle-Noel Francis	June 1	66	
(See "House of Strangers," "In the Cutting Room," June 2.)				
Fugitive Road	Eric Von Stroheim - Leslie Fenton - Wera Engels	June 1	66	
In Love With Life	Onslow Stevens-Lila Lee-Dickie Moore	Apr. 1	68	May 19
Twin Husbands	John Miljan - Shirley Grey - Monroe Owsley	Feb. 25	62	June 9

Coming Attractions

One in a Million	Dorothy Wilson-C. Starrett	Sept. 15	66	
Port of Lost Dreams				

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer	June 1	68	May 19
Take the Stand	Jack LaRue-Thelma Todd	Sept. 7	78	Sept. 15
When Strangers Meet	Richard Cromwell-Arline Judge	July 20	74	

Coming Attractions

No Ransom	Lelia Hyams-Phillips Holmes	Oct. 26	70	July 21
Once te Every Bachelor	Marian Nixon-Neil Hamilton	Dec. 14	72	May 19
School for Girls	Sidney Fox-Paul Kelly	Mar. 22,'33		
Two Heads on a Pillow	Neil Hamilton-Miriam Jordan	Feb. 1,'33		
Without Children	Marguerite Churchill - Bruce Cabot	May 10,'33		

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Morning After, The	Ben Lyon-Sally Eilers	Jan. 1	63	Oct. 28,'33
(Reviewed under the title, "I Spy.")				
Unknown Blonde	Edward Arnold - John Miljan-Barbara Barondess - Dorothy Revier	Apr. 23	67	May 5
You Made Me Love You	Thelma Todd-Stanley Lupino	May 29	69	Oct. 14,'33

Coming Attractions

Night Alarm	Bruce Cabot - Judith Allen - H. B. Warner-Fuzzy Knight-Sam Hardy	Sept. 22	*65	
(See "In the Cutting Room," Sept. 8.)				
Scarlet Letter, The	Colleen Moore-Hardie Albright-Henry B. Walthall		*70	July 14
She Had to Choose	Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey	Oct. 1	*65	Aug. 11

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lost Jungle, The	Clyde Beatty	June 15	68	
Young and Beautiful	William Haines-Judith Allen	Sept. 2	68	Sept. 8

Coming Attractions

Crimson Romance	Ben Lyon-Sari Maritza			
In Old Santa Fe	Ken Maynard			
Marines Have Landed, The	William Haines			

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe-Ruth Hall	Apr. 15	68	
Fighting Rookie, The	Jack LaRue-Ada Ince	May 15	68	
Oil Raider, The	Buster Crabbe-Gloria Shea	July 13	63	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chained	Joan Crawford-Clark Gable	Aug. 31	*74	Sept. 1
Girl from Missouri, The	Jean Harlow-Franchot Tone	Aug. 3	74	July 21
Hideout	Robert Montgomery - Maureen O'Sullivan	Aug. 24	82	Aug. 11
Hollywood Party	(All Star Musical)	June 1	70	June 2
Laughing Boy	Ramon Novarro-Lupe Velez	Apr. 13	79	June 30
Lazy River	Jean Parker-Robert Young	Mar. 16	77	Mar. 16
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May 4	95	Apr. 28
Men In White	Clark Gable-Myrna Loy	Apr. 6	73	Feb. 17
Murder in the Private Car	Charles Ruggles-Una Merkel	June 29	65	June 30
Operator Thirteen	Marion Davies-Gary Cooper	June 13	86	June 16
Paris Interlude	Otto Kruger - Robert Young - Madge Evans - Una Merkel	July 27	73	July 14
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 30	90	Mar. 31
Sadie McKee	Joan Crawford-Franchot Tone	May 11	93	May 12
Show-Off, The	Spencer Tracy-Madge Evans	Mar. 9	80	Mar. 3
Stambeul Quest	Myrna Loy-George Brent	July 13	90	July 14
Straight Is the Way	Franchot Tone - Karen Morley - May Robson-Gladys George	Aug. 10	89	July 28
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr. 20	116	Apr. 28
Thin Man, The	William Powell-Myrna Loy	May 25	91	May 19
Treasure Island	Wallace Beery - Jackie Cooper-Lionel Barrymore-Otto Kruger	Aug. 17	110	July 14
Viva Villa!	Wallace Beery-Fay Wray	Apr. 27	113	Apr. 7

Coming Attractions

Babes in Toyland	Laurel and Hardy-C. Henry			
Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March	Sept. 21		Aug. 4
Biography of a Bachelor Girl	Robert Montgomery-Ann Harding			
(See "In the Cutting Room," Sept. 8.)				
David Copperfield	All Star Cast			
Death on the Diamond	Robert Young-Madge Evans	Sept. 14	72	
(See "In the Cutting Room," Aug. 18.)				
Evelyn Prentice	William Powell-Myrna Loy			
Forsaking All Others	Joan Crawford - Clark Gable - Robert Montgomery			
Have a Heart	Jean Parker - James Dunn - Stuart Erwin - Una Merkel	Sept. 7	82	
(See "In the Cutting Room," Aug. 4.)				
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald	Oct. 12(T)	*110	Sept. 6
Night is Young, The	Ramon Novarro-Evelyn Laye			
Outcast Lady	Constance Bennett - Herbert Marshall - Hugh Williams	Sept. 26	76	Sept. 8
Painted Veil, The	Greta Garbo-Herbert Marshall-George Brent			
(See "In the Cutting Room," Sept. 15.)				
Sequels	Jean Parker-Russell Hardie			
(See "In the Cutting Room," Sept. 1.)				
Student Tour	Charles Butterworth - Jimmy Durante			
(See "In the Cutting Room," June 23.)				
What Every Woman Knows	Helen Hayes - Brian Aherne			
(See "In the Cutting Room," Sept. 1.)				
Wicked Woman	Mady Christians			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Steel	John Wayne	May 10	54	May 12
City Limits	Ray Walker-Sally Blane-Frank Craven	May 1	70	June 23
House of Mystery, The	Verna Hillie-Ed Lowry	June 1	61	
Jane Eyre	Colin Clive - Virginia Bruce	Aug. 13	63	July 14
Loudspeaker, The	Ray Walker-Jacqueline Wells	May 30	67	May 12
Man from Utah, The	John Wayne	May 15	58	
Manhattan Love Song	Dixie Lee-Rebt. Armstrong	May 1	73	Mar. 31
Money Means Nothing	Wallace Ford-Gloria Shea	June 15	70	May 19
Monte Carlo Nights	Mary Brian-John Darrow	May 20	62	
Moonstone, The	David Manners-Phyllis Barry	Aug. 20	82	Aug. 11
Randy Rides Alone	John Wayne	June 5	54	June 23
Shock	Ralph Forbes-Gwenllian Gill	Aug. 1	66	July 28
Star Packer, The	John Wayne-Verna Hillie	July 30	54	

Coming Attractions

Flirting With Danger	Robert Armstrong-Marion Burns			
Girl of My Dreams	Mary Carlisle-Creighton Chaney			
Girl of the Limberlost	Marian Marsh-Ralph Morgan	Oct. 15	86	Sept. 1
Happy Landing	Ray Walker-Jacqueline Wells	Sept. 1	63	Aug. 4
Healer, The				
King KeHy of the U. S. A.	Guy Robertson-Irene Ware	Sept. 15	66	Sept. 15
Lawless Frontier	John Wayne-Sheila Terry			
'Neath Arizona Skies	John Wayne-Sheila Terry			
Reckless Romeos	Robt. Armstrong-Wm. Cagney			
Redhead	Bruce Cabot-Grace Bradley			
Stratosphere	June Collyer-William Cagney			
Successful Failure, A	Wm. Collier, Sr. - Lucille Gleason			
Tomorrow's Youth	Dickie Moore-Martha Sleeper-John Miljan-Gloria Shea	Sept. 15	63	
Trail Beyond, The	John Wayne-Verna Hillie	Oct. 22	55	

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Come On, Marines	Richard Arlen-Ida Lupino	Mar. 23	68	Mar. 10
Crime Without Passion	Claude Rains	Aug. 24	70	Aug. 25
Double Door	Evelyn Venable-Kent Taylor	May 4	75	Apr. 28
Elmer and Elsie	Geo. Bancroft-Frances Fuller	July 27	64	July 21
Great Flirtation, The	Elissa Landi-Adolphe Menjou-David Manners	June 15	71	June 9
Here Comes the Groom	Jack Haley-Patricia Ellis-Neil Hamilton-Isabel Jewell	June 22	64	June 16
Kiss and Make Up	Cary Grant-Genevieve Tobin	July 6	70	June 16
Ladies Should Listen	Cary Grant-Frances Drake	Aug. 3	80	July 14
Little Miss Marker	Adolphe Menjou-Dorothy Dell-Shirley Temple	June 1	60	May 8
Many Happy Returns	Guy Lombardo-Burns and Allen	June 8	60	May 12
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Oakie	May 25	89	May 12
Notorious Sophie Lang	Gertrude Michael - Paul Cavanagh	July 20	64	July 28
Old-Fashioned Way, The	W. C. Fields	July 13	71	July 14
Private Scandal	Mary Brian-Phillips Holmes	May 11	63	May 5
Scarlet Empress, The	Marlene Dietrich-John Lodge	Sept. 7	100	Apr. 28
She Loves Me Not	Bing Crosby-Miriam Hopkins	Aug. 10	85	July 14
Shoot the Works	Jack Oakie-Ben Bernie-Dorothy Dell-Arline Judge	June 29	81	June 30
Thirty Day Princess	Sylvia Sidney-Cary Grant	May 18	60	May 9
Trumpet Blows, The	George Raft - Adolphe Menjou - Frances Drake	Apr. 13	72	Apr. 7
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr. 27	74	May 5
Wharf Angel	Victor McLaglen-Dorothy Dell-Preston Foster	Mar. 16	62½	Apr. 28
Witching Hour, The	Judith Allen-Tom Brown	Apr. 27	64	Apr. 28

Coming Attractions

Back Porch	W. C. Fields-Baby LeRoy			
(See "In the Cutting Room," Sept. 15.)				
Belle of the Nineties	Mae West	Sept. 21	75	Aug. 25
Cleopatra	Claudette Colbert - Henry Wilcoxon - Warren William	Oct. 3	101	Aug. 25
College Rhythm	Joe Penner-Lanny Ross			
(See "In the Cutting Room," Sept. 8.)				
Enter Madame	Elissa Landi-Cary Grant			
(See "In the Cutting Room," Sept. 8.)				
Kids on the Cuff	Max Baer			
Here Is My Heart	Bing Crosby-Kitty Carlisle			
Lemon Drop Kid	Helen Mack-Lee Tracy	Sept. 28		
(See "In the Cutting Room," Sept. 8.)				
Limehouse Nights	George Raft-Jean Parker			
(See "In the Cutting Room," Sept. 8.)				
Lives of A Bengal Lancer	Gary Cooper-Franchot Tone			
Menace	Paul Cavanagh	Oct. 26		
(See "In the Cutting Room," Sept. 1.)				
Mrs. Wiggs of the Cabbage Patch	Pauline Lord - W. C. Fields - ZaSu Pitts - Kent Taylor Evelyn Venable	Oct. 19	73	Aug. 25
Now and Forever	Gary Cooper-Carole Lombard	Aug. 31	82	Aug. 4
Pursuit of Happiness, The	Frenels Lederer - C. Ruggles - Mary Boland-Joan Bennett	Sept. 26	72	Sept. 15
Ready for Love	Richard Arlen, Ida Lupino	Oct. 12		
(See "In the Cutting Room," Sept. 1.)				
Red Woman, The	Sylvia Sidney-Cary Grant			
Ruggles of Red Gap	Charles Laughton-Mary Boland-Charles Ruggles			
Wagon Wheels	Randolph Scott-Gail Patrick	Sept. 14	57	Sept. 8
You Belong to Me	Lee Tracy-Helen Mack	Aug. 24	65½	
(See "In the Cutting Room," July 28.)				

PINNACLE PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chloe	Olive Borden-Reed Howes	Apr. 1	64	
Hired Wife	Greta Nissen-Weldon Heyburn	Mar. 1	65	Mar. 24
Playthings of Desire	Linda Watkins-James Kirkwood	Mar. 15	58	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May 6	54	
Little Damozel	Anna Neagle-James Rennie	June 11	39	

Coming Attractions

Peck's Bad Boy	Jackie Cooper-Thomas Meighan-Dorothy Peterson-O. P. Heggie-Jackie Searl	Oct. 19	70	Sept. 8
Return of Chandu, The	Bela Lugosi - Maria Alba			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Bait	Pert Kelton - Stuart Erwin	July 27	74½	June 16
Cockeyed Cavaliers	Wheeler and Woolsey	June 29	72	June 16
Down to Their Last Yacht	Sidney Blaskmer - Sydney Fox	Aug. 3	64	
(See "In the Cutting Room," May 19.)				
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May 4	73	Apr. 7

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fountain, The	Ann Harding - Brian Aherne - Paul Lukas	Aug. 31	84	Aug. 18
Hat, Coat, and Glove	Ricardo Cortez-Barbara Robbins	Aug. 27	64	July 21
His Greatest Gamble	Richard Dix-Dorothy Wilson	Aug. 10	70½	June 23
Let's Try Again	Diana Wynyard-Clive Brook	July 8	67	June 30
Life of Vergie Winters	Ann Harding-John Boles	June 22	82	June 23
Murder on the Blackboard	James Gleason-Edna May Oliver	June 15	71½	June 2
Of Human Bondage	Leslie Howard-Bette Davis	July 20	83	July 7
Stingaree	Irene Dunne-Richard Dix	May 25	76½	May 12
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	June 1	74½	May 5
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16	77	May 12
Their Big Moment	ZaSu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot	Aug. 17	88	July 28
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr. 13	76	Apr. 21
We're Rich Again	Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe - Edna May Oliver	July 13	71½	June 23
Where Sinners Meet	Clive Brook-Diana Wynyard	May 18	72½	Apr. 28

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure Girl	Joan Lowell	Aug. 17	76	Aug. 25
Age of Innocence, The	Irene Dunne-John Boles	Sept. 14	82	Sept. 8
Anne of Green Gables (See "In the Cutting Room," Aug. 18.)	Anne Shirley-Tom Brown	Oct. 26		
By Your Leave (See "In the Cutting Room," Aug. 25.)	Genevieve Tobin-Frank Morgan	Nov. 9		
Dangerous Corner (See "In the Cutting Room," Aug. 18.)	Melvyn Douglas-Virginia Bruce-Conrad Nagel	Oct. 5		
Gay Divorcee, The (See "In the Cutting Room," July 7.)	Fred Astaire-Ginger Rogers	Oct. 12		
Green Mansions	Dolores Del Rio-Joel McCrea			
Gridiron Flash (See "The Kick Off," "In the Cutting Room," Sept. 1)	Eddie Quillan	Oct. 19		
Kentucky Kernels (See "In the Cutting Room," "The Kick Off," Sept. 8.)	Wheeler & Woolsey	Nov. 2		
Lightning Strikes Twice	Ben Lyon-Pert Kelton			
Little Minister	Katharine Hepburn-John Beal	Nov. 30		
Portrait of Laura Bales	May Robson			
Radio City Revels	Fred Astaire-Ginger Rogers			
Romance in Manhattan	Francis Lederer-Ginger Rogers			
Richest Girl in the World, The	Miriam Hopkins-Joel McCrea-Fay Wray-Reginald Denny	Sept. 21	76	Sept. 15
Sea Girl, The	Steffi Duna-Regis Toomey			
Silver Streak, The		Nov. 30		
Wednesday's Child	Karen Morley-Frank Morgan	Nov. 16		
West of the Pecos	Richard Dix-Martha Sleeper			

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Bengal	Harry Schenck	May 2	72	Apr. 28
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15	68	

Coming Attractions

Golden Head
Souls In Pawn
Special Duty
Unlimited

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Are We Civilized?	William Farnum	Raspin		70	June 23
Brides of Sulu	Adelina Moreno	Exploration Picts.		67	July 28
Hitler's Reign of Terror		Jewel Prods.	Apr. 30	67	May 12
Not Against Flesh	Julian West	General Foreign Sales Corp.			Aug. 25
Ramu, the King of the Sun		Fairhaven Prod.	Aug. 4	68	Aug. 25
Unknown Soldier Speaks, The		Lincoln Prods.		67	June 2
War's End		Capital		28	May 26
White Heat	Virginia Cherrill-Mona Maris-Hardie Albright	J. D. Trop.	July 15	62	June 30
Women Condemned	Claudie Dell	Marcy Picts.	Apr. 4	66	
World In Revolt, The		Mentone		69	June 16

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cellini, The (Reviewed under the title "The Firebrand")	Fredric March - Constance Bennett-Frank Morgan-Fay Wray	Aug. 24	79	Apr. 21
Born to Be Bad	Loretta Young-Cary Grant	May 18	61	June 9
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young	July 20	83	May 19
Count of Monte Cristo, The	Robert Donat-Elissa Landi	Sept. 7	*113	Sept. 8
House of Rothschild, The	George Arliss	Apr. 6	86	Mar. 10

Coming Attractions

Title	Star
Browster's Millions	Jack Buchanan-Lili Damita
Broken Soil	Anna Sten-Gary Cooper
Call of the Wild, The	Fredric March-Edward Arnold
Cardinal Richelieu	George Arliss
Clive of India	Ronald Colman
Congo Raid	Leslie Banks - Paul Robeson - Nina Mae MacKinney
Folies Bergere de Paris	Maurice Chevalier
It Had To Happen	Clark Gable
Kid Millions (See "In the Cutting Room." Aug. 25.)	Eddie Cantor - Ann Sothern - Ethel Merman
Last Gentleman, The	George Arliss
Mighty Barnum, The	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce
Nell Gwyn	Anna Neagle-Cedric Hardwicke
100 Years From Now	
Our Daily Bread	Karen Morley-Tom Keene
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon
Queen's Affair, The	Anna Neagle-Fernand Gravey
Scarlet Pimpernel, The	Leslie Howard-Merle Oberon
Transatlantic Merry-Go-Round (See "In the Cutting Room." Aug. 18.)	Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny
We Live Again (See "In the Cutting Room," Aug. 25.)	Anna Sten-Fredric March

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of a Gentlemen	Paul Lukas - Lelie Hyams - Patricia Ellis	May 14	66	May 12
All Quiet on the Western Front. (Reissue)	Lew Ayres	Apr. 2	84	Apr. 28,'30
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May 7	65	May 26
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19	78	Mar. 3
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5	60	Apr. 7
Embarrassing Moments	Chester Morris-Marian Nixon	July 9	67	
Glamour	Constance Cummings - Paul Lukas	Apr. 9	74	Apr. 7
Half a Sinner	Joel McCrea-Sally Blane	Apr. 30	78½	Apr. 28
Honor of the Range	Key Maynard	Apr. 18	61	May 5
Human Side, The	Adolphe Menjou-Doris Kenyon	Aug. 27	*60	Aug. 18
I Give My Love	Wynne Gibson-Paul Lukas	June 25	69	June 2
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12	67	Apr. 28
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr. 16	76	Apr. 14
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 28	68	Mar. 17
Let's Talk It Over	Chester Morris - Mae Clarke	June 11	69	June 23
Little Men, What Now?	Margaret Sullavan - Douglese Montgomery	June 4	98	May 26
Love Birds, The	Summerville-Pitts	Mar. 12	62	Apr. 21
Love Captive, The	Nils Asther-Gloria Stuart	May 21	61	June 16
One More River	Diana Wynyard - Colin Clive - Frank Lawton - Jane Wyatt - Reginald Denny	Aug. 6	88	Aug. 11
Romance In the Rain	Roger Pryor - Heather Angel - Esther Ralston-Victor Moore	Aug. 13	75	Aug. 11
Smoking Guns (Reviewed under the title "Doomed to Die.")	Ken Maynard-Gloria Shea	June 11	65	Apr. 21
Uncertain Lady	Genevieve Tobin-Edward Everett Horton	Apr. 23	65	June 30
Wheels of Destiny	Ken Maynard	Feb. 19	64	Apr. 14

Coming Attractions

Title	Star
Cheating Cheaters	Cesar Romero-Fay Wray
Gift of Gab	Edmund Lowe - Gloria Stuart - Alice White
Good Fairy, The	Margaret Sullavan - Herbert Marshall-Frank Morgan
Great Expectations	Henry Hull-Jane Wyatt-Phillips Holmes
Great Ziegfeld, The (See "In the Cutting Room." Aug. 25.)	William Powell
Imitation of Life (See "In the Cutting Room," Sept. 15.)	Claudette Colbert-W. William
I've Been Around	Chester Morris
Man Who Reclaimed His Head.	Claude Rains
Million Dollar Ransom (See "In the Cutting Room," July 28.)	Mary Carlisle - Edward Arnold-Phillips Holmes
Night Life of the Gods (See "In the Cutting Room." Sept. 8.)	Alan Mowbray
One Exciting Adventure (See "What Ladies Dream." "In the Cutting Room," Sept. 1.)	Binnie Barnes-Neil Hamilton-Paul Cavanagh
Rocky Rhodes	Buck Jones-Sheila Terry
Secret of the Chateau	Claire Dodd-Clark Williams
There's Always Tomorrow (See "In the Cutting Room." June 9.)	Frank Morgan-Ellzabeth Yeung-Lois Wilson-Binnie Barnes
Wake Up and Dream	Russ Columbo - June Knight - Roger Pryor

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Monica	Kay Francis-Warren William	June 23	52	May 26
Friends of Mr. Sweeney	Charlie Ruggles-Ann Dvorak	July 28	68	Aug. 18
Gambling Lady	Barbara Stanwyck	Mar. 31	68	Mar. 10
He Was Her Man	James Cagney-Joan Blondell	June 18	70	May 26
Here Comes the Navy	James Cagney - Pat O'Brien - Gloria Stuart	July 21	86	July 7
Housewife	George Brent-Bette Davis	Aug. 11	69	July 28
Jimmy the Gent	James Cagney-Bette Davis	Mar. 17	67	Mar. 31
Key, The	Edna Best - William Powell - Colin Clive	June 9	71	May 26
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods	May 12	64	May 19
Modern Hero, A	Richard Barthelmess	Apr. 21	71	Apr. 28
Personality Kid, The	Pat O'Brien-Glenda Farrell	July 7	68	June 9
Smarty	Joan Blondell-Warren William	May 19	64	May 26
Upper World	Warren William - Mary Astor - Ginger Rogers	Apr. 28	72	Apr. 7

Coming Attractions

Title	Star
Big-Hearted Herbert	Guy Kibbee-Aline MacMahon-Patricia Ellis-Phillip Reed
Border Town	Paul Muni-Bette Davis-Margaret Lindsay
Case of the Howling Dog, The	Warren William-Mary Astor
Concealment	Barbara Stanwyck - Warren William
Dames	Ruby Keeler - Dick Powell - Joan Blondell
Desirable	Jean Muir-George Brent
Firebird (See "In the Cutting Room." Sept. 1.)	Verree Teasdale-Ricardo Cortez
Irish In Us, The	James Cagney-Pat O'Brien
Kansas City Princess	Joan Blondell - Glenda Farrell - Robert Armstrong
Madame Du Barry	Dolores Del Rio-Victor Jory
Murder in the Clouds	Lyle Talbot, Ann Dvorak
Perfect Week-end, The (See "In the Cutting Room," Sept. 15.)	James Cagney
Sweet Adeline	Irene Dunne
Sweet Music	Rudy Vallee

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adieu Les Beaux Jours	Brigitte Helm - Jean Gabin	Ufa	Apr. 21	100	May 19
Autumn Crocus	Ivor Novello - Fey	Associated Talking Pictures			Apr. 14
Blossom Time	Richard Tauber	Wardour Films			July 28
Cities of the Desert		L. M. B. Films			May 26
End of the World, The	Victor Francen-Collette Darfeuil	Harold Auten	Apr. 12	54	Apr. 28
Gay Love	Florence Desmond-Sophie Tucker	British Lion			Sept. 15
Great Defender, The	Matheson Lang	Wardour Films			July 21
How's Chances?	Tamara Dean-Harold French	Fox-British			June 30
Java Head	Anna May Wong-Elizabeth Allan - Edmund Gwenn				Aug. 11
Lash, The	Lyn Harding - John Mills	Radio			May 19
Lost In the Legion	Leslie Fuller	Wardour Films			July 28
Passing Shadows	Edmund Gwenn-Barry Mackay	Fox			May 19
Return of Bulldog Drummond	Ralph Richardson	British Int'l		67	June 19
Secret of the Loch, The	Seymour Hicks - Frederick Peisley	Associated British Films			June 16

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLDR CARTOONS		
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss In Boots	May 17	1 rl.
The Queen of Hearts	June 25	7
Aladdin	Aug. 10	1 rl.
The Headless Horseman	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Jack Frost	Nov. 31	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BRDADWAY COMEDIES		
Back to the Soil	Aug. 10	2 rls.
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby	June 15	2 rls.
Hollywood Here We Come		
Plumbing for Gold	June 29	2 rls.
Sidney and Murray		
Punch Drunk (3 Stooges)	July 13	2 rls.
Radio-dough	Feb. 5	2 rls.
Sidney and Murray		
Stable Mates	Apr. 8	2 rls.
When De We Eat?	Mar. 19	2 rls.
Tsn Baby Fingers	Jan. 26	2 rls.
Sidney and Murray		
CDLUMBIA TWD REEL CDMEDIES		
Men in Black		
Howard, Fine & Howard		
KRAZY KAT KARTOONS		
Autegraph Hunter	Jan. 5	1 rl.
Busy Bus	Apr. 20	1 rl.
Bewery Daze	Mar. 30	1 rl.
Cinder Alley	Mar. 9	1 rl.
Masquerade Party	May 11	1 rl.
Seuthern Exposure	Feb. 5	1 rl.
Tom Thumb	Feb. 16	1 rl.
LAUGHING WITH MEDBURY		
4—Among the Nordics	Feb. 20	1 rl.
5—In India	Apr. 20	1 rl.
6—In Ethiopia	June 15	1 rl.
7—In the Islands of the Pacific	July 23	1 rl.
8—Among the Latins	Aug. 3	1 rl.
MARCH OF THE YEARS		
No. 5—	Jan. 24	1 rl.
No. 6—	Jan. 24	1 rl.
No. 7—	Feb. 24	1 rl.
No. 8—	Mar. 23	1 rl.
No. 9—	May 15	1 rl.
MICKEY McGUIRE CDMEDIES		
4—Mickey's Minstrels	Jan. 11	18
5—Mickey's Rescue	Mar. 23	20
6—Mickey's Medicine Man	May 18	2 rls.
MINUTE MYSTERIES		
No. 5—The Missing Clue	Jan. 22	1 rl.
No. 6—Hidden Evidence	May 30	1 rl.
No. 7—One Way Out	June 15	1 rl.
No. 8—Simple Solution	July 6	1 rl.
No. 9—By Persons Unknewn	July 14	1 rl.
No. 10—The Professer Gives a Lesson	Aug. 3	1 rl.
MUSICALS		
No. 3—School for Romance	Jan. 31	2 rls.
Leu Holtz		
No. 4—Love Detective	Feb. 28	2 rls.
Frank Albertson		
No. 5—Women Haters	May 5	2 rls.
No. 6—Susie's Affair	June 1	2 rls.
No. 7—Tripping Through the Tropics	July 27	2 rls.
SCRAPPY CARTDDNS		
Aw, Nurse	Mar. 9	7
Scrappy's Dog Shew	May 18	1 rl.
Scrappy's Relay Race	July 7	1 rl.
Scrappy's Theme Seng	June 15	1 rl.
Scrappy's Toy Shop	Apr. 13	1 rl.
SCREEN SNAPSHOTS		
No. 3	Jan. 18	1 rl.
No. 4	Feb. 7	1 rl.
No. 5	Feb. 18	1 rl.
No. 6	Mar. 16	1 rl.
No. 7	Apr. 24	1 rl.
No. 8	May 18	1 rl.
No. 9	June 8	1 rl.
WORLD OF SPDRT		
Anything for a Thrill		1 rl.
Cyclomania	May 30	1 rl.
Decks Awash	Aug. 10	1 rl.
Dumb Champs	Apr. 20	1 rl.
Harnessed Lightning	May 17	1 rl.
Heigh-Ho the Fox	June 20	1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WDMAN SERIES (TDM TERRIS)		
1. Veiled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHDRTS		
Bride of Samoa	Mar. 1	26
Chump	Nov. 1	15
Hal Skelly		
Frankie and Johnny	Oct. 1	8
Charles Laughton		
Miro Unga	Aug. 15	9
Prisoner	Sept. 15	18
George Sari		
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making	Oct. 1	17
Frank Albertson		
Sword of the Arab	Sept. 15	28
Duncan Renaldo		
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE CDMEDIES		
Half Baked Relations	June 1	19
Hello Prosperity	Apr. 20	18
Super Snooper, The	Feb. 9	20
BABY BURLESKS		
Gimme My Quarterback	Jan. 26	9
BATTLE FOR LIFE		
Born to Die	Mar. 16	8
Nature's Gangsters	June 15	7
Spotted Wings	June 8	7
BING CROSBY SPECIALS		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 24	20
3—Billboard Girl	Sept. 21	21
4—Dream House	Oct. 5	19
CORONET CDMEDIES		
Hello, Sailors	Aug. 17	20
Hotel Anchovy	Apr. 13	18
Inventors, The	Feb. 2	20
North of Zere	Jan. 19	17
Second Hand Husband	Oct. 12	2 rls.
Super-Stupid	Sept. 14	19
FRDLICS OF YDUTH		
Managed Money	Feb. 23	20
Pardon My Pups	Jan. 26	19
MARRIAGE WOWS SERIES		
Domestic Bliss-ters	Sept. 29	2 rls.
MERMAID CDMEDIES (Harry Langdon)		
No Sleep on the Deep	Apr. 6	21
MUSICAL CDMEDIES		
Big Business	Oct. 5	2 rls.
Going Spanish	Mar. 2	21
Good Luck—Best Wishes	Aug. 24	21
She's My Lilly	Sept. 7	22
ROMANTIC JDURNEYS		
Lost Race, The	Apr. 13	8
Mediterranean Blues	Feb. 23	9
Paradise of the Pacific	June 1	9
SONG HIT STORIES		
Doctor, The	Feb. 23	8
Mountain Melody	Aug. 31	1 rl.
Time on Their Hands	Sept. 14	1 rl.
Trav'lling the Road	Feb. 9	9
Alexander Gray		
STAR CDMEDY SPECIALS		
Allez Oop	May 25	21
Dog-Gone Babies	July 6	20
Gold Ghost, The	Mar. 16	21
STAR PERSONALITY CDMEDIES		
His Lucky Day	Sept. 21	2 rls.
TERRY-TDONS		
Black Sheep, The	Oct. 5	1 rl.
Busted Blossoms	Aug. 10	8
Irish Sweepstakes	July 27	8
Jail Birds	Sept. 21	1 rl.
Joe's Lunchwagon	Apr. 8	8
Just a Clown	Apr. 20	8
King's Daughter, The	May 4	8
Lion's Friend, The	May 18	6
Mad House, A	Mar. 23	6
Mice in Council	Aug. 24	6
My Lady's Garden	July 13	6
Owl and the Pussycat, The	Mar. 9	8
Pandora	June 1	6
See the World	June 29	8
Slow But Sure	June 15	8
Why Mules Leave Home	Sept. 7	1 rl.
TDM HOWARD COMEDIES		
Big Meow, The	Mar. 9	19
Good Scout, A	Apr. 27	18
Wrong Bottle, The	July 13	18
TREASURE CHEST		
Bosem Friends	Mar. 30	8
Hula Honeymoon	Mar. 2	7
Pagliacci	Apr. 6	11
Then Came the Yawn	Aug. 10	8

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Outdoing the Daredevils	Mar. 2	9
With the Navies of the World	Mar. 23	9
On Western Trails	Apr. 13	9
Chasing the Champions	May 18	9
Man's Mania for Speed		10
MAGIC CARPET SERIES		
Roaming the Netherlands	Feb. 9	9
Under Moroccan Skies	Feb. 16	9
A Journey in Flanders	Feb. 23	9
Fortunate Isles	Apr. 13	9
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
The Coast of Catalonia		9
MOVIE TINTYPE SERIES		
The Extravagant Wife	Jan. 5	10
The Girl from the Country	Jan. 19	10
Emma's Dilemma	Feb. 2	10
Love's Old Sweet Song	Feb. 16	10
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date (Variable)	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9

Title	Rel. Date	Min.
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
Oriental Phantasy		8
Organ Festival		9
Melody Tour		8
Organlogue-ing the Hits		8
Melodies of Love		8
Songs of the Range		6
Rhapsody in Black		1 rl.
Wine, Weman and Seng		1 rl.
Elli Elli		1 rl.
What's In a Name		1 rl.
SPECIAL		
She Whoops to Conquer		2 rls.
ZaSu Pitts-Billy Bevan-Daphne Pollard		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Mixed Nuts	Feb. 17	19
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
Next Week-End	Feb. 24	18
CHARLEY CHASE		
Another Wild Idea	June 16	19
Cracked Iceman	Jan. 27	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
Something Simple		
IRVIN S. CDBB		
Nosed Out		18
Speaking of Relations		19
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Egypt, Kingdom of the Nile	May 19	10
Glimpses of Erin		1 rl.
Holland in Tulip Time		9
Italy, Land of Inspiration	Feb. 24	9
Switzerland, The Beautiful		9
Temple of Love, The		10
Tibet, Land of Isolation	Mar. 17	9
GOOFY MOVIES		
No. 3	Mar. 24	10
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
No. 7		1 rl.
No. 8		9
HAPPY HARMONIES (Technicolor)		
1—The Discontented Canary		9
2—Old Pioneer		8
3—A Tale of the Vienna Woods		
LAUREL & HARDY		
Going Bye-Bye		21
Oliver the Eighth	Jan. 13	28
Them Thar Hills		2 rls.
MUSICAL COMEDIES		
Apples to You	Apr. 7	20
Benny from Panama	May 26	19
Duke for a Day, A	May 12	20
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19
MUSICAL REVUES		
Big Idea, The	May 12	20
Jail Birds of Paradise (Color)	Mar. 10	18
Gentlemen of Polish		2 rls.
Grandfather's Clock		
Spectable Maker, The		20
What Price Jazz?		18
ODDITIES		
Attention, Suckers!	June 9	10
Dartmouth Days		11
Donkey Baseball		
Flying Hunters	May 12	7
Little Feller	May 26	8
Nipups	Apr. 28	9
Old Shep	June 23	9
Pichianni Troupe		1 rl.
Pro Football		9
Ruoby		10
Strikes and Spares		9
Taking Care of Baby		9
Trick Golf	Mar. 24	8
Vital Victuals (Color)	Mar. 3	10
DUR GANG		
First Roundup, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	18
Honky-Donkey	June 2	17
Mike Fright		18
TODD-KELLY		
I'll Be Suing You	June 23	19
Maid in Hollywood	May 19	20
One Horse Farmers		
Soup and Fish	Mar. 31	18
Three Chumps Ahead		2 rls.
WILLIE WHOPPER		
Cave Man		7
Davy Jones' Locker	Jan. 13	7
Good Scout		7
Hell's Fire (Color)	Feb. 17	7
Insultin' the Sultan	Apr. 14	8
Junole Jitters		1 rl.
Rasslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8
Viva Willie		

MONOGRAM

Title	Rel. Date	Min.
PORT D' CALL SERIES		
2. City of the Sun	Jan. 1	10
3. Love's Memorial	Feb. 1	10
4. Children of the Nile	Mar. 1	10
5. The Peacock Threne	Apr. 1	10
6. Jungle Beund	May 1	10
7. The Last Resort	June 1	10
8. Mother Ganges	July 1	10
9. The First Paradise	Aug. 1	18
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BODP CARTOONS		
Betty Boop's Life Guard	July 13	7
Betty Boop's Little Pal	Sept. 21	1 rl.
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Betty In Blunderland	Mar. 2	7
Dancing on the Moon	July 13	1 rl.
Ha! Ha! Ha!	Mar. 2	7
There's Something About a Soldier	Aug. 17	7
COLDR CLASSICS		
Little Dutch Mill	Oct. 26	
Poor Cinderella	Aug. 3	7
HEADLINERS		
All on Deck	Mar. 30	8
Cab Calloway's Hi-De-Ho	Aug. 24	1 rl.
Club Continental Leon Belasco & Orchestra - Geo. Givot - Vivian Janis-Grace Barry		
International Cafe (T.) Leon Belasco and Orchestra-Geo. Givot	Sept. 14	1 rl.
Little Jack Little Revue Little Jack Little and Drchestra - Gypsy Nina - Do Re Mi Trio	May 11	10
Mr. W's Little Game Alexander Woollcott	June 8	10
New Deal Rhythm "Buddy" Rogers	Apr. 13	8
Radio Announcer's Review The	Sept. 14	
Society Notes (Tent.)	Aug. 3	10
Station T.D.T.	Jan. 19	10
Underneath the Broadway Moon Isham Jones and Drchestra - Eten Boys-Vera Van	June 29	11
HOLLYWDOD ON PARADE		
No. 8	Mar. 2	11
No. 9	Mar. 30	11
No. 10	Apr. 27	11
No. 11	May 25	11
No. 12	June 22	10
No. 13	July 20	11
PARAMOUNT PICTORIAL		
No. 11—More or Less—The Eyes of Science — Song Makers of the Nation, Ralph Rainger	May 18	10
No. 12—Let's Make Up— Fairy of the Flewers— Song Makers of the Nation, Harold Arlen	June 15	10
No. 13—Songs of the Organ —The River and Me— Wings Over the North— Roy Smeck	July 13	10
PARADUNT PICTORIAL (NEW SERIES)		
No. 1 — Song Makers of the Nation—Chas. Tobias —Flowery Kingdom of America — The Windjammer	Aug. 17	10
No. 2—The Big Harvest— Geared Rhythm — Denys Wortman	Sept. 14	1 rl.
No. 3—	Oct. 12	
PARAMOUNT VARIETIES		
Madhouse Movies No. 1	Aug. 24	1 rl.
Madhouse Movies No. 2	Oct. 19	1 rl.
Old Kentucky Hounds	Sept. 7	1 rl.
Superstition of the Black Cat	Aug. 10	8
POPEYE THE SAILOR		
Axe Me Another	Aug. 24	1 rl.
Can You Take It	Apr. 27	7
I Done My Duty	Sept. 28	
Man on the Flying Trapeze, The	Mar. 30	7
Shiver Me Timbers	July 27	7
Shoein' Hosses	June 1	7
Strong to the Finich	June 29	7
SCREEN SONGS		
Lazybones	Apr. 13	7
Borrah Minnevitch		
Let's All Sing Like the Birdies Sing	Feb. 9	8
Love Thy Neighbor	July 29	7
Mary Small		
She Reminds Me of You	June 22	7
Eton Boys		
This Little Pig Went to Market	May 25	7
Singin' Sam		
Tune Up and Sing	Mar. 9	7
Lanny Ross		
SCREEN SDUVENIRS		
No. 6	Jan. 12	10
No. 7	Feb. 9	10
No. 8	Mar. 9	10
No. 9	Apr. 6	10
No. 10	May 4	10
No. 11	June 1	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 12	June 29	10
No. 13	July 27	10
SCREEN SOUVENIRS (New Series)		
No. 1	Sept. 7	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 7—Jumping Giants	Jan. 26	11
No. 8—Horsepower	Feb. 16	11
No. 9—Flying Bodies	Mar. 23	10
No. 10—Animal Antics	Apr. 13	10
No. 11—Marine Marvels	May 11	11
No. 12—Lucky Anglers	June 8	11
No. 13—Good Shape	July 6	11
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 1—Miles Per Hour	Aug. 3	10
No. 2—Springboard Champions	Aug. 31	10
No. 3—Water Rodeo	Sept. 28	1 rl.
TWO-REEL COMEDIES		
Circus Heodoo Harry Langdon	Feb. 16	21
Gold Nuggets Walter Catlett	Feb. 2	18
Just an Echo Bing Crosby	Jan. 19	20
Making the Rounds	July 6	21
Paliette-Catlett		
New Dealers, The	Apr. 6	20
Paliette-Catlett		
News Hounds	June 1	20
Paliette-Catlett		
No Mors Bridge Leon Errol	Mar. 16	21
Oil's Well Chic Sale	May 4	22
Old Bugler, The Chic Sale	Jan. 5	20
Petting Preferred	Apr. 27	19
Up and Down Franklyn Pangborn	Mar. 2	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day		17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	8
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2	9
Rassiln' Match, The	Jan. 5	11
BLONDE and RED HEAD SERIES		
Bridal Bail	Feb. 9	21
Contented Calves	Aug. 9	20½
Ocean Swells	Oct. 12	
Rough Necking	Apr. 27	20
Undie World, The	June 15	21
CHICK CHANDLER COMEDIES		
Unlucky Strike	Aug. 31	20½
CHARLIE CHAPLIN SERIES (Re-issues)		
The Immigrant	Jan. 19	21
One A.M.	Mar. 23	18
Behind the Screen	May 25	2 rls.
The Adventure	July 5	2 rls.
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	July 26,'35	21½
Bedlam of Beards	Apr. 13	18
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 26,'35	19
Hey Nanny, Nanny	Jan. 12	21
In A Pig's Eye	Dec. 28	
In the Devil Dog House	Feb. 2	21
Love and Hisses	June 8	17½
Odor in the Court	Aug. 2	21½
CUBBY THE BEAR CARTDDNS		
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	7
Good Knight	Feb. 23	7½
How's Crops	Mar. 23	7½
Mild Cargo	May 18	7½
Sinister Stuff	Jan. 26	6½
DUMBBELL LETTERS		
No. 1	June 22	4½
No. 2	July 20	4
No. 3	Aug. 17	
FOUR STAR CDMEDIES		
Fixing Stew	Nov. 2	20
Fuller Gush Man	Aug. 24	18
GRIBBON-KENNEDY-STANTON CDMEDIES		
Cracked Shots	May 4	19½
Strictly Fresh Yeggs	Apr. 6	21½
Trailing Along	June 1	21
What No Groceries	July 26	20½
HEADLINER SERIES		
No. 4—Autobuyography	Mar. 16	20
No. 5—The Old Maid's Mistake	May 11	20
No. 6—Well Cured Ham	June 22	19
HEADLINER SERIES (1934-35)		
No. 1—Ferry-Go-Round	Oct. 5	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Blasted Event	Sept. 7	20½
In-Laws Are Out	June 29	19
Love on a Ladder	Mar. 2	18
Pelsened Ivory	Nov. 16	21
Wrong Direction	Nov. 16	21
MUSICALS		
Bubbling Over Ethel Waters	Jan. 5	20
Everybody Likes Music	Mar. 9	19½
Henry the Ape Bert Lahr	Jan. 26	2 rls.
Knife of the Party Lillian Miles	Feb. 18	20
No More West Bert Lahr	Mar. 30	19
Sea Sore	Apr. 20	2 rls.
MUSICOMEDIES SERIES (Ruth Etting)		
Derby Decade	July 13	21½
Southern Style	Sept. 14	20
Torch Tange	Feb. 23	21
PATHE NEWS Released twice a week		
PATHE REVIEW Released once a month		
RAINBOW PARADE CARTOONS		
Pastrytown Wedding	July 27	1 rl.
SOGLOW'S "THE KING" CARTOONS		
Art for Art's Sake	May 11	8
Cactus King	June 8	1 rl.
Jest of Honer	Jan. 19	7
Jolly Good Felons	Feb. 16	7
Royal Good Time, A	Apr. 13	7
Sultan Pepper	Mar. 16	7
SPECIALS		
Century of Progress	June 15	22
Grand National Irish Sweepstake Race, 1934	Apr. 2	10
La Cucaracha Steffi Duna-Don Alvarado (Technicolor)		20½
Se This Is Harris	Jan. 19	28
TODDLE TALE CARTOONS		
Grandfather's Clock	June 29	9½
VAGABOND ADVENTURE SERIES		
Damascus	June 8	1 rl.
Eyes on Russia	Aug. 9	11
Gibraltar, Guardian of the Mediterranean	May 4	8
Holy Land	Feb. 16	10
Madeira, Land of Wine	Mar. 30	9
Moorish Spain	Jan. 12	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
3. Camping Out	Feb. 16	7
4. Playful Pluto	Mar. 16	7
5. Gulliver Mickey	May 19	9
6. Mickey's Steamroller	June 15	7
7. Orphans' Benefit	Aug. 11	9
8. Mickey Plays Papa		
SILLY SYMPHONIES		
2. The China Shop	Jan. 15	8
3. Grasshopper and the Ant, The	Feb. 23	8
4. Funny Little Bunnies	Mar. 30	9
5. The Big Bad Wolf	Apr. 20	9
6. The Wise Little Hen	June 7	1 rl.
7. The Flying Mouse	July 12	7
8. Peculiar Penguins	Sept. 6	1 rl.
9. Goddess of Spring, The		

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 1—Jolly Little Elves	Oct. 1	1 rl.
GDING PLACES with LOWELL THOMAS		
No. 1	Sept. 10	9
No. 2	Oct. 8	1 rl.
No. 3	Nov. 5	1 rl.
No. 4	Dec. 3	1 rl.
No. 5	Dec. 31	1 rl.
GDOFYTONE NEWS		
No. 5	Mar. 5	8
No. 6	Mar. 19	9
No. 7	Apr. 30	9
OSWALD CARTOONS		
Annie Moved Away	May 28	7
Chris Columbo, Jr.	July 23	1 rl.
County Fair	Feb. 5	7
Dizzie Dwarf	Aug. 6	1 rl.
Gingerbread Boy	Apr. 16	6
Goldilocks and the Three Bears	May 14	8
Happy Pilgrims	Sept. 3	1 rl.
Kings Up	Mar. 12	7
Park in the Spring	Oct. 29	1 rl.
Robinson Cruso, Jr.	Oct. 15	1 rl.
Sky Larks	Oct. 8	
Wax Works, The	June 25	9
William Tell	July 9	6
Wolf, Wolf	Apr. 2	8
STRANGE AS IT SEEMS SERIES		
No. 38—Novelty	Apr. 23	9
No. 39—Novelty	May 21	10
STRANGER THAN FICTIDN SERIES		
No. 1—Novelty	Aug. 27	9
No. 2—Novelty	Sept. 24	1 rl.
No. 3—Novelty	Oct. 22	1 rl.
No. 4—Novelty	Nov. 19	1 rl.
No. 5—Novelty	Dec. 17	1 rl.
UNIVERSAL COMEDIES		
Beau Bashful Herbert Corthell	June 6	21
Born April First Sterling Holloway	Mar. 14	21
Ceiling Whacks Henry Armetta	Mar. 28	20
Ed Sullivan's Headliners (Mentone No. 10)	May 2	20
Fads and Fancies (Mentone No. 13)	Aug. 22	20
Financial Jitters Eddie Nugent-Gray Sutten	July 3	2 rls.
Good Time Henry Henry Armetta	May 3	20
Gus Van and His Neighbors (Mentone No. 2-A)	Sept. 19	
Heartburn Sterling Holloway	Apr. 11	20
Hits of Today (Mentone No. 12)	Aug. 15	2 rls.
Just We Two	Aug. 8	19
A Night in a Night Club (Mentone No. 1-A)	Sept. 2	2 rls.
Pest, The (Mentone No. 9)	Apr. 18	19
Picnic Perils Sterling Holloway	July 18	21
Pleasing Grandpa Sterling Holloway	June 20	20
Soup for Nuts (Mentone No. 11)	June 27	2 rls.
There Ain't No Justice Cortheil and Hurst	May 23	19
World's Fair and Warmer	Oct. 3	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 13—Very Close Veins Ben Blue	Apr. 14	20
No. 14—Corn on the Cop Harry Gribbon	Apr. 28	20
No. 15—I Scream Gus Shy	May 19	20
No. 16—Salted Seanuts Chas. Judels-George Givet	June 2	20
No. 17—The Prize Sap Ben Blue	June 23	20
No. 18—Art Trouble Henry Gribbon	June 23	20
No. 19—My Mummy's Arms Harry Gribbon	July 28	19
No. 20—Daredevil O'Dare Ben Blue	Aug. 11	19
1934-35		
All Sealed Up Ben Blue	Sept. 15	19
Oh Sailor Behave El Brendel	Sept. 29	17
Smoked Hams Shemp Haword-Nanne Pollard	Oct. 20	18
So You Won't T-T-T-Talk Roscoe Ates	Nov. 3	20
Out of Order Ben Blue	Nov. 17	19
BROADWAY BREVITIES		
No. 18—Look for the Silver Lining Dorothy Stone	Mar. 17	30
No. 19—Let's Play Post Office Jean Sargent	Mar. 31	21
No. 20—Story Conference Lillian Roth	Apr. 7	20
No. 21—Morocco Nights (Technicolor) Hal LeRoy	Apr. 21	18
No. 22—Private Lessons Hal LeRoy	May 5	22
No. 23—Masks and Memories Lillian Roth	May 12	30
No. 24—Murder in Your Eyes	May 26	20
No. 25—Service with a Smile Leon Errol (Technicolor)	July 28	21
No. 26—Darling Enemy Gertrude Niesen	June 9	19
No. 27—Who Is That Girl? Bernice Claire-J. Harold Murray	June 16	20
No. 28—King for a Day Bill Robinson	June 30	19
No. 29—The Song of Fame Ruth Etting	July 7	19
No. 30—The Winnah Arthur and Florence Lake	July 21	20
No. 31—The Mysterious Kiss Jeanne Aubert	Aug. 4	19
No. 32—The Policy Girl Mitzi Mayfair-Roscoe Ails	Aug. 11	20
1934-35		
Syncopated City Hal LeRoy-Dorothy Dare	Sept. 1	20
Paree, Paree Dorothy Stone-Bob Hope	Sept. 8	21
Good Morning Eve Leon Errol (Technicolor)	Sept. 22	19
No Contest Ruth Etting	Oct. 6	21
Off the Beat Morton Downey	Oct. 18	20
The Flame Song Bernice Claire-J. Harold Murray	Oct. 27	19
Gem of the Ocean Jeane Aubert	Nov. 19	20
What, No Men? El Brendel-Phil Regan	Nov. 24	21
Nothing But		2 rls.
Vera Van and the Yacht Club Boys		
LOONEY TUNES		
No. 6—Buddy's Garage	Apr. 14	7
No. 7—Buddy's Trolley Troubles	May 5	7
No. 8—Buddy of the Apes	May 26	7
No. 9—Buddy's Bearcats	June 23	7
No. 10—Buddy the Woodsman		1 rl.
No. 11—Buddy's Circus		1 rl.
No. 12—Buddy the Detective		1 rl.
No. 13—Viva Buddy		1 rl.
MELODY MASTERS		
Vincent Lopez	Mar. 17	10
A Big City Fantasy Phil Spitalny	Apr. 14	9
Isham Jones	May 12	10
Tin Hat Harmony Abe Lyman	June 6	10
A Jolly Good Fellow B. A. Rolfe	July 9	10
Ben Pelleck and Band 1934-35	Aug. 4	10
Mirrors Freddy Rich & Orchestra	Sept. 8	11
Phil Spitalny and his Musical Queens	Oct. 6	10
Richard Himber & His Orchestra	Nov. 3	10
MERRIE MELODIES		
Beauty and the Beast (Cinecolor)	Apr. 14	7
Those Were Wonderful Days	Apr. 26	7
Goin' to Heaven on a Mule	May 19	7
How De I Know It's Sunday?	June 9	7
Why De I Dream Those Dreams?	June 30	7
The Girl at the Ironing Board		1 rl.
The Miller's Daughter		1 rl.
Shake Your Powder Puff		1 rl.
Rhythm in the Bow		1 rl.
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
Slackers of the Jungle	Apr. 28	10
East Indies	May 26	10
Central America	June 23	10
Dark Africa	Aug. 11	10
A Visit to the South Sea Islands	July 21	10
SEE AMERICA FIRST E. M. NEWMAN		
1. Pilgrim Days	Sept. 29	11
2. Boston Tea Party	Oct. 27	11
3. Hail Columbia		10
JOE PENNER COMEDIES (Reissues)		
Gangway	Apr. 14	2 rls.
Making Good	Apr. 21	1 rl.
You Nasty Man (Formerly "Here Prince")	Apr. 28	2 rls.
Service Stripes	May 5	1 rl.
Where Men Are Men	May 12	2 rls.
A Stuttering Romance	May 19	1 rl.
Toreador	May 26	2 rls.
PEPPER POT		
No. 15—Pure Feud Edgar Bergen	Apr. 21	10
No. 16—A Cabinet Meeting Radio Ramblers	Apr. 7	10
No. 17—Just Concentrate Lulu McConnell	June 2	10
No. 18—Those Were the Days	May 5	10
No. 19—Radio Reel No. 1	May 19	10
Jessel-Van		
No. 20—Penny a Peep	June 30	9
No. 21—Hollywood Newsreel	Mar. 24	9
No. 22—Radio Reel No. 2	June 16	10
No. 23—Dad Minds the Baby	July 14	9
No. 24—At the Races Edgar Bergen	July 21	10
No. 25—The Stolen Melody	July 28	10
No. 26—Camera Speaks	Aug. 11	9
1934-35		
Little Jack Little	Sept. 1	9
Radio Reel No. 1	Sept. 15	9
Mr. and Mrs. Jesse Crawford	Sept. 29	9
Vaudeville Reel No. 1	Oct. 13	11
Movie Memories	Oct. 27	8
Songs That Live Gus Edwards	Nov. 10	9

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles Boy Scouts	July 1	2 rls. (each)
MASCOT		
Burn 'Em Up Barnes Jack Mulhall-Lois Lane-Frankie Darro	June 16	2 rls. (each)
Law of the Wild Rex, Rin Tin Tin, Jr. Ben Turpin, Bob Custer		
Lost Jungle, The Clyde Beatty	Apr. 1	20 (each)
Wolf Dog, The Rin Tin Tin, Jr.-Frankie Darre-Boots Mallory	Sept. 30,'33	2 rls. (each)
PRINCIPAL		
Return of Chandu, The Bela Lugosi-Maria Alba (8 episodes)	Sept.	2 rls.
UNIVERSAL		
Red Rider, The Buck Jones (15 episodes)	July 16	20 (each)
Vanishing Shadow, The Dnslow Stevens-Ada Ince	Apr. 23	20 (each)

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Recognizing in the government's application of the National Housing Act to theatres, an extraordinary opportunity for the motion picture industry, Better Theatres begins with this issue a special program of aid to those taking advantage of it. It seems that theatre rehabilitation has needed just such an impetus, for in response to the inquiry, "Do you think there must be considerable replacement and repairing to restore theatres to proper appearance and operating condition," which was contained in a questionnaire recently addressed to exhibitors in every section of the United States, 99.4% replied "Yes." ¶ Typical comment accompanying the answers is represented in statements like, "Practically all theatres I am acquainted with need many repairs and new equipment." . . . "Very much repairing needed—practically all smaller theatres run-down the past four years." ¶ Meeting needs thus extended are the established editorial and personal services of Better Theatres, to which are now added special articles of timely information and instruction on remodeling, beginning in this issue and developing into a comprehensive body of practical guidance in the issue of October 20—the annual Fall Buyers Number.

SEPTEMBER 22, 1934
In 2 Sections—Section 2



THERE'S ONLY ONE WAY TO *Keep them Coming*

KEEP THEM COMFORTABLE WHILE YOU ENTERTAIN THEM

It's the repeat business week after week that brings the real profit through the box office —YOU know that. Worry and plan about how to get more business through better or longer programs if you like, but don't let this important fundamental fact get by you:— ALL ELSE BEING EQUAL IT'S REAL **COMFORT** THAT BRINGS PEOPLE BACK AGAIN AND AGAIN.

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Alert to the importance of the time, BETTER THEATRES, acknowledged authority on theatre maintenance, has placed its staff and resources wholly in the service of its thousands of readers.

All its departments will be amplified to meet quickly the demands for immediate information—answers will be published to give them the widest currency—the work of the regular staff will be supplemented by contributions of authoritative leaders in all fields of theatre design and operation.

Peter M. Hulsken, J. T. Knight, Jr., and F. H. Richardson—all of whom have greatly influenced the physical operation of the theatre in America—will concentrate their efforts in support of the Government's theatre restoration program.

BETTER THEATRES has begun the campaign with this issue. The Fall Buyers' Number, out in October, will give emphasis and direction to the movement. Succeeding issues will carry on the work of restoring the motion picture theatre to the level of greatest usefulness.

The Fall Buyers' Number (October issue) will contain the following notable features among others:

PLANNING THE THEATRE. A service conducted by PETER M. HULSKEN, A.I.A., a question and answer department dealing with practical remodeling problems.

MAINTENANCE TABS. Conducted by J. T. KNIGHT, JR., a department devoted to the efficient operation of the physical theatre.

COMMENT ON PROJECTION. Conducted by F. H. RICHARDSON, leading authority on projection in America.

BETTER THEATRES

1790 Broadway New York City

Better Theatres

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Better Theatres
SEPTEMBER 22, 1934

OBSERVATIONS

The motion picture industry, as much as any industry, should welcome the opportunity represented in the application of the Housing Act to theatres. Primarily intended to lift the building industry out of stagnation and to stimulate employment in the building trades, the housing program can well mean to the motion picture theatre business as a whole a potent aid to its own recovery, and to many an individual theatre, salvation.

First theatre operators watched their properties deteriorate from negligence that was utterly unavoidable. Not in the most inveterate optimist was there enough hope to warrant going into debt for proper maintenance and replacement.

When hope finally did return, along about the summer of 1933, there was indeed a renewal of interest in normal maintenance, and reconditioning did assume substantial proportions. But by general acknowledgment the job due has been only fractionally done. Shabbiness, technical mediocrity, obsolescence are still widespread. What are we waiting for now?

If, particularly among those theatres outside of the large circuits, we have been waiting for a chance to charge higher admission prices, then the borrowing facilities now placed at the disposal of theatre owners achieves, for all practical purposes, quite as much, and does so far more quickly.

And time is very important, we believe. One may readily conceive reasons why we should not spend money to make our theatre properties worthy of our public. The public, however, is not the least interested in excuses.

One trouble is that it is too easy to convince ourselves that we are "getting by." We observe nothing to the contrary for a long time (especially when we do not want to contemplate the unpleasant), therefore "getting by" seems sufficient. So thought industry and finance until the great awakening of 1929. So thinks the man who, abusing his physical constitution throughout the day, drinks a glass of hot water before breakfast and says he feels fine! Money and talent and zeal have been expended in prodigious amounts for many years to make the motion picture what it has become, with the development of a finer theatre playing a leading part. Let our efforts now become less than this achievement and we doubtless shall learn—with the irreparability if not the suddenness of a collapse—what so many others have learned about the foolish practice of just "getting by."

Incredible though it may seem, one of the functions of the theatre most subjected to a policy of "getting by" remains projection. Even the more affluent circuits have retrenched in this department out of all proportion to its importance in the whole motion picture scheme, while elsewhere, by the very admissions of projectionists, an emergency is frequently the only excuse for a major repair.

There is yet another source of projection deficiency, one which has been least considered and which can be noted now with special timeliness. This is the continued use of antiquated equipment. Advances in design, perfecting the technique by which motion picture entertainment is ultimately produced, have brought about a profoundly new projection system in recent years. In this projection has kept pace with the development of the modern motion picture in other phases, including sound, superior panchromatic raw stock, a more dynamic cinematography, finer printing, more competent acting. Yet in hundreds of theatres the ultimate achievement of all these refinements is dependent upon projection equipments that represent only the growing pains of an infant art. Most of them were bought second-hand, and we are inclined to agree with those who have said to us, "It would have been better if the industry had bought them up and thrown them on the junk heap."

It so happens that a large number of these relics are to be found in projection rooms which are themselves ill suited to the tasks that have to be performed there today. Here is a job worthy of the Housing Act's great purpose. The loan can more than start it. It can achieve a projection room that gives patrons greater safety, and projectionists greater efficiency. Then may each such improvement be turned into an occasion on which the industry shall be rid of antiquated projection equipment by one batch more.—G. S.

Inspecting your theatre for U. S. remodeling loan

NHA insigne

HOW HOUSING ACT LOAN CAN BE OBTAINED

1. A sum up to $2,000 may be borrowed on each theatre, except that no owner may obtain loans on more than five properties without the special approval of the Federal Housing Administration in Washington.

2. Money must be used to make new improvements which will become a permanent part of the building. It cannot be applied to purchase of "movable" equipment.

3. Only a credit standing acceptable to the lending agency is necessary. Loan is made on promissory notes secured only by borrower's signature. No liens on property, or endorsers required.

4. Loans are obtained from local banks, loan associations, etc., that have qualified under the Housing Act provisions. If local institution is willing to loan more than $2,000 without government protection, an additional amount may be obtained.

5. Loans must be repaid in monthly installments. Borrower may pay as many installments at one time as he chooses, and total loan and interest must be repaid in a period of no longer than five years.

6. Rate of interest is determined in each case by the local lending agency, but cannot be higher than 5%.

7. Purposes of loan must be reviewed and approved by the lending agency, and provisions for carrying on the work are also subject to the bank's approval.

8. Borrower must show that his yearly income is at least five times what the annual payments would be on the loan he seeks.

HUNDREDS, AND potentially thousands, of owners of motion picture theatres will take advantage of the opportunity to rehabilitate and modernize their properties offered by the federal government through the provisions of the Housing Act now in effect. Housing Administration officials are confident of hundreds. Thousands are indicated by the relative ease with which loans may be obtained, and by the unfitness recognized as existing generally in consequence of several years of neglect and increasing obsolescence of the theatre.

With at least $33,000,000 available in loans for the remodeling of the industry's 16,800 houses, it is considered certain that the rehabilitation movement begun rather tentatively late last year, will now be accelerated, extended and intensified. During the last twelve months the level of operating conditions has been perceptibly raised above that low plane which had become a peril to the industry by the end of 1932, but in general reconditioning has remained greatly restricted, thousands of houses still being denied anything like proper attention pending further increases in admission prices. The $2,000 which may now be readily borrowed for each theatre will represent in many instances an immediate substitute for a surplus in net income not yet realized, at least in a measure permitting substantial remodeling.

Already statements like, "We intend to do this work with money borrowed through the government housing board," have begun to appear in requests to BETTER THEATRES for architectural and allied technical advice.

The extent to which a loan that is entirely secured under the provisions of the Housing Act, can be applied to equipment, depends upon the kind of equipment and the requirements for its installation. Official opinion will go little further than that no *removable* equipment comes within the meaning of the Act. Seats and carpeting, for example, have been officially adjudged *removable*. At the same time, loans for sound "and other equipment if actually built into the theatre" will be approved. In sound equipment circles, however, opinion has been expressed that this ruling eliminates soundheads and allied apparatus from the provisions of the Act. Thus with the possible exception of unique relationships requiring specific decision, the law is to be interpreted as follows:

Loans are to be applied only to remodeling of the building and its permanently attached parts. The money cannot be used directly for the purchase of movable equipment, although in many instances structural remodeling will substantially involve new equipment—(1) provide for proper installation of new equipment, (2) require new equipment because the tearing-away process impairs the efficiency of the old, (3) advise modernization of apparatus while other modernization is being done, and changes in fixtures and furnishings to harmonize with structural changes. A check-list of the improvements which may be financed with money borrowed under the Housing Act accompanies this discussion. In general these improvements relate to the following:

Acoustic Treatment	*Plastering*
Redecorating	*Masonry*
Structural Renewal	*Concrete Work*
Building Additions	*Brick Work*
Painting	*Marquees*
Tiling	*Facades*
Carpentry	*Roofs*
Sheet Metal Work	*Walls*
Elevators	*Lighting*
Doors	*Fire-Proofing*
Fire Escapes	*Foundations*
Stairways	*Basements*
Electrical Conduits	*Insulation*
Windows	*Hardware Fixtures*
Boilers	*Gutters*
Heating Facilities	*Chimneys*
Ventilating Facilities	*Ceilings*
Piping and Plumbing	*Sanitation*

Services of Architect

This list is only partial, but indicates the range of improvements which may be made, most of them directly involving a large variety of materials and supplies.

It has been suggested by the Housing Administration that the theatre owner should carefully inspect and check his property, then consult an architect or contractor. The Administration especially advises care in the selection of those who are to do the work and furnish supplies. Competitive bids are urged whenever they would be practical.

"No item," continues the Administration statement, "of repair, alteration or improvement should be an attempt to conceal building defects which are fundamental. If the work involves a large expenditure or major changes in a building—that is, if it involves alterations and new construction rather than mere repairs—it is wise to consult an

architect or engineer. Your saving will be much greater than the fee of the architect, which may itself also be included in the loan."

The Housing program, for which the federal government has appropriated one-and-a-half-billion dollars, has been enthusiastically received by banks and other lending agencies. The number of institutions which have subscribed to the program and thus become eligible to make loans under the provisions of the Act, protected by the government fund, has already grown to 3,000. Almost any theatre owner will find one of these lending agencies in or conveniently near his community, and commonly he will find the prescribed facilities at an institution with which he has previously done business.

Because of the importance of a methodical, careful inspection of the property even before applying for the loan, so that the amount may not be any larger than conditions warrant, a detailed inspection guide and check-list, every item of which is within the provisions of the Act, is given below.

In most instances, such an inspection will be found to be necessary in order that the theatre owner may be enabled to make out an itemized list of intended improvements and what they will require in labor and materials, for submission to the lending agency. Although the following check-list is not offered as being *absolutely* complete, it is sufficiently comprehensive to serve as a helpful guide.

INSPECTION GUIDE AND CHECK-LIST

ELECTRICAL

- All electrical circuits re-arranged for more efficient results ☐
- Fuse boxes, distribution boxes installed so that the electrical load of the theatre is properly distributed for maximum protection ☐
- Same for power circuits ☐
- Temporary or open wiring replaced by ridged conduit ☐

EXTERIOR

Front:

- Secure all vertical signs ☐
- Coping stones be replaced or reset or secured ☐
- Metal copings repainted, repaired, put in condition ☐
- Metal or stone cornices repaired or re-conditioned ☐
- Brick or masonry can be pointed up, or painted or cleaned with acid or sandblasted ☐
- Windows in front closed up ☐
- Stone or metal ornamentation may be added plus a paint job to create an entirely new front ☐

Sign:

- The sign rewired ☐
- New signs built and installed and painted ☐

Marquee:

- New roof ☐
- Fix drainage ☐
- New end and front signs ☐
- Rewire ☐
- New soffet (ceiling) ☐
- Rewire existing soffet ☐
- Dead sockets replaced ☐

Side and Rear Walls:

- Point up ☐
- Paint ☐
- Waterproof ☐
- Paint and repair fire escapes ☐
- Waterproof all outside electrical equipment ☐
- Pave with concrete and properly drain all exit ways on either side or rear ☐
- Repair coping on side walls ☐
- Renew down spouts and insulate and/or connect them with sewers ☐
- Repair and paint any iron grille outside of the windows for protection or install new ones ☐
- Clean and paint the exterior of all exit doors ☐
- Paint signs on sides of theatre advertising theatre ☐
- Weather proof walls ☐

Roof:

- Repair and renew flashings, and install drains ☐
- Build pent house to house fans or equipment ☐
- Paint, repair, renew gravity ventilators ☐
- Paint and waterproof all brick work ☐
- Install or eliminate skylights ☐
- Install steel ladders for approach to roof ☐
- Build or eliminate trap door including hardware ☐
- Install a roof sign ☐
- Repair, paint water tanks and insulate supply and drains against freezing ☐
- Install float gauges ☐
- Paint, strengthen, or repair supporting structures for tanks or signs ☐

Entrance:

- Refloor vestibule in tile, marble, composition ☐
- Build in permanent display frames ☐
- Put in wall mirrors ☐

Box Office:

- Paint and decorate interior ☐
- Paint and decorate outside ☐
- Buy new one ☐
- Install lighting around top of box ☐
- Install new marble wainscotting around it ☐
- See that box-office is properly ventilated and heated ☐

INTERIOR

Auditorium:

- Paint and redecorate walls and ceilings ☐
- Repair faulty or dangerous plastering ☐
- Additional heat through unit heaters or additional radiation ☐
- Paint all floors ☐
- Correct dangerous step construction ☐
- Re-wire for lighting fixtures and install needed heavy permanent lighting fixtures ☐
- Wire for aisle-lights ☐
- Install rubber, cork or other type of composition permanent floor covering or stepping and in aisles ☐
- Install hand rails where needed for safety ☐
- Wire for all directional signs and exits ☐
- Wire for instruments for deafened people ☐

Inspection Guide and Check-List continued

- Put doors on all entrances to auditorium to eliminate drafts, etc. ☐
- Put draft deflectors (of glass) in rear of standee rail ☐
- Put up permanent standee rails ☐
- Treat walls and ceiling for acoustics (use tile, wool, plaster) ☐
- Insulate side walls and ceiling for heat and cold ☐
- Weatherstrip exit doors, etc. ☐

Lobbies and Foyers:

- Refloor ☐
- Walls repaired and painted ☐
- Wire for fixtures ☐
- Install permanent display frames ☐
- Draw pipes and install drinking fountain installation ☐
- Create a telephone booth ☐
- Architectural and structural changes such as arches, etc. ☐
- Wire for all directional signs ☐
- Install signal and buzzer system throughout the house ☐
- Additional base plugs for lamps and vacuum cleaners ☐

Lavatories and Lounges:

- Install up-to-date toilet partitions ☐
- Re-arrange lavatories ☐
- Install new standard toilet fixtures ☐
- Repair and paint the walls and the ceiling ☐
- Ventilate properly ☐
- Eliminate objectionable windows ☐
- Put in sink and other washing facilities ☐
- Sanitary floor of tile or composition ☐

Auxiliary Rooms:

- Build office for manager ☐
- Install basin in manager's office ☐
- Install closet or storage closet ☐
- Put up janitor's closets ☐
- Install slop sinks ☐
- Put permanent cabinets and shelving in storage rooms ☐
- Wire for light ☐
- Repair or replace building hardware throughout theatre, such as door checks, push bars, door stops, locks, door pulls, etc. ☐
- Create dressing rooms for employees ☐

Projection Room:

- Ventilation ☐
- Wiring for more light ☐
- Paint ☐
- Repair walls, ceiling or floor ☐
- Make bigger ☐
- Up-to-date fire shutters ☐
- Create toilet and washroom ☐
- Permanent closets or partitions for storage, etc. ☐
- Fire-proof thoroughly ☐
- Re-wire ☐
- Fix approaches to projection room, make safe ☐

Ventilation:

- Install modern system ☐
- Repair, overhaul and improve all air-conditioning equipment ☐
- Install new fans and have old ones repaired ☐
- Buy new belting or change old type flat belt for multi-V type which gives silent operation ☐
- Change, renew and sound proof all duct work ☐
- Install baffles, grilles and deflectors ☐
- Repair or install air washers and renew parts ☐
- Clean and paint and scrape air washer tanks ☐
- Repair or install fresh air intake louvers ☐
- Install remote control equipment for starting and stopping ☐
- Install oil cups, oiling systems in old types of fans, motors and other rotating equipment ☐
- Recondition and weatherproof pent house on roof containing ventilating equipment ☐
- Sound proof ventilating equipment ☐
- Install mechanical refrigeration ☐

Mechanics:

- Permanent hardware—repair or replace door checks, knobs, locks ☐
- Grille work on box office, windows or ventilation delivery or exhaust points ☐
- Steam piping and system-repair, make additions, cover pipes ☐
- Return pipe or steam system replaced ☐
- Repair boiler or install new one ☐
- Repair or install oil burner ☐
- Replace gauges ☐
- Install thermostat ☐
- Put on gadgets for economy such as CO_2 recorders, forced drafts, damper controls ☐
- Repair or replace breechings ☐
- Install low water cut-offs on boilers ☐
- Correct and improve water proofing and drainage ☐
- Install or repair pumps for removal of surface water or sewage ☐
- Repair or replace vacuum pumps ☐
- Install filters in air intake duct ☐
- Repair or install new organ blowers ☐
- Repair built-in vacuum cleaning systems ☐
- Install recording thermometers ☐

Stage:

- Replace old types of grid irons with steel types ☐
- Install steel cables and pulleys replacing hemp ropes and wooden sheaves ☐
- Install counter weight systems eliminating wooden pin rails ☐
- New stage switchboards or recondition old one ☐
- Renew stage floor ☐
- Install floor plugging boxes ☐
- Create new dressing rooms or at least one dressing room ☐
- Install toilets back stage ☐
- Install or repair orchestra and organ lifts ☐
- Paint everywhere ☐
- Floor lights (the wiring and socket) ☐
- Install additional radiation (heat) ☐
- Put up partitions to create work rooms, store rooms, shop ☐
- Build scene dock ☐
- Stand pipes with necessary valves ☐
- Sprinkler system ☐
- Ventilators repaired or install new ones ☐

NEW SCHEMES IN MODERN REMODELING

By EUGENE CLUTE

Commencing a descriptive discussion of forms, methods and materials developed for or highly applicable to the modern film theatre

THE MARKS of age are to a theatre as crow's feet and sagging facial muscles to a woman—as anything significant of age and decrepitude to something that is supposed to be of Today. Maybe your theatre needs to have its face lifted. And a theatre's face, of course, takes in more than the front of the building. It includes every part that is seen by the public.

Unless you have a perfectly new theatre, or one that has just been thoroughly modernized, it will be well to look at your theatre with a critical eye, to see just how it must look to others. Possibly you are losing business to some up-to-date house not far away, and will find the reason in your theatre's need of renovation or modernization.

Maybe your theatre is not very old. It may not have antiquated columns, arches and window caps on the front, and a profusion of moulding panels and heavy plaster ornament inside, dating it as having been built for the last generation; nevertheless it may be out-moded. Changes in taste have been rapid, and buildings often age quickly. It may not cost much to modernize it, or it may. In any case, it is worthwhile to find out. Usually it pays, if properly done. Ideas are more important than materials, though the latter must be right if satisfactory results are to be obtained.

ADVANCED IDEAS

If you modernize, it is worthwhile to try to use ideas that are *ahead* of the style prevalent in the general run of motion picture theatres today, so that your theatre will have the advantage of immediate distinction and will not look old-fashioned later on. Care should be taken, however, not to mistake mere freakishness, which is short-lived, for *sound* ideas.

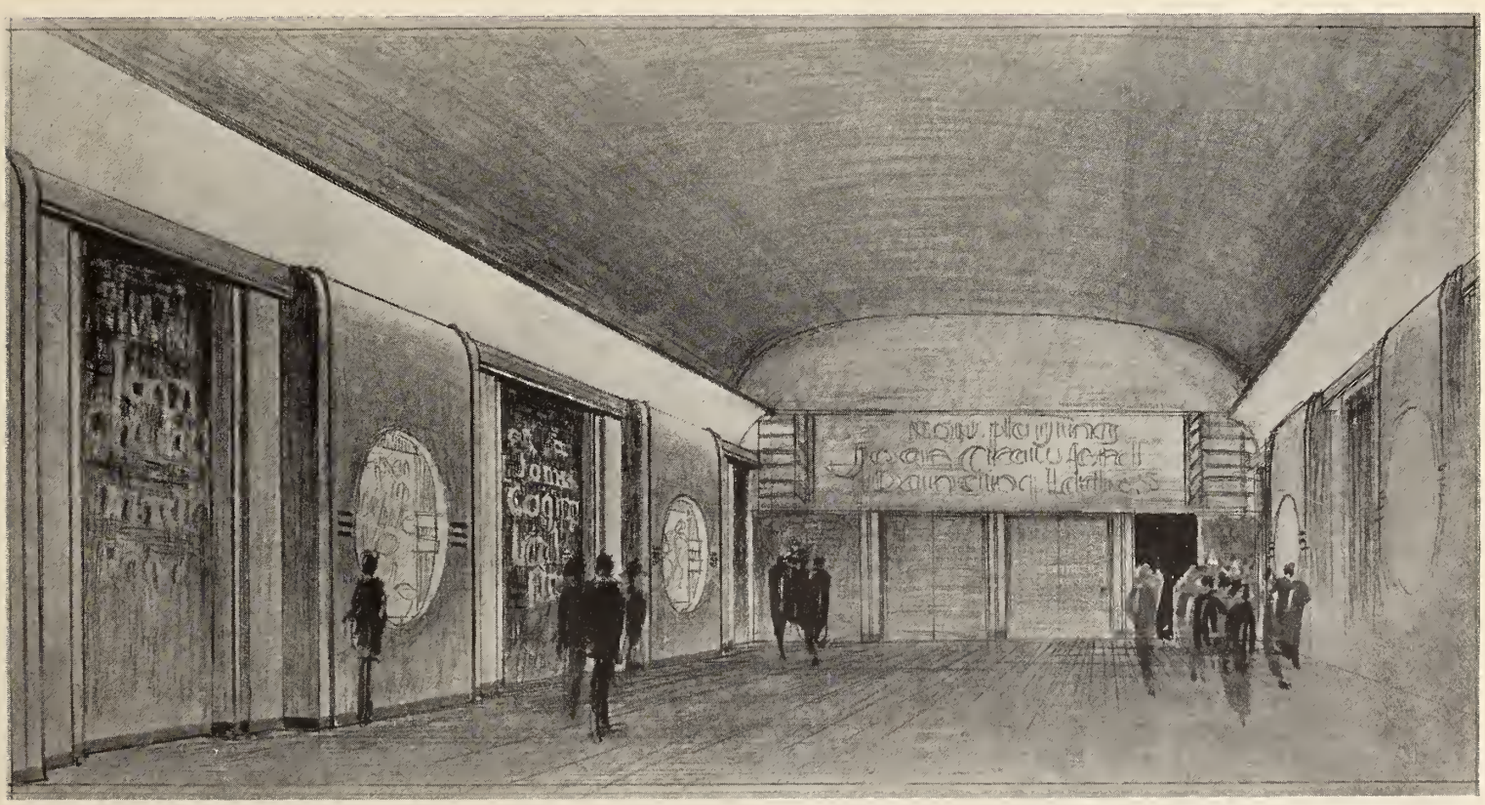
Many matters are involved in the modernization of a theatre besides improving its appearance, such as, perhaps, securing better sightlines, a better angle of projection or the utilization of waste space. But they are outside of the scope of this article, so, with this tribute to their importance, we pass them by.

STYLE AT LOW COST

A really clever architect is able to give style, distinction and attractiveness to a theatre while keeping the cost down and at the same time using good materials. He can do wonders with plain plaster, ingenious lighting and some effective materials well used. Cheap imitations of better materials are, as a rule, not only inferior in appearance, but they usually deteriorate rapidly. It is safe to say that the public does not like pretentious effects as much as many architects and theatre owners seem to think, so materials should be chosen with discretion and used with imagination and good taste.

A LOBBY SCHEME

For the entrance foyer, from which patrons gain some of their most important impressions of the theatre, it may be well



A design by Ben Schlanger, New York architect, for a semi-permanent lobby treatment. See text.



One of the later lobby treatments exhibited in the Midtown theatre in New York, designed by Boak & Paris. See text.

to use a semi-permanent wall treatment that can be completely changed without great expense in another year or so, giving the theatre an appearance of newness.

This is a brand new idea. The scheme is to line the walls with built-in features of striking, but simple design, constructed of frankly inexpensive materials, *as a seting for lobby displays which are incorporated in the wall treatment.* This glorifies the advertising of the attractions into decoration for the theatre. It is novel; it can be very effective; and it costs little enough, so that it can be changed oftener than the usual wall decoration. Also the constantly changing displays give it an air of freshness.

One of the many ways in which this idea can be worked out is shown in the accompanying sketch of a semi-permanent treatment by Ben Schlanger, New York architect, a pioneer in modern theatre design who built the St. George Playhouse in Brooklyn, N. Y., in a modernistic style in 1927, when modernism was something very new in this country. In this sketch are seen display pylons, or shadow boxes, projecting about a foot from the wall. Each of these features is about 8 feet wide by 12 feet, 6 inches high, and has in its center a circular opening back of which is an advertising display with photographs representing the next or some future motion picture attraction.

These pylons may be made of plywood, or where fireproof material is required, of Sheetrock. In either case, they would be built on a frame work of furring attached to the structural walls. When plywood is used it can be finished simply by painting it any desired color. The rounded tops of the pylons would be made from shaped pieces of wood. If Sheetrock is used, the curved tops can be made by soaking the material in water to render it pliable, and bending it to the required shape. Sheetrock should be covered with canvas before paint is applied.

Between the display pylons are large wall panels covered with a rich damask fabric in modern style design, upon which are applied cut-out letters in colors and metallic effects, announcing attractions. The fabric should be stretched over a panel of soft wood into which nails to hold letters may be driven easily.

Above the row of doors that give entrance to the auditorium, is a wide wall panel that might be covered with a maroon suede leather fabric, which is very effective as a background for any cut-out lettering applied against it.

LOBBY LIGHTING

The lighting indicated in the Schlanger sketch is designed to provide a soft general illumination of the room while the ceiling is kept rather dark. This would make the brightly lighted displays appear very brilliant by contrast, playing them up as the chief notes in the decoration of the room and attracting attention to them.

To accomplish this, lamps in reflector strips are concealed along the top of each of the side walls, just below a plaster cove. Unlike most coves, this curved surface is *not continuous* with the ceiling, but is so designed as *to reflect the light out into the room* and at the same time keep it off the ceiling. The cove might be covered with Salubra patterned very faintly in a light gray-and-yellow modern conventional design on a white background. To light the displays there would be lamps in reflectors concealed above and below the circular openings. The cove lighting would have lamps in colors as well as white so that various color effects might be produced. The wall treatment could be effectively painted

(*Continued on page* 34)

FITTING OUT THE THEATRE REST ROOM

By J. T. KNIGHT, JR.

Planning, equipping and maintaining facilities that are fundamental to the attractiveness of the modern motion picture playhouse

THE EXPENSES in connection with the operation of motion picture theatres are many, and various attempts have been made to classify them. Apparently some believe that the solution lies in a proper *classification* of them, others feel that *controlled expense means minimum expense,* and further, some think that *budgeted expense means economic operation.* All of these ideas are only partly right. Taken singly, each is in a large measure absolutely in error—and this for one basic reason: the attitude of the men in the business toward expense, *plus* the lack of specific knowledge of proper maintenance of buildings and equipment.

Huge sums are gambled yearly on pictures and other entertainment, exploitation and publicity, and nothing is thought of it. But the expense for the proper upkeep of buildings and equipment is always begrudgingly approved, because in general opinion there are no direct box office retures from such expenditures! Wear and tear, on both buildings and equipment is so regular, consistent and positive, and the loss of patronage due to a dilapidated, shabby and dirty theatre is so gradual that not many accept the physical condition of theatre and equipment as one of the important causes of declining box office grosses.

The ability of the manager at infrequent intervals, on an outstanding picture, to pack the theatre, leads executives to believe and say that "all we need is good pictures." They seem to forget that in the days when business was regular and consistently good, we were then too showing good, bad and indifferent pictures—*but* in those days every operator and manager prided himself on the condition of his theatre. Every effort was made to make it attractive and pleasing. He was alert to the fact that the smallest detail counts.

Today, generally speaking, the motion picture theatres of this country are in the worst physical condition in the history of the industry. The conditions even appear to the public as being much worse because the public has watched fine properties become dilapidated and run down right before its eyes. That a well-kept theatre, clean and up-to-date is a silent salesman for you in your community, is truer today than ever before. Decadent theatre operation is Exhibition's greatest hazard in its efforts to attain profitable returns.

From 1922 to 1930 we educated the public to expect a certain high type of theatre operation regardless of whether or not the theatre was large or small. In 1934 we apparently expect them to revert to the "shooting gallery" calibre of operation. What's more, we expect them to like it! The whole attitude on the part of the industry is shortsighted, illogical, bad business and doesn't become *showmen.*

WELL FITTED RESTROOMS

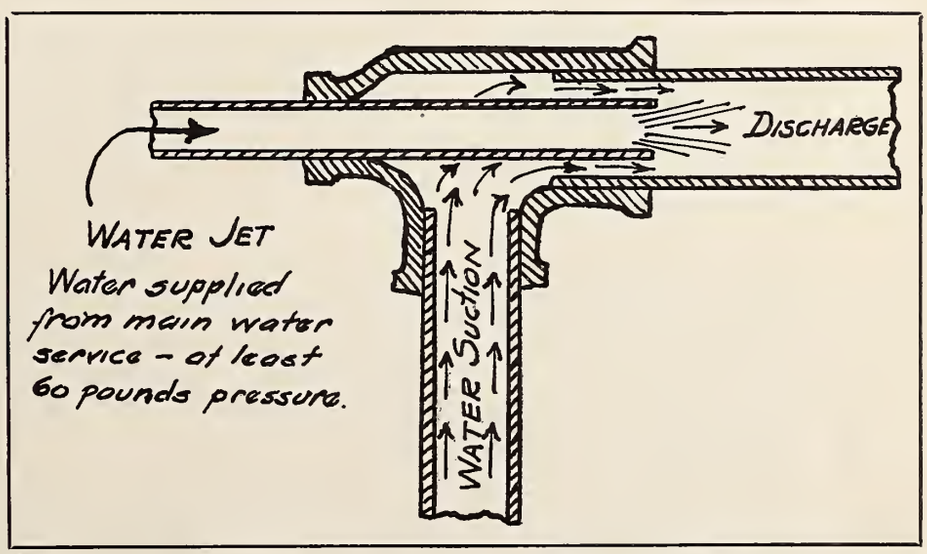
TOILET ROOMS are about the most personal element in the facilities of a theatre today. Knowing this, if a theatre can afford to stay open and operate, that theatre cannot afford to neglect proper maintenance of the toilet facilities. The foregoing statement sounds like a paradox should anyone take the trouble to investigate twenty or thirty theatres at random. Nevertheless, the theatres that neglect the restroom facilities are driving patrons away from the box office. Parents won't let their children attend theatres with the possibility that they may make use of the rest rooms, where the toilet facilities are badly kept, are frequently unsanitary and may possibly be the means of spreading disease. As for adults—well, they most assuredly feel no good will toward a theatre where restroom facilities are repulsive.

I heard the mother of a young woman who had taken her daughter and a party of young friends to one of the ace Broadway theatres, state that she had gone to that theatre for the last time because of the conditions she observed in the women's room. This is hard to believe, I know, but the information came to me first-hand, so I must believe it. My remarks have never been directed primarily to the "super" deluxe houses, for it is the condition existing in the neighborhood and small town houses that needs immediate attention. The foregoing remark only indicates that the managers of the large theatres, too, can well afford to check up.

The federal government, through the National Housing Act, has made available a huge sum of money that may be used by theatres for reconditioning, and I cannot think of a better way of using money thus obtained than in the modernization of the toilet facilities, especially in the smaller theatres.

FIXTURES

All fixtures, such as lavatories, slop sinks, urinals and toilet bowls should be set or fixed to an impervious floor. Many kinds of tile and composition flooring offer a wide variety to meet all requirements of price, color and texture. Where the floor joins the baseboards of the wall, be sure *the joint is curved* so that there will be no



Illustrating method of jet principle water pump.



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CRUDE OILS: The crude oils found in this country are generally of but two classes—the paraffin base oils from the Appalachian mountain regions, and some from the Central West; and the non-paraffin base oils of Texas and California. The paraffin base oils have a much higher boiling point, which makes them valuable for high-grade lubricating oils. Such oil is dark brown in color with a greenish opalescent tinge. We all have used these oils in our automobiles. The Texas and California oils, after having had removed the gasoline, kerosene and naphtha, provide the great bulk of the fuel oil used.

•

HAZARDS: The terrible fire aboard the Morro Castle with its great loss of life, should remind every theatre manager and theatre executive that we are responsible for protecting the lives of the theatre-going public. Each manager should personally conduct a fire drill and assure himself that each employe has a definite idea about his responsibilities under fire or panic conditions. Each manager should check the fire equipment to see when extinguishers were refilled, whether the heads are firmly on fire axes, whether pike poles are in the most advantageous locations, whether fire hose is old, dried out or rotted. In brief, go over your theatre with a fine tooth comb and be sure that every piece of equipment, and every employe is prepared to meet any emergency.

•

LAMP LIFE: Unsatisfactory lamp (electric bulb) life, which may represent costly operation, might be the result of fluctuating voltage. Check this with your lighting company. Or it may be low voltage—check this with a **voltmeter at the lamp socket.** Or it may be inadequate wire size—check this with a capable licensed electrician. Or it may be that you are buying lamps of the wrong voltage. The result of the first three investigations should indicate the answer to the last.

When the voltage supplied to a lamp is less than the voltage that the lamp was manufactured for the actual light given by that lamp is greatly lessened. If the voltage supplied is too high the life of the lamp is very much shortened.

Maybe most of your trouble is just dirty lighting fixtures. Soap and warm water may be used to good advantage. In the case of crystals, alcohol might be more satisfactory.

•

LADDER SAFETY: Are the ladders used around your theatre safe? A good ladder should be constructed out of straight-grained spruce rungs and steps should be mortised into side rails and anchored there. Every ladder should be strongly braced. On marble, concrete or slippery floors all ladders should be lashed in place so they can't slip, or else a man should be stationed at the bottom to prevent slipping. When did you personally inspect the ladders in your theatre? Don't send an employe up a ladder that you, personally, would not climb. An injury might cost the theatre a substantial sum of money in damages or Compensation Act claims.

•

RUBBISH: The careless accumulations of rubbish, dust and dirt, especially oily rags or rags that have been used for certain polishing processes all indicate bad housekeeping. But most important, such conditions are real fire hazards. The possibility of spontaneous ignition of rubbish is lessened by cleanliness.

angle to catch dirt that retains germs and odors. Marble, tile, composition or metal is far superior to wood for the baseboard in toilet rooms.

Toilet fixtures with exposed piping have today been outmoded by new designs where unsightly pipe connections are concealed from view. All first-class fixtures are made of enamelled iron or vitreous material, therefore non-absorbent material. The glazed finish retards any kind of mechanical obstruction because of the difficulty of anything adhering to it. The next important consideration is to supply each fixture with a sufficient *volume* and *velocity* of water so that the entire bowl is certain always to be flushed and refilled with clean water.

TYPES OF BOWLS

Toilet bowls are of three general classifications: (a) syphon jet, (b) syphon action, (c) hoppers. Of these the syphon jet and the syphon action are proper for theatre installations, hence we won't discuss the hopper type.

SYPHON JET TYPE BOWL

SYPHON JET types are the best because they have the most positive and sanitary flush action. This type gets its name from the fact that at the moment of flushing a small jet of water is discharged from the bottom of the bowl trap into the discharge arm of the bowl. The outlet arm is so constructed that the water of flushing is held back sufficiently long, until the entire outlet arm is filled, which starts a syphon action which clears the bowl completely. This syphon action, combined with the force of the jet of water from the bottom of the bowl, makes this type best for theatre use. This type can be connected to either a high or low flush-tank, or may be flushed by a direct-connected flush-valve of the slow-closing type. Four to 6 gallons of water are required to properly flush this type of bowl.

The syphon action bowls work on the same principle of syphonic actions as described above for the syphon jet type, except that they do not have the jet of water emitted up into the discharge arm.

FLUSH-VALVES

All toilet fixtures which are flushed may be operated with flush-valves directly connected to the water supply lines. Flush-valves are far more up-to-date equipment than flush-tanks, and are much better from the standpoints of efficiency and appearance. It generally requires water at from 50 to 60 pounds pressure to operate flush-valves properly. Volume of water is also important, so large-sized pipe is necessary. Fifty pounds pressure with 1¼-inch pipe will operate a flush-valve better than 100 pounds pressure in a ¾-inch pipe. A separate system of water supply should be planned for the proper operation of two or more flush-valves. To arrive at proper pipe sizes for the water supply, figure each valve needs the equal of 1-inch pipe.

COMPARTMENTS

In many theatres toilet compartments are entirely too small or badly arranged. Absolutely the smallest space to be tolerated for compartments *where the doors open out* is 2 feet, 4 inches by 3 feet, 3 inches. Even these minimum dimensions depend to a very great extent upon the particular type of toilet bowl in use. Toilet bowls that sit far out from the wall could not be housed in a compartment of these minimum dimensions. The compartments are more comfortable if larger, but don't waste your time or money in trying to make them smaller. If the door to the compartment opens *in,* the dimensions in the clear inside must be at least 3x5 feet.

WALL TYPE FIXTURES

URINALS are generally manufactured in three types, classified (not as to the principles by which they function

(*Continued on page* 29)

TUBULAR LIGHTING IN A NEW BRITISH AUDITORIUM



An illumination note on the Regal theatre recently opened in Southampton, England, as a unit of the County Cinema's provincial circuit

SITUATED ON the site of the old Alexandra theatre, the Regal at Southampton, England, is an addition to the rapidly growing circuit of ultra-modern theatres which is being built up by County Cinemas, Ltd., under the direction of C. J. Donada. It is in many respects typical of the trend of theatre planning in Great Britain, where medium capacity houses (the Regal has 1,756 seats) are often commercially sounder propositions than 3,000-seaters. In the case of the Regal, the planned capacity has been achieved by a skilful use of every inch of site space, and a spacious and dignified modern building has arisen in the place of an obviously "dated" legitimate house.

Erected to plans by Messrs. Frank T. Verity, F.R.I.B.A., and S. Beverley, F.R.I.B.A., who planned the Plaza, Carlton and Shepherd's Bush theatres in London, and the Paramount theatres in Paris, Manchester, Leeds and Newcastle, the Regal has a stage of 40 x 20 feet, and an auditorium of 76 x 153 feet.

The stalls (main floor) capacity is 1,078, and there are 678 balcony seats. The general plan is rectangular, and a feature is the relative height of the building, giving a notable sense of spaciousness with an uninterrupted view of the whole stage from every seat.

The longitudinally coved ceiling, illuminated with tubular lighting, carries out and amplifies a scheme noticed in the entrance foyer, where the illumination is by means of battens set in a plaster coved ceiling. Here a striking note is achieved by the use of strongly contrasting colors which are modified in the theatre itself to shades of copper, of which the highlights are provided by the proscenium and the ornate organ grills which flank it on both sides.

Externally a stone facade is used with a lower story of marble, the upper part being broken by the broad windows of the first floor cafe lounge, in which the roof lighting and general color scheme is on the lines already described.

CHATTEL MORTGAGES : SALES CONTRACTS

By LEO T. PARKER

Analyzing recent higher court decisions pertaining to equipment purchase paper and other points of theatre law

THE COURTS have consistently held that under ordinary installment sales contracts, a theatre operator may be compelled to pay the full amount due if he fails to make one installment payment in violation to the contract. However, this rule of the law is not applicable particularly with respect to talking machine and other theatre equipment which is sold under a contract by the terms of which the seller agrees to keep it in operating order.

EQUIPMENT INSTALLMENT CONTRACT

CASE

For instance, in the late case of RCA Photophone v. Sinnott (30 P. [2d] 761, Portland, Ore.) it was disclosed that a seller entered into a written agreement whereby it agreed to lease to a theatre owner certain electricical sound-reproducing equipment for a period of ten years. The rental was to be paid in weekly installments of $47.60 for a period of 104 weeks. The sum of $48.35 was paid upon execution of the contract.

The contract contained the following clause: "In the event of default in the payment of any installment of this note, the holder thereof may at its option declare the remaining installments not then due hereunder immediately due and payable. The maker and endorsers do hereby waive presentment, protest and notice of dishonor and protest as well as the benefit of any homestead, exemption or insolvency law."

The contract also provided that the seller would from time to time inspect the equipment and supervise such repairs and adjustments thereto as may in its opinion be necessary for the operation and maintenance of the equipment. Also, the contract contained numerous other provisions, the breach of any one of which entitled the seller, at its option, to terminate the agreement, *repossess the equipment,* and retain payments made as a rental charge. Furthermore, any breach upon the part of the theatre owner made him liable for the balance due under the contract and for any damages sustained by the seller by reason thereof, as specified in the above mentioned clause.

After the theatre owner had made 36 weekly payments of $47.60 each, he defaulted in payment and the seller repossessed the equipment. Immediately thereafter the seller filed suit to collect the entire balance due from the theatre owner on the original contact price. However, in view of the fact that this contract contained the usual clause by which the seller agreed to permit the theatre owner to utilize the equipment and by which the seller agreed to keep the equipment in operating order, the higher court held the theatre owner not required to pay the balance due on the original purchase contract, and said:

DECISION

"In the instant case the agreement to make the weekly payments was based upon consideration of the use of the electrical equipment and the service which plaintiff (seller) was to render in keeping the equipment in operating order during the first two years of the contract term. The covenant to pay was dependent upon the covenant of the plaintiff (seller) to permit defendant's (theatre owner's) use of the equipment and to render the service above mentioned. When plaintiff repossessed the equipment it was not entitled to the unpaid balance, for it was not in a position to allege or prove performance upon its part."

WRITTEN CONTRACT NOT VARIED

THE LAW is well established that the contents of a written contract, note, or chattel mortgage cannot be varied by testimony introduced with respect to verbal agreements. In other words in order that the meaning of a written contract shall be varied or changed it is necessary that a written memorandum or other signed written agreement shall be presented by the complaining party showing that such modification was authorized in writing.

CASE

For example, in Lippman v. Pictures Corporation (157 Atl. 433, New Castle County, Del.), it was shown that a theatre operator purchased a motion picture machine under a contract of sale by the terms of which the seller took a chattel mortgage on the machine to secure payments due. The theatre operator signed a note for the balance due on the machine. Later litigation arose with respect to payment of the note. The theatre operator contended that he should not be required to pay the note, because he had made a verbal agreement with the seller of the motion picture machine to the effect that the latter agreed to look solely to the income from pictures to receive payment for the machine.

However, it is interesting to observe that the court refused to consider the testimony, with respect to this oral agreement, and held the theatre operator liable for payment of the note, saying:

DECISION

"Undoubtedly, the delivery of a written contract is necessary to give it binding effect, and delivery is a question of intent; and the character of the delivery, whether absolute or conditional, may be established by parol.....But, while it may be shown that a contract is not to be delivered until a condition is performed, yet it cannot be shown by word, that actual delivery was made under an agreement, that a condition should be performed, and that the contract should not be operative unless it was performed. In one case, the purpose of the proof is to show want of a legal delivery, but in the other case the effect of the proof is to contradict an instrument, absolute on its face, by showing, contrary to its terms, that it is not absolute, but only conditional."

WHAT IS A CHATTEL MORTGAGE?

CONSIDERABLE discussion has risen from time to time whether an instrument is a chattel mortgage by the terms of which a purchaser agrees to pay a specified amount at the time of the purchase, and a stipulated amount each month thereafter until the article purchased is fully paid for. Generally speaking, the courts have held that an agreement of this character is a chattel mortgage, notwithstanding the fact that it contains a clause intended to be otherwise.

CASE

For illustration, in Malchoff v. Austin-Morris Company (52 S. W. [2d] 682, Austin, Tex.) it was disclosed that an operator purchased a musical instrument for the sum of $1,288, $100 on delivery and $54 per month, with 10 per cent. interest on past-due payments. The contract further provided that when the aggregate sum was paid the instrument was to belong to the purchaser and that the monthly payments were as "rental" payments and that default as to one would mature all of such payments.

Later litigation arose over the question whether or not the contract of sale really is a chattel mortgage and, also, whether the purchaser was bound to pay for the instrument.

It was contended by the purchaser that

the musical instrument was not satisfactory, and that it did not perform as it was supposed to for the purposes intended.

It is interesting to observe that the Court held the contract to be a chattel mortgage and, although the lower court held the purchaser liable for payment, the higher court reversed the verdict, saying:

DECISION

"In addition to and notwithstanding the terms of the instrument, the testimony of all parties clearly shows that they considered the transaction a sale of the merchandise; and that the monthly payments, though recited as rentals, were in fact but installments due on the purchase price of the merchandise. The undisputed testimony of the parties, in addition to the terms of the contract, showed that appellant (purchaser) was to have title to the property when the amounts named in the contract had been paid.....A contract very similar to the one before us was held to be a mortgage.....There was no express warranty of fitness in the contract, and appellant's (purchaser's) defense was predicated upon an implied warranty by appellee of fitness of the machine for the purposes for which it was sold to him.....Since the adoption in many states of the Uniform Sales Act, the distinction between the liability of a dealer who does not produce or manufacture the article sold by him and that of the manufacturer himself has been largely eliminated, and the trend of decisions..... is to limit the doctrine of 'caveat emptor' and to extend that of implied warranty of fitness of the article to perform the services for which it is sold."

SELLER LIABLE IN DAMAGES

A SELLER WHO breaches a contract of sale may be liable in damages to the purchaser. Another important point of the law is that where a seller performs a breach, the purchaser is entitled to recover from the seller all expenses incurred, as a result of the breach, plus the damages sustained.

CASE

For instance, in Deiter v. Frick Company (169 S. E. 297, Columbia, S. C.), it was disclosed that a purchaser and a seller entered into a contract of sale by the terms of which the latter sold to the former a machine and guaranteed to replace defective parts within a specified period of time. Before this time had expired the machine required repairs and the purchaser requested the seller to replace the parts. The seller refused to do so and the purchaser was unable to operate the machine. He sued the seller to recover the cost of the parts that should have been replaced, plus a considerable amount of money for damages sustained as a result of being unable to operate the machine. In holding the seller liable, the court said:

DECISION

"When the machine showed defects within the time limit fixed by the contract, plaintiff (purchaser) had the right to have the defective parts replaced free of charge. . . . He (purchaser) notified defendant (seller) of the special and peculiar damages he would suffer if his machine continued to be shut down and idle for lack of these parts. . . . In this case there is evidence of definite and concrete losses of a special nature which plaintiff suffered. . . ."

WHAT IS LEGAL ACCEPTANCE?

CONTROVERSY HAS existed from time to time with regard to the legal meaning of the term "legal acceptance" of purchased merchandise. Generally speaking, purchased merchandise is not legally accepted by a purchaser until the latter performs some act which definitely indicates that he intends to keep and pay for the merchandise.

CASE

For example, in Kaminsky v. Levine (161 Atl. 741, Pittsburgh, Pa.), it was shown that a buyer and a seller of a machine had a legal controversy with respect to the right of the purchaser to rescind the contract after the machine has been installed in his place of business.

The evidence in the case shows that the seller first offered to sell the machine to the purchaser as it was and without responsibility for putting it into running order for $150. This was not satisfactory to the purchaser whereupon the seller offered to install the machine and put it into running order for $200. This offer was accepted. The buyer paid the full purchase price and the seller gave him a receipt in full and written guarantee for sixty days.

The machine was installed in the purchaser's place of business but it did not operate properly, and the seller sent an employe who was instructed to repair it. However, the employe failed to make the necessary adjustments before the expiration of the sixty-day guarantee and the purchaser demanded the seller to return the full purchase price. When the seller refused to refund the purchase price the purchaser filed suit to recover the pur-

LAW AFFECTING USE OF CHECKS

BY M. MARVIN BERGER
MEMBER NEW YORK BAR

BEFORE LEAVING the subject of negotiable instruments, it is necessary to touch upon some legal aspects of the most commonly used form of negotiable instruments; namely, checks.

A check may be defined as a bill of exchange drawn upon a bank and payable on demand. By its wording it directs payment by the bank of a certain amount to the person to whose order it is drawn.

There are several special rules relating to checks. One of the most important is that a check must be presented for payment within a reasonable time after it is issued or the maker of the check will be discharged from liability on the check to the extent of the loss caused by such delay.

Another important rule affects the certification of checks. When a check is certified by the holder, the effect is to discharge the maker and the indorsers from liability on the check. In other words, by obtaining the certification, the holder agrees to look to the bank alone for payment. However, when the check is certified by the maker, he still remains liable as if the check had not been certified.

In connection with certification of checks, it must be noted that a bank is under no obligation either to the maker or holder to certify a check and the bank's refusal to certify does not amount to refusal to pay. A bank is however under a duty to the maker of a check to pay the check if it is properly presented and if there are funds on deposit to the maker's credit to pay it. If a bank refuses to pay a check when it can pay, the bank is liable in damages to the depositor, but is not liable to the payee who must look to maker of check for payment.

A bank may pay out its depositor's money only on his genuine order. And so if a bank makes payment of a check, the signature or indorsement of which is forged, or the amount of which is raised, the bank becomes liable to the depositor for the amount paid under the forged or raised check. In some states, there is a limitation of one year on the bank's liability to the depositor. In other words, if within one year after the bank returns to the depositor a cancelled check, the signature to which has been forged or the amount of which has been raised, the depositor fails to inform the bank of the forgery or raising, its liability comes to an end. The one year rule does not apply to cases of forgery of indorsements, the bank remaining liable in such cases even after the expiration of one year.

If the depositor has been negligent in failing to discover the forgery, he cannot hold the bank. The courts have said that in order to be considered free from negligence, a depositor, upon the monthly return of his cancelled vouchers, must, at the very least, do the following:

1. He must compare the cancelled checks returned by the bank with the check stubs of his book.
2. He must compare balance in bank's statement with stub book balance.
3. He must compare returned checks with list of checks in bank's statement.

chase price contending that he had not accepted the machine, although it had been installed and was being tested.

DECISION

It is interesting to observe that the lower court held the purchaser entitled to recover back the amount of money paid for the machine and the higher court upheld this verdict, saying:

"We think it is clear that the plaintiff (purchaser) never accepted the machine. . . . The evidence all points the other way, and indicates a sale on trial. . . . The use of such a machine by the buyer pending attempts by the seller to make it work satisfactorily does not constitute such an acceptance, nor is the buyer bound to rescind the contract as long as there is a reasonable likelihood of the seller being able to overcome the defects and make the machine work satisfactorily."

WHEN PURCHASER RESCINDS CONTRACT

MANY PERSONS believe that when a theatre operator writes to a seller and states that purchased equipment is entirely satisfactory, that such purchaser cannot later rescind the contract although later the purchaser discovers that the equipment does not meet with the requirements of the guarantee. However, this is not the law.

For illustration, in the late case of Griffith (165 S. E. 209, Atlanta, Ga.), it was shown that a seller and a purchaser entered into a contract of sale. The contract contained a clause guaranteeing the equipment.

After the seller had shipped the apparatus and the purchaser had time to inspect it, he wrote to the seller a letter stating that he was well pleased with the machine.

After the purchaser had more experience with the equipment he found that it did not or would not meet with the requirements of the guarantee and he attempted to rescind the contract. The seller contended that by writing the above mentioned letter the purchaser had forfeited his right to rescind the contract. However, in reaching its decision the court held otherwise.

CONTRACT IS HELD DIVISIBLE

ALTHOUGH ONE or more clauses in a contract may be invalid, the remainder of the contract is enforceable providing the various clauses in the contract are not dependent upon the ones held void. In other words, where a contract is written in such a manner that different clauses are divisible, and independent of each other, the valid portions of the contract may be enforced. Therefore, the fact that a portion of the contract may be void does not relieve the contracting parties from liability for failure to fulfill the obligation expressed in the valid clauses. So held a higher court in the recent case of Walker Theatre Company v. R. K. O. Distributing Corporation (189 N. E. 162, Indianapolis, Ind.)

CASE

In this case it was shown that a theatre owner and a film distributor entered into a contract containing various clauses. Some of the clauses were held void but these clauses were independent of other clauses. The legal question arose whether the valid clauses of the contract were enforceable. In holding in the affirmative, the court said:

DECISION

"If said clause is invalid, then each party is excused from a compliance therewith. But if said clause is held invalid, then is the entire contract invalid and unenforceable by the appellee herein? We think not. . . . The contract sued upon is not as to its other provisions rendered invalid for the reason that the remainder is lawful."

RIVAL UNION PICKETS THEATRE

VARIOUS COURTS have held that a theatre owner, who is threatened in his business life by the violence of the unions, or by other wrongful acts, may have the aid of the Courts to preserve himself from damage threatened by recourse to unlawful means.

On the other hand, the right of the workmen to organize to better their con-

(*Continued on page* 31)

CHECKING YOUR LIGHTING: A SERIES OF FORMS

The third of a group of forms for use as inspection guides and report blanks is offered below. The two previous forms concerned the front of the theatre, as seen from distant and from nearby points. The lobby is covered in the present form, which will be followed by one for foyers, and one for the auditorium. These forms, which have been prepared by the Engineering Department of the General Electric Company, may be easily copied on a typewriter for use in inspection whenever occasion arises.

LOBBY

ITEM	CONDITION FOUND	SUGGESTIONS
18. Price Signs Prominently Displayed?		Lighted signs attract attention. They should be placed where they are in the field of view of prospective patrons.
19. Box Office Well Lighted?		Adequate light should be provided on ticket ledge. A 75-watt lamp is suggested in a concentrating reflector above and in front of ticket seller's head.
20. Posters Bright and Appealing?		Posters should be lighted. Spotlights concealed in ceiling, behind beams, etc., recommended. Handy floodlights effective for temporary job.
21. Fixtures Bright and Sparkling?		Remove heavy dark shades and lamps of dark colors. Use inside-frosted white, ivory and flame-tint lamps.
22. Decoration Light and Cheerful?		Light colors are best. Redecorate dark walls and ceilings.
23. Crystal Fixtures Sparkle?		Use clear lamps in crystal fixtures where crystals partially conceal lamps. The bright filaments provide sparkle.
24. Interesting Lobby Displays?		Motivated displays, attractively lighted, interest patrons and promote feeling of welcome.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

HOOKING UP LOUDSPEAKERS IN EXTENDED FREQUENCY REPRODUCTION

By JAMES FRANK, JR.

Some recent developments in arrangement of speaker systems as represented in late RCA Photophone installations

SINCE THE introduction of theatre reproducing equipment of the extended frequency and volume range type, two years ago, a number of interesting developments have taken place in loudspeaker systems. The requirements of a good theatre reproducing equipment designed or adapted for the reproduction of an extended frequency range necessitate a loudspeaker system which will, when used with a suitable amplifier system, reproduce sound uniformly in the audible frequency range of from 40 to 10,000 cycles; and the reproduced sound must be without distortion over the entire range.

The first thought that may occur to you is, "Why should I be interested in sound equipment for my theatre which will reproduce extended frequency and volume range?" In simple terms, here's the reason: In order to bring out the full entertainment values of present-day film programs, which is what every theatre exhibitor wants, it is necessary to reproduce the recorded sound as nearly as possible like the sound actually created in the modern recording studio. The introduction of artificial or mechanical sounds, or the elimination of any of the desired sounds by the reproducing equipment, detracts from the original rendition and is therefore undesirable.

On this basis let us see why the range from 40 to 10,000 cycles is necessary. The human voice from the lowest bass to the highest soprano, has a fundamental range of 96 to 1,152 cycles, while musical instruments go from 40 (lowest bass viol) to 4,608 (highest piccolo) cycles. The frequencies below 96, and above 1,152 cycles for human voices, and above 4,608 cycles for musical instruments up to 10,000 cycles, are those that enable us to distinguish the *individuality* of various sources of sound. If we were to reproduce only up to 4,000 cycles it would be harder to distinguish between male and female voices and those of various individuals. Likewise, a violin would not sound very different from a piccolo. That is why it is so important to reproduce *all* of the frequencies from 40 to 10,000 cycles uniformly.

The acoustic conditions of the auditorium in which the equipment is to be installed is of great importance in determining the type of loudspeaker most suitable. The proper type of loudspeaker should be of such design as to obtain a maximum of efficiency and a minimum of interference from reflecting surfaces that would cause unintelligibility. A directional type of horn loudspeaker is, therefore, necessary to direct the sound most efficiently to the audience and to prevent the sound from striking undesirable reflecting surfaces and causing unintelligibility of speech. The use of this type of loudspeaker would then reduce to a minimum the amount of reflecting surface in an auditorium that might require acoustical treatment for satisfactory sound reproduction. It has been found that the fewer sources required for proper distribution of the reproduced sound to the audience areas, the better the illusion and the better the sound. Furthermore, the fewer number of types of loudspeakers required for reproduction of the desired frequency range, the better the sound. Where the response characteristics of two or more types of loudspeakers overlap, interference occurs. From the practical point of view, the fewer types of loudspeakers employed, the simpler the installation and the lower the cost of maintenance.



Ten-foot directional baffle loudspeaker.

Two years ago, the engineers of the RCA Victor Company developed a loudspeaker of the straight exponential horn type with dynamic cone speaker unit designed to permit equal reproduction of sound from 40 to 10,000 cycles. To accomplish this it was necessary to design a baffle horn. The rate of flare and size of mouth were determined by the required performance. The use of a 4-inch square throat results in a reduction of overall length and improves low frequency response. The directional characteristics and the uniformity of distribution of sound are governed by the length of the horn. The low frequency at which uniform reproduction ceases also depends on the length. Directional effect and response at low frequencies were emphasized in an effort to make low frequency reproduction as independent of the acoustical properties of the auditorium as possible.

A 10-foot *directional baffle loudspeaker* employing a 6-inch dynamic cone speaker unit, was introduced with RCA Victor Photophone "High Fidelity" reproducing equipment in December, 1932. But a large proportion of the theatres were not built to permit the use of this 10-foot loudspeaker. Because of this, loudspeakers were developed to be used where only a

limited space is available behind the screen.

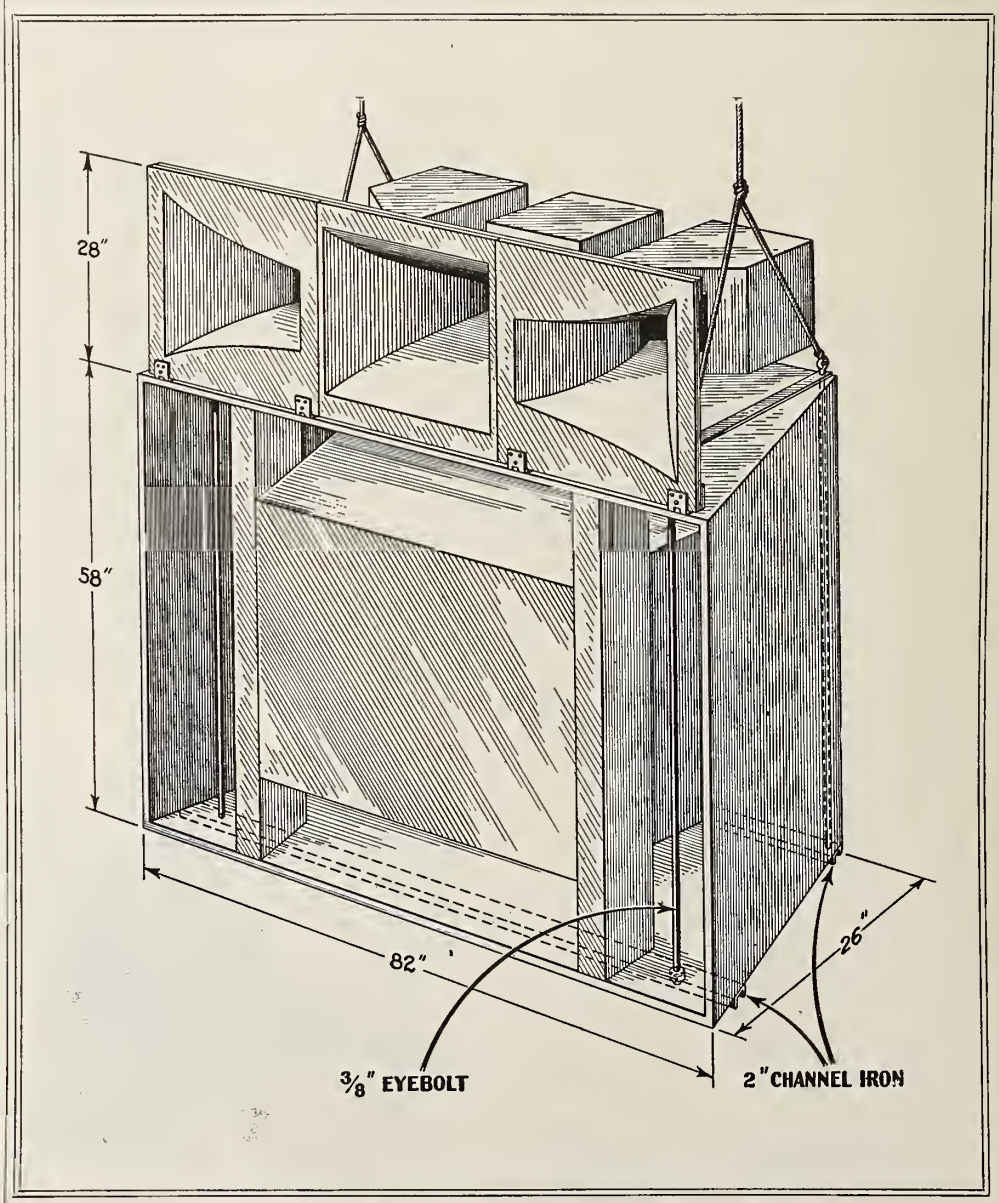
Three shorter types of *directional baffle loudspeakers* use the same 6-inch dynamic cone speaker unit, and attain the same frequency range for the "highs," but the low frequency cut-off point is somewhat higher than for the large loudspeaker. In conjunction with these loudspeakers, a low frequency directional baffle loudspeaker is used.

In such a combination (a short directional baffle loudspeaker—37-inch or 25-inch—with a low-frequency loudspeaker) both types of loudspeakers are directional and the latter type loudspeaker does not reproduce up into the fundamental speech frequencies (100 to 300 cycles).

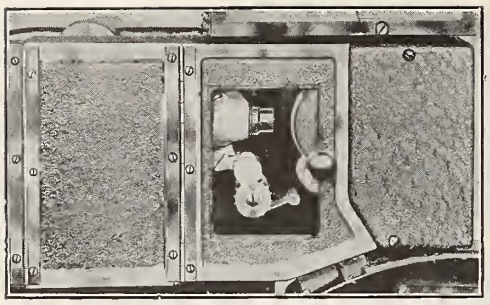
In smaller theatres where the proximity of reflecting surfaces to the loudspeaker increases the reproduction of low frequencies, there should be used only a minimum number of loudspeakers as large as 60-inch or 37-inch, as may be required for suitable coverage. A 60-inch speaker actually requires a minimum space of 63¼-inch behind the sound screen, and a 37-inch speaker requires a minimum of 40¼-inch.

Where permanent installation of loudspeakers behind the sound screen is desired, the speakers may be mounted on inexpensive wood or channel iron racks, or, if possible, hung on chains from the ceiling. The low-frequency loudspeaker should be set on the floor. The small loudspeakers should be located at approximately two-thirds the height of the screen. When a low-frequency speaker has been designed to meet the necessary conditions, it can be assembled with 25-inch speakers as a single large unit by hinging the mouths of the 25-inch loudspeakers to the top of the low-frequency loudspeaker and permanently fastening the speaker boxes at the correct height to the back of the low-frequency speaker. This entire unit can then be flown, either with the screen, or alone, with an overall depth of 26 inches. In some cases it may be desirable to place such a unit in a mono-rail cage.

Where a 10-foot loudspeaker is used, it must be either permanently installed or split into two sections and hinged. In the Radio City Music Hall, where stage space is at a premium, the combination of 10-foot loudspeakers and 60-inch speakers, are split and hinged so that they can be folded into a mono-rail cage, which carries them off-stage and then up into the fly.



Method of flying low-frequency baffle and triplet baffles.



Syncrofilm
SOUND EQUIPMENT

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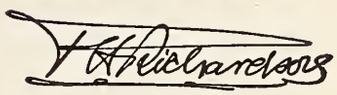
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F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •





THEATRE MANAGEMENT AND THE PROJECTIONIST UNION

I TALK WITH a great many exhibitors and theatre managers on various topics connected with theatre work, and almost without exception, somewhere in the course of the conversation the exhibitor or manager will drag in the union and proceed to lay at its door every ill he can think of. He complains that he cannot hire the men he desires to, he is not permitted by the union to do this, that or the other thing. In fact, the union is, it would seem, running things to the everlasting bow-wows at a fast gallop.

Freely granting that some union officials over-step their authority, freely granting that unions not infrequently do things they might better not do, freely granting that unions make rules that might very well not be made—still, looking back through the years to the time when what few unions there were had next to no power, I find myself quite unable to blame the union too much.

Fifty years ago the employer was in absolute control insofar as had to do with the treatment of his employes. Take projectionists, for example: Even as late as 1910 projectionists in the best theatres in great cities — Chicago, for instance — received only $16 or $18 a week, the latter being a top-notch wage paid in only two or three downtown theatres. In outlying theatres the wage was from $8 to $14 a week, with hours ranging from ten a day down to the number prevailing at theatres with performances only in the evening.

But that is not all the story. He must hand-crank the projector, and in the all-day theatres, usually eat his supper with one hand while "grinding them out" with the other. That's not hearsay, mark you well. I did it myself! But his day began long before the show did and lasted long after, for in the morning he must trek down to an exchange, perhaps miles away, paying his own carfare, wait his turn, pick up his "show," lug it to the theatre, look the reels over and make any needed repairs. Then when the show closed he must hand-tote the films back down to the exchange, paying his own carfare again, whereupon the day's work was done as soon as he got back home. Not infrequently I started for the exchange at 8 a.m. and had to hustle like the very devil to be ready to open the show at 1 o'clock.

Outrageous, unreasonable treatment such as that brought the union into existence and built it up. It now has very real power, and the exhibitor, in view of the past, perhaps hasn't too much ground to stand on when he, in his turn, complains of abuses.

But that is not what was in mind when I started this discourse. Many union officers have in their official position the first taste of power. It is perhaps nothing more than a natural reaction that they "feel their oats" and very often are not inclined to temper power with quite as much judgment and common sense as they might. That is unfortunate, but rather inevitable, just as it is inevitable that many theatre managers are obsessed with their sense of power and importance as employer to such extent that they are really unable to deal fairly or even sensibly with employes. The employe of the old days was expected to "do as he was told," regardless. He was not presumed to have brains, self-respect or much of anything else except ability to do a routine more or less effectively. Such a situation of course made invariably for poor, inefficient service.

And now let us get down to brass tacks. What this rambling prelude has led up to is this: The union, Mr. Exhibitor and Mr. Manager, is here. It is a firmly established fixture. It has very real power. It must be dealt with, regardless of whether or no that fact is pleasing to you. The point is, it *is* fact, and fact that cannot be side-stepped.

And, Mr. Union Officer and Mr. Union Man, the situation is by no means a one-sided one. The exhibitor and manager have certain well defined *rights*. You are not the only one possessed of that article. There are limits to the wages the exhibitor can pay. There are limits to the extent to which his authority can be defied without smashing the whole works. He is and *must* be the boss. To many cooks spoil the broth, and one man *must* have the general direction of any institution for success.

The union was founded (I was one who worked actively and hard to build it up long years before some of you were born) on the rock of justice and fair dealing between man and man, which same "rock" has, I am bound to admit, been very seriously cracked on many occasions by the unions themselves.

Now, gentlemen, don't you really think it might be very much better to meet together as friends, seeking to ascertain by honest investigation, just where right and justice lies, with both sides prepared to make concessions, if it appears that concessions should be made, and try thus to reach an agreement, rather than to approach such discussions with both sides seeking to gain every possible advantage, regardless of justice and right? In the nature of things you must work together. Neither side holds a patent on all the rights. Because a theatre does not pay well it is not up to the projectionist to work for nothing to make it do so. If it cannot be made to prosper while paying reasonable wages, then it should, it seems to me, be closed. Because a theatre pays large returns, however, it is not up to its management to "whack up" with the projectionist. Payment of a good wage and supplying good working conditions are all that can be justly demanded.

It is up to both sides to reach a friendly

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

Plain Case of Negligence	Page 20
Eliminating Exciter Lamp A-Batteries	Page 20
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understanding as to what is fair and equitable, everything considered—a hard thing to do on a friendly basis so long as each side approaches the argument determined to secure every last bit of advantage, regardless of right and justice. However, knowing the matter *must* and *will* be settled, would it not seem sensible and sane to approach the argument with a smile, prepared to "look at the other fellow's side" as well as your own, and make such concessions as seem based upon right, reason and common sense? If your contention is wrong, but can be and *is* forced through, as often is the case, you may depend upon it, sooner or later the pendulum will swing back and hit you a crack on the dome that will produce at least a severe headache. History will confirm that.

A PLAIN CASE OF NEGLIGENCE

FROM A North Dakota projectionist comes a letter which I shall let you read, in part. He says, "I have read your *Comments* for a long while. I now will make a few myself. I am a projectionist just arrived at man's estate (21). Have been in the profession since I was 14.

"I note you have stressed the advantage of having two men on duty in projection rooms because of the fact that one might remain constantly beside the working projector. That is true—very true—but does it work out that way in all cases?

"As a matter of fact, Mr. Richardson, I have visited many two-man projection rooms and in every case both men would talk with me, neither of them remaining beside the working projector. Often the conversations would be at some distance from the working projector. Also, when changeover had been attended to, instead of remaining at the working projector, one man would thread and the other carry reels or do something else.

"I happened into a one-man theatre over in a small city in Minnesota. It was a large Publix house. I noticed the shutters on both projectors were not properly timed, but made no remark about it. However, the defect was not remedied several shows later, so finally I casually mentioned it to the projectionist. 'Yes,' said he, 'I know the shutters need setting. I had them off a few days ago and have neglected to set them exactly right.' They were late model Simplex. A few steps and a twist of the wrist would have remedied the matter, but he made no move to do it while I was there. That was months ago, and when I was there recently those shutters were still 'out.' I might add that this man is a member of the union. Might I inquire why he is permitted to pull such rotten stuff?"

I may be criticized for printing this on the ground that I haven't verified this report. Well, as to the shutters, I have only this correspondent's word. But as to the other matter, I have my own experience to go by. I have myself, times almost without number, seen exactly the same thing. I have visited many projection rooms and found neither of the two men on duty at the projector. I have had them both do just as this man says they did with him, talk with me for minutes with neither of them near the working projector.

But whose fault is it? True, the projectionist who pulls such stunts ought to be thoroughly ashamed of himself. But after all, in a two-man room it should be an *iron-clad rule* that one man shall be beside the working projector at all times, save possibly in some emergency requiring the presence of both men elsewhere. The supervisor of projection or manager who does not make and enforce a suitable rule in this respect is himself derelict in his duty.

As to the shutter fault described, it seems incredible that any manager would permit it. If it is true, there was a travel ghost on the screen of that Minnesota theatre for days at a time. If the manager has no pride in what is placed before the audiences of his theatre, certainly the union should have some pride in the excellence of the work produced by its members.

ELIMINATING EXCITER LAMP A-BATTERIES

FROM Francis E. Hersey, projectionist and service man of Elsinore, Cal., comes a most interesting suggestion. It is commended to your very careful consideration. Friend Hersey says, "Dear F. H.: In the May 5th issue of BETTER THEATRES I made note of the letter from R. J. Castelli, Ladd, Ill., concerning elimination of A-batteries in exciter lamp setups. Possibly my own experience may help.

"More than a year ago I was myself faced with the problem of either replacing my batteries or finding something else that would serve their purpose acceptably. This is a small theatre and money is not too plentiful. It therefore was up to me to scheme out the method that while giving acceptable results, would at the same time cost the least.

"Remembering that results, to be acceptable, must equal that produced by the batteries, I got busy and after three weeks of careful investigation and testing, including the use of a charger for current source, I finally decided that step-down transformers and a 7.5-ampere, 10-volt exciter lamp would do the trick. I installed the set-up, which has been functioning perfectly for more than a year, therefore I feel justified in declaring it successful.

"Remember this, though. The exciter lamp sockets must be well and thoroughly insulated from the soundhead, which may be done by means of fiber bushings and plates. The exact method will of course vary with different equipments, but the projectionist who finds himself unable to do so simple a job will do well to get a good job on a truck and let the man who can think for himself and apply very simple rules of electrical and magnetic procedure have his job.

"The standard sockets that come with the regular outfit should be replaced with heavy duty sockets, since these lamps operate at much higher temperature than do those using lower amperage. To obtain non-interference at changeover time there must be a transformer for each lamp. Be certain that *all* a.c. is thoroughly insulated from the soundhead.

"The filament used in the proposed type of lamp is very heavy, and the current fluctuation [Presumably meaning ripple.—F. H. R.]so slight that no noticeable hum is present unless the amplifier gain and fader are both wide open. I use no filtering of any sort, and there is no perceptible hum from the stage speakers when film is passing through. In fact, so far as I am able to discern, there is none even with no film in the soundhead.

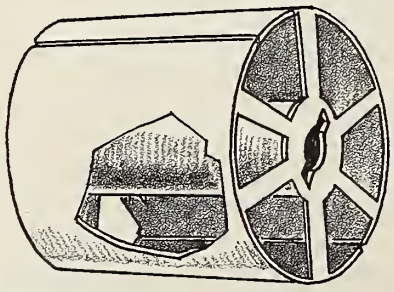
"The transformers (10 volts, 7.5 amperes) cost about $7.50 for the two. Be sure to order a transformer with a 110-20-volt primary. Connect the primary to the a.c. lines, and the two outside leads of the secondary to the positive and negative of your present circuit. It will be noted that this transformer is center-tapped—i.e., the secondary has three leads. Disregard the center tap, except to tape it up to avoid a possible short. If wiring from the battery is not in conduit, or is not BX, it must be shielded; also, the wires of such lead should be twisted, as that tends to reduce a.c. hum.

"Should you wish to place the transformer between the projectors, it must be set on a metal box and well grounded so that the pre-amplifiers will not pick up any hum. In this case use only shielded wires for all connections and be sure it is grounded.

"The negative lead of your exciter lamp circuit is no doubt already grounded to the soundhead. When a.c. is used, it must be connected directly to the lamp socket, and the socket insulated from the soundhead, as already stated, or a short will be caused. There is of course a chance that the sockets are already insulated, but that cannot be depended upon.

"Heavy-duty sockets are hard to find, but you probably can get them at an auto

REWINDER HUB



Submitted by Thomas E. Foley, Kelowna, B. C.

To make a handy hub for rewinding trailers, leaders, screen advertisements, etc., take a 1,000-foot reel, cut off the sides, then smooth off with a file. The sketch above shows how the hub will look when this has been done, and it is then ready for use.

equipment store. The ordinary sockets will serve for a time, but eventually their contacts will burn. If they are used, an extra must be kept on hand.

"Due to the very heavy filament of the lamp, it cools but little at the dead period, which of course tends to reduce hum and gives a light that is almost constant. The gray background of the film sound track also tends to filter out any fluctuation that might otherwise reach the P. E. cell.

"Caution: Should you try this out, be very certain not to permit film to contact with the lamp when it is lighted, or you will have a swell film fire. I know!

"The system works just fine, but I would not try it if my main amplifier was developing its full rated output. If you are obliged to use all the power available to obtain necessary house volume there doubtless would be a hum.

"I hope this will help our friend Castelli fix 'er up, and under the limitation above set forth he can depend upon it, for mine has been in use more than a full year.

"Say, F. H., why not make a small charge for various types of report blanks needed by projectionists. In my opinion it is an excellent plan to keep daily records of all work performed. I have been doing so for a long while. Don't say everyone keeps a record, for they don't, especially the men working in the smaller theatres, and I believe the main reason is the high cost of printing suitable blanks. Costs me $6.75 for 500 of them, and that's plenty. Am sure were the blanks available at a small cost there would be a demand for them as soon as projectionists became acquainted with their use and advantages. Incidentally, would it be possible to purchase a copy of Volume 2 of the Bluebook. A 'friend' walked off with mine. In closing I will say: Keep up the good work."

As to the blanks, believe it or not, there have not been nearly enough requests for them to justify them. Queer, surely, but nevertheless that is the fact.

I make no comment on Friend Hersey's exciter lamp plan, except to say that a sound man of high repute to whom it was submitted for examination declared it to be quite feasible. I would appreciate reports from those who try it out. In the name of our thousands of projectionist readers I thank Brother Hersey sincerely for submitting the plan in such detail.

As to Volume 2 of the Bluebook—certainly. Write the Quigley Bookshop, 1790 Broadway, New York City. The price of a single volume is $3.20.

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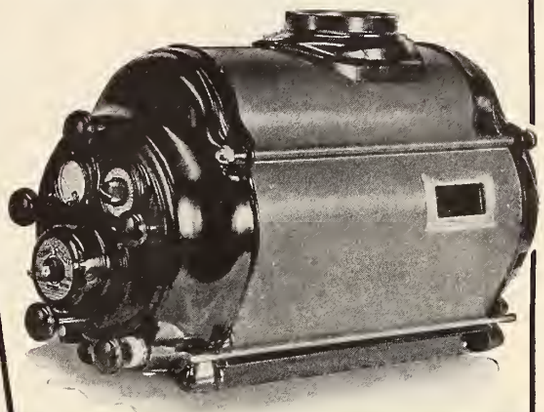
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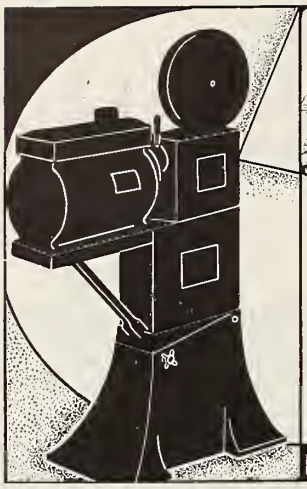
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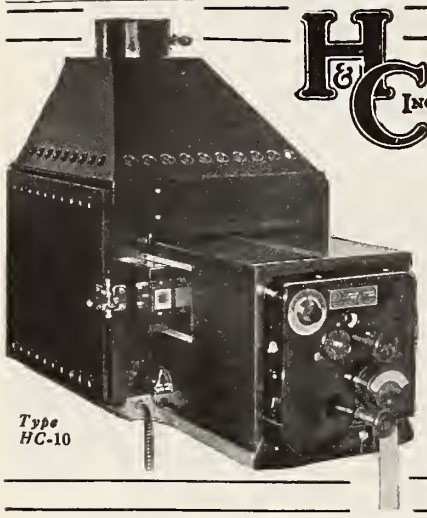
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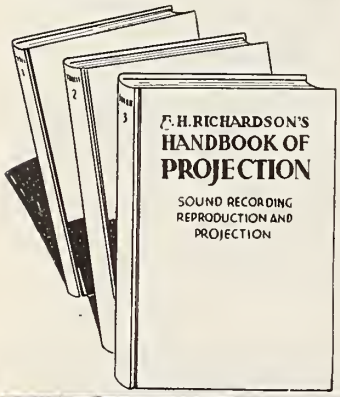
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STRAIGHTENING BENT FILM TRAP

COMES A TIME when a projector mechanism should no longer be subject to the brand of repairs known as "home made." It instead should be sent to some *approved* repair shop—"approved" meaning one upon which the projector manufacturer has set his seal of approval. It is the poorest kind of poor business to entrust a complicated mechanism, vital parts of which are fitted in ten-thousandths of an inch and must function with all the fine accuracy of a high grade watch, to hit-or-miss repair shops, too many of which exist and thrive only because they are "cheap." Exhibitors and managers apparently too often fail to understand that the low price in all human probability means poor work and low grade replacement parts, which latter the exhibitor will be charged for at the good-part rate. Here is a letter from Oklahoma:

"Dear Mr. Richardson: "Upon assuming the duties of projectionist at the above named theatre and checking up on equipment, I found it to be in very bad condition. There had been a 2,000-foot film fire on each projector. What was not either injured by the fire or worn out was badly out of adjustment. Here, however, is something I feel I must consult you about.

"I found the lower edge of the aperture plate (film trap) to be out of line with the face of the intermittent sprocket by about one-sixteenth of an inch on both projectors. The 'out' is toward the screen. Presume they were warped by the fire. The question is: Is it possible, using a rawhide mallet, to straighten these traps without breaking them, or would you recommend getting new ones? Could they be put into a press and bent back without breaking them?"

I fully realize that particularly in bad times, exhibitors and managers are anxious to avoid any unnecessary expense. However, assuming the projector mechanisms to be as bad as you say, I could not honestly advise your manager to permit you to attempt patching them up. Whether it might be possible to straighten those traps or not, I would not undertake to say, but I can tell you it probably would not. In any event you would be dealing with parts which it won't do to have "almost" or "pretty nearly" right. They must be *exactly* right, "exactly" in this case meaning much less than one-thousandth of an inch. Are you equipped to undertake such a job? The film must lay *perfectly* flat over the projector aperture, remember.

I am not one who holds the projectionist should make no repairs at all. That's an

extreme. I hold he should make those repairs he may reasonably be expected to have experience, ability and tools to accomplish perfectly. But when it comes to dealing with ten-thousandths of an inch, common sense tells us few if any projectionists are equipped to deal competently with such minute measurements. They have neither the experience nor the tools to do it. It is unreasonable to expect them to be so equipped.

My advice to your manager is to have you borrow a head from some competent repair shop and send the mechanisms in, one at a time, for a thorough overhauling. In the end it will pay him to heed that advice.

PROJECTION IN DAYTON

FEELING THE need of a rest I recently loaded friend daughter into our gas bubble, clambered in myself, pointed her (the bubble's) nose west by sou'-west, and in the early afternoon of the second day arrived at the home of our old and valued friends, Mr. and Mrs. Otto Nelson of Dayton, Ohio, where I fully intended to squat me down and rest until I was rested.

Otto Nelson is, as doubtless many know, in charge of all motion picture activities of the National Cash Register Company, and these are by no means small.

While in Dayton I called at the RKO Keith theatre, met and chatted with Manager James L. Weed, a live-wire, affable gentleman with more than twenty years of experience selling motion pictures to the public. Harold Lloyd's "The Cat's Paw" was on the Keith screen, so one evening, in company with friend daughter and Mrs. Nelson, I purchased three tickets and entered, prepared, as a paying patron, to roast the tar out of any projection faults observed. After all the years of work, much of it work that did not fall within line of my duty to the paper, from which many a theatre has reaped direct benefit, I somehow feel that I am entitled to enter a theatre's sacred precincts without crossing the cashier's palm with silver. However, there is an advantage in being a paying patron, since under that condition one need feel no compunction about putting up any kind of a yelp one may feel like if projection faults appear. And that is why I felt swindled! I had paid more than one perfectly good dollar to Miss Cashier, and there was not one thing wrong!

"The Cat's Paw" was a corker. Several times I almost fell off the chair from laughing. The projection work, both picture and sound, was all any reasonable man could ask for. My compliments to the projectionists, Charles Wall and Leslie Bowman, and also to Manager Weed.

In conversation with Mr. Weed I quickly realized that he regards projection as a purely mechanical job, which is very far from the fact. He still calls his projectionists "machine operators" and the projection room a "booth," which represents an old habit ill calculated to encourage in the men

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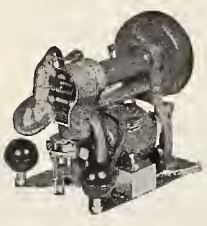
Cutawl

the tool used for making these cutout decorations. The Cutawl will cut any design, any size, from any display material quickly and economically. Cuts all pierced work without boring holes or changing blades. No experience is needed to operate it.

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a feeling of pride in their work. But he demands good work from his men and apparently gets it.

I am especially pleased to bear witness to excellence in projection in the Keith, for the reason that I have recently viewed some very poor projection in RKO theatres.

I feel most kindly toward Dayton for the further reason that I received an invitation from Manager Martin Burnett and Assistant Manager H. W. Reisinger, to visit Loew's Dayton theatre, where I viewed the work of Projectionists Howard Sharritt and Torrence Suman, which was wholly without perceptible fault. The picture was of correct dimensions, the screen was well but not too highly illuminated, and its lighting was well distributed. The effect was, on the whole distinctly good. The effect was doubly pleasing owing to the location of the projection room at the front of the balcony, hence there was no distortion of the screen image. If the projection and managerial work witnessed in the Keith and Dayton theatres is a fair sample of that in other Dayton theatres, then I can easily name some cities that might benefit by sending their managers and projectionists to Dayton to make observations.

I might add that I fully expected to find excellent projection in the Loew theatre, for the reason that the Loew organization has, under the leadership of Lester Isaac, built up a most excellent projection department, which has on file in New York City up-to-date knowledge of the exact kind and *condition* of every piece of projection equipment contained in every theatre bearing the Loew name. The exact condition of every piece of equipment must be reported to Mr. Isaac every thirty days.

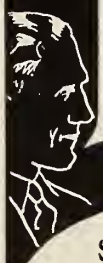
While I was in Dayton, Fred R. Rawson, president of Local 248, invited Mr. Nelson and myself to his residence, where he demonstrated a most remarkable short-wave broadcasting set which he himself built, even to most of its parts. He thinks nothing of talking directly with Honolulu. He tells me many projectionists have short-wave sets and he is able to talk with them, and he invites projectionists who have sets to contact him. Incidentally, Mrs. Rawson more than amply demonstrated her skill as a mixologist.

Another thing we saw in, or rather near, Dayton, will linger long in our memory. Our hosts loaded us into their gas wagon and took us near Cincinnati, where is located the new WLW radio station with its steel antenna tower 831 feet high. This weighs 135 tons and rests on a hollow porcelain dingus not much more than 1 foot in diameter. I also saw one set of amplifying tubes in operation that cost approximately $34,000. The station develops 500,000 watts.

Responding to the invitation of President Rawson, I made a short talk before the members of Local 248. Two-forty-eight is a fine body of men.

On the way back, at the urgent invitation of two Marion projectionists, Messrs. Seckle and Slagle of the Palace theatre, we stopped over night as the guests of these

NO. 1 OF A SERIES, "WHY EVEN FEATURE SHOWS DON'T DRAW FOR SOME THEATRES."



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Strange... these people who buy your tickets!

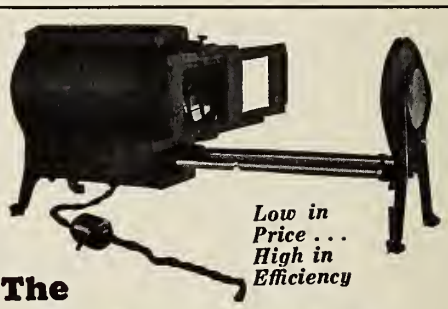
They seem to think you can HEAR a picture—but sometime ago we all learned that high illumination, sharp lenses, and a good screen could "bring 'em back often." Now those ticket buyers have discovered that pictures SOUND better at some theatres—which isn't bad sense. Wide-Range High Fidelity SOUND adds to enjoyment—and people buy tickets for enjoyment.

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gentlemen. I of course visited the Palace, in which projection was most excellent, except that a bit more screen illumination would be of benefit. However, that will be provided for.

In the projection room I saw a rewinder running along all by itself, rewinding film at the rate of 1,000 feet each six minutes. Watching it perform, I was impressed with the utter foolishness of the hop-skip-and-jump-shoot-em-through rewinding so often encountered, with the film slapping against the reel sides and getting Old Ned raised with it generally.

I had a long talk with Manager Tracy Barham, who in my opinion is one of the most understanding of motion picture theatre managers, insofar as has to do with projection at least. I can say the same for his assistant, Mr. Roy Peffely. The theatre is operated by the Midhio Theatres Corporation.

WHEN A PROJECTOR NEEDS OVERHAULING

FROM A SMALL town in western Oklahoma comes this letter:

"Please tell me how I can stop the film chattering when going through a Powers 6B projector. The intermittent movement is pretty badly worn. It has a loud clicking sound when the mechanism is run without film. Would appreciate any information you can give as to how to make a 6B Powers run quiet."

The answer seems simple: Write the International Projector Corporation, 92 Gold street, New York City, and obtain the name of the nearest approved repair shop. From this shop secure the loan of a mechanism for use while you send your own to it for a thorough overhauling.

It will cost considerable? Certainly! You can't expect to run a highly sensitive mechanism indefinitely without expending some money for repairs, and from what you say, the mechanism is rather sadly in need of repairs—a lot of repairs, probably.

To test its general "debility," hold its shutter stationary and see how far you can rotate its flywheel. If more than 3/16ths of an inch, measured at the face of its rim, then it needs an overhauling, and I suspect you can rotate it much more than that, remembering that each 1/16th of an inch additional means a lot of wear.

Of course it is possible the intermittent movement needs adjustment. You can test that by trying to rock the intermittent sprocket when the movement is on the lock. It should not rock at all, though a slight movement does not mean a bad condition —a *slight* movement I said, mark you well.

As to telling you what to do yourself, I cannot do that, for the reason that overhauling a badly worn intermittent movement or mechanism is not, in my opinion, a job that should be undertaken by home talent. If it should be, the chances are that the job will not be well done. The projectionist has neither the tools nor experience to undertake such a task with even a reasonable chance of doing a good job after he has gone to all the trouble of trying.



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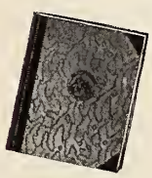
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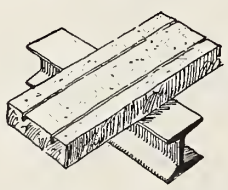
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EQUIPMENT AFFAIRS

Equipment News and Comment

LIGHTING TUBE GASES

● The increasing use of tube lighting by theatres makes some information concerning the gases employed not only interesting, but quite practical, and it is thus considered worthwhile to pass on to those in charge of theatre operations significant paragraphs from an article appearing in a recent issue of *Bright News,* issued by the Tube Light Engineering Company of New York.

Pointing out that the greenish blue fluorescence of mercury vapor was noted as early as the 18th Century, the article continues:

"Immediately after the inception of the present century it was found that if mercury is inserted in a high voltage discharge tube containing neon, it will be quickly vaporized by the heat of the conducting current. This mercury vapor, which is of a greenish hue, entirely dominates the characteristic red of the neon, producing a blue luminous tube.

"Tubes with neon and mercury are not entirely practicable for outdoor signs. Neon lacks the ability to support mercury at low temperatures. The result is that the mercury tends to recondense and causes a streaky tube, part neon color and part blue.

"Argon was found more suitable than neon as a supporting gas for mercury vapor, for two reasons: (1) It is a better carrier gas for mercury than neon. (2) Its color radiation is of a blue cast and effectively blends with the blue mercury vapor.

"The most popular gas mixture today for mercury tubes contains approximately 80% argon and 20% neon. The color radiation of this mixture is blue-lavender which satisfactorily blends with the mercury discharge and produces a blue tube.

"The neon in the mixture serves a definite purpose. A tube containing the argon-neon mixture will reach a higher temperature than a tube using argon alone. The purpose of achieving a hotter tube is to quickly vaporize the mercury globules and maintain this vaporization even in cold weather. The neon also improves the brilliancy of the tube. The argon in the mixture primarily acts as the supporting gas for the mercury vapor.

"Although the standard argon-neon mixture is capable of maintaining a very satisfactory blue color in practically all sorts of weather, during very cold spells it may take anywhere from one or two minutes to over an hour for tubes to come up to the proper blue color. In some cases the tube will be unevenly colored, depending upon where the mercury is located in the tube. . . ."

It is stated that care should be taken to have the mercury distributed as evenly as possible throughout the tube, to avoid spottiness. A special gas mixture is available containing argon, neon and helium, the helium acting as a very positive agent for the vaporization of the mercury in any weather. However, the helium mixture requires extra transformer equipment.

FIRM NAME CHANGED

● The name of the Imperial Electric & Manufacturing Company of Los Angeles, prominent maker of projection lighting equipment and also converters used with projector lamp systems of the new "Suprex" type, has been changed to C. S. Ashcraft Manufacturing Company. C. S. Ashcraft continues in charge of development work and production, and M. G. Ashcraft in charge of sales and service.

The company has also removed to larger quarters, now operating in its own building, which contains the plant and executive offices. The new address is 4214-16-18 Santa Monica Boulevard.

REPORT REPLACEMENTS

● A new group of sound installations, nearly all representing replacements is reported by the S. O. S. Corporation of New York. The installations, all involving this company's "Wide Fidelity" apparatus, were made for the following:

Columbia-Princess theatre, Shinnston, W. Va.; Stuart, Lakeville, Conn.; Glenn Nicholson, Indianapolis; Strand theatre, Sharon Springs, Kan.; LoNet, Wellington, Ohio; Gerhard Brothers, Thurber, Tex.; Rankin theatre, Bridgeville, Pa.; La Verne, La Verne, Okla.; Roxy, Billings, Okla.; Frank Forsey, Salt Lake City, Utah; Lyric, Flatonia, Tex.; R. B. Vail, Bay Minette, Ala.

BY WAY OF NEWS

● Max L. Robinson, formerly of Roth Brothers & Company, manufacturers of the Roth Actodetector, and now advertising and sales promotion manager for the Janette Manufacturing Company of Chicago, has also been appointed to an advisory capacity by the Baldor Electric Company, which recently put on the market its "Handy" rectifier for low-intensity arc lamps. Mr. Robinson assisted in the development of the rectifier.

James E. Francis has been appointed manager of the Photophone Division of the RCA Victor Company, succeeding E. O. Heyl, who has resigned. The company also announces that its recording activities have been consolidated with those pertaining to the sale of theatre reproducing equipment. Mr. Francis has been in charge of recording operations since RCA Photophone was consolidated with RCA Victor.

PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

ON ONE side of our theatre, we have a 2x6-inch plastered wall. By that I mean 2x6 studding, and lath and plaster on each side. We are bothered by a loud radio that the proprietor of the adjoining room uses. Would like advice as to sound-proofing this wall in as inexpensive a way as possible, as building a brick wall would include additional footing, loss of space, and almost prohibitive cost under present conditions.

My idea was to use ⅞-inch furring strips, putting building felt or roofing felt between the plastered wall and the strips, covering the outside then with masonite plaster board and then plastering with two coats of plaster. Would like your advice on this.—F. E. D.

The Answer:

THERE ARE several methods of remedying your troubles. In my opinion the least expensive way would be to fill the space between the studding with a light fluffy granulated wool. This is put in place by cutting holes in the top of the wall, then the material is forced into space by a pneumatic conveyor hose. The holes are rather small and can be easily patched. The only drawback to this method is that it requires a good mechanic and certain equipment, but if you are located fairly near a city you will not experience any trouble locating a concern that can do this kind of work.

The other method, which I believe to be more expensive, is to strip the wall on the inside with 2-inch stripping, then fill the space between the strips with sound deadening felt, cover strips with plaster boards, and give the surface a skim coat of plaster to match the present finish. Roofing or building felt, as you describe, will not give the desired results. Any building material dealer can advise you regarding the make and kind of material to be used.

Of the above two named methods, I sincerely believe that the first one mentioned will give you the most satisfactory results and can be done in the shortest time possible without disturbing the interior or closing up the theatre during the progress of the work.

The Question:

I WOULD greatly appreciate a few suggestions on some improvements now being considered. We are planning a marquee for our theatre, and due to the unusual design of the building front we are at loss as to what would be the most practical and inexpensive arrangement. We are enclosing an old post-card of the original front before it was divided, and also a photo of our theatre front as it is now. There are two canopies on each end of the building. These are the cause of our trouble. We would like to build a small marquee over our own front, but feel that it would throw the whole front of the building out of perspective, it would be too expensive to build completely between the two canopies, and would also be too large for our present theatre. We are now considering a marquee over our theatre front and extending to the right and enveloping the small canopy which we do not want to remove. We would like your advice and suggestions.



Present front of F. M. M.'s theatre.

I am also enclosing a sketch of our theatre. We need an additional 100 seats and are considering renting the location next to us to acquire the necessary space. Our main problem here is the usual I-beam supports, three of which will be in the way. These supports are 3-inch in diameter. Just to what extent would they interfere with the screen image of the new 100 seats? In using these extra 100 seats mainly to handle the overflow on our heavy nights, would the three I-beam supports make the venture unpractical? The additional rent would be fairly high, compensated somewhat by a concession stand, which would be rented.—F. M. M.

The Answer:

THE ONLY WAY to solve your problem is to do just exactly what you do not want to do. Remove the small marquees on each end of the building and install a new one over the theatre entrance, or build a new section between the present ones. Building a new marquee over the theatre entrance alone and leaving the present ones in place, will give the building a lopsided appearance.

The *least expensive* way for you to construct a new marquee would be to place the two present ones together in one unit. According to the photographs, they appear to be wide enough to cover the theatre entrance if placed end to end. Erect attraction signs on top, front and sides, and by placing a few electric lights in the soffit I believe you would obtain a pretty good effect.

The nicest and most modern way would be to construct an entirely new marquee out of aluminum bars with flashed opal glass at front, sides and soffit, with concealed inside lighting and with changeable silhouette letters for attraction program. This method of construction is rather inexpensive, and the results obtained are very much up-to-date.

After looking over your sketch for the enlarging of the auditorium to obtain an additional 100 seats, I cannot advise you too strongly against your plan, unless it will be possible to remove the column nearest the stage. If this column must remain in place, only 25 persons out of a 100 will be able to see the entire picture on the screen free from obstruction, and the other 75 seats will be absolutely worthless, as no one could enjoy a picture with several obstructions in the line of vision. If it would be possible to remove this first column, then 80% of the seats would afford an unobstructed view.

Noticing the small diameter of these columns, I assume that they only support the second floor, and that the other floors are supported on partitions of the floors below, or girders. If this is the case, I do not think it would be very expensive to

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to Better Theatres, 1790 Broadway, New York.

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remove the first column and to insert an I-beam to support the load from above. Should this column extend through the other floors, I am afraid the change would be quite an expensive affair, and you then may just as well abandon this project, as any money expended would be thrown away, because you could not increase your revenue.

•

The Question:

I AM WRITING to ask how I could decorate my stage and screen with curtains economically so as to take away the cold appearance and make it more satisfactory to me and my patrons. I am enclosing the sketch and hope to get some real suggestions.

The building is 25 feet wide, and the stage front is built in from the walls about 5 feet on either side. This building was not made for a theatre, so the stage was built in after the building was made. The stage front is made mostly of wainscoating and is painted gray. There are two posts about 8 inches wide on either side of the stage opening, and the stage is not decorated at all. Those old wainscoating boards make the stage appear to be the entrance to Sing Sing. I would like to use some nice curtains around the stage opening and some on the wings at the side of the opening to give some color to the stage and make it look somewhat modern.—J. B. R.

The Answer:

YOUR PROBLEM is a very easy one to solve. Install a valance from the ceiling to a few inches below the wood beam of the proscenium arch, then cover the posts with side tabs about 24 inches wide. Place the projection screen in a cyclorama and you will have a very nice looking stage. The cyclorama should be of a very light color, and the valance and side tabs can be of a great deal darker tone.

•

The Question:

WE ARE GOING to remodel the front of our theatre, and while we have several rough plans in mind, we would like very much to have your advice and suggestions in this matter before we make a definite decision.

It will probably be of interest to you to know that we expect to get the money for this remodeling from the loans created by the National Housing Act.

The front of our building was constructed years ago and is made of concrete stucco. We are enclosing a rough drawing of the front as it now stands. The frontage of this building is 30 feet, and the height is 20 feet.

In rebuilding the front of this building we would like to make an attractive front without going to a great deal of additional expense, and believe that since we are going to make a new front on it, that we can incorporate a few minor changes in construction from the conventional type of plain square front that will cost but very little, if any, more than the plain type would cost.

We have roughly in mind something bordering on the Spanish type, or the Modernistic type of front. We would not like to go to extremes in either of these for more than likely the front will not be changed in several years and we want something that will not grow old quickly.

We would like to have two double doors, one on each side of the box office at whatever space would be proportional to the size of the building. We also believe that we can make a built-in one-sheet board on each side of the building, with the glass flush with the front, and lighted from the inside.

How to build the top of this building, from the marquee up is what puzzles us. We would like to square the front up and at the same time trim it in such a manner that it would look good.

The marquee, which now only extends to the edge of the openings, will extend across the entire front of the building.

We had first intended to rebuild the front of this building with stucco, but our local contractor who will do the work, has given us a rough estimate of the cost with stucco and with brick, and there is very little difference in the cost according to his figures. We would certainly be glad to have any advice or suggestions you can give us.—J. C. M.

The Answer:

BY ALL MEANS square off the top of the building, or use some form of step-ups in the coping. I believe that the shape of the front will be better adapted to a modernistic design, for a Spanish treatment will require a certain amount of ornamentation and this will increase the cost.

As I understand it, you plan to rebuild the entire front elevation, so by carefully designing and spacing the new windows above the marquee an interesting design can be worked out. The arrangement of the ticket booth, entrance doors and poster cabinets as according to your sketch, is satisfactory. However place each door about 9 inches from the ticket booth, and space the poster cabinets in the center of space left between doors and side wall.

Make each double door opening at least 5 feet wide, and the soffit of the marquee should be at least 8 feet 6 inches above the sidewalk.

To carry out a modern treatment you can insert alternating horizontal courses of brick, stone, tile or any other material. I suggest that you have your contractor obtain quotations on the different glass or composition materials to cover the present surface, as the application of some such material will require only from 1½ inches to 2 inches, and I doubt if this method will be much more expensive than rebuilding the entire wall. By using this material in different colors you will obtain a very attractive as well as a durable front.

Fitting Out the Rest Room

(*Continued from page* 12)

as were the toilet bowls, but as to design) as follows: (a) pedestal, (b) flat back or wall hung, (c) one-piece stalls.

The pedestal type is not recommended for theatres. It stands out away from the wall quite far and requires much more space than either of the other two types.

STALL MODEL

Stall urinals are really the best type for theatre use. However, they should be equipped with the fan-shaped flush inlet which should be so adjusted that water will wash completely the inside surface of the fixture at each flush. These urinals are of very heavy vitreous or earthenware construction with a thick base which is usually set slightly below the surrounding floor line so that it provides drainage for the floor. It should be carefully noted that stall urinals are manufactured without a trap being incorporated in the fixture. The drain or waste pipe must extend down and be connected to a trap and then to the soil line. Because of the great number of cigarette butts, matches, buttons and other insoluble articles that get into urinals, the traps should be exposed where possible and be provided with a brass cleanout plug. Stall urinals may be set side by side (with no space between), or may be separated. In either case they may have partitions installed between. If partitions are installed they should be from 24 inches to 27 inches, center to center of partitions. The depth of partitions should be from 20 inches to 22 inches, the depth of end partitions 24 inches, the height of partitions should be from 4 feet, 6 inches to 5 feet, 6 inches. Stall urinals are made in widths from 18 inches to 24 inches. Their height is about 40 inches above the floor.

WALL-HUNG MODEL

Flat back or wall-hung urinals are made with the trap cast into the lower portion of the fixture, with the waste outlet arranged to pass through the wall on which the urinal is hung. The fixture is held in place by screws at top and bottom of the fixture. These screws should bite into something solid or else arrangements should be made to use toggle bolts. This type is cheaper than the stall type and its installation is cheaper. However, it does not give the "class" of the stall type.

Wall-hung models should always have partitions separating them, and often they require a bottom slab of marble *or stone to protect the floor.* The height to install wall-hung urinals in theatres is always a problem, considering that toilets are used by adults as well as small boys. For this reason the stall type is far more desirable. Wall-hung urinals can only be considered a rather poor second-choice for theatres.

Urinals require about 4 gallons of water

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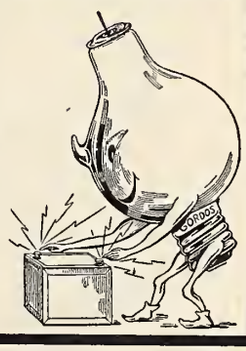
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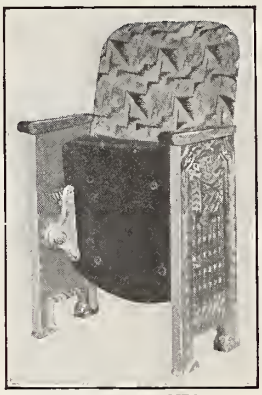
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for proper flushing. They may be flushed by means of a flush-tank, flush-valve, or automatic flush. The flush-tank and flush-valve are the same as described for the toilet bowls. The automatic flush is an arrangement whereby the fixture is flushed automatically at predetermined intervals of so many seconds. When such automatic devices are installed, be sure to arrange conditions so that the device is shut off at night and other periods when the theatre is closed. In towns and cities where water rates prohibit the automatic flushing device, the flush-valve should receive preference over the flush-tank.

LAVATORIES, TRAPS, PUMPS

LAVATORIES, or wash stands, as everyone knows, come in many sizes and designs in almost any price range. Generally such fixtures are of two classes: (a) types which have backs and are wall hung; (b) those without backs, supported on a pedestal, which conceals the trap and piping; or on legs. The wall-hung lavatories are by far the more numerous and present a great variety of shapes and sizes, with flat backs, recessed backs of 6 inches, 8 inches or 10 inches in height; and the bowls may be round, D-shaped or oval; and with or without aprons.

TRAPS

It is important to know that all fixtures in toilet rooms must have traps in the waste lines between the fixture and the main soil line. Traps for plumbing fixtures are bent pieces of pipe, or an assembly of fittings in the shape of the letter U, or in some cases shaped like the letter S, but as though the letter were lying on its side. These traps are so shaped that an unobstructed passage is provided for the flow of sewage to the soil pipe. In these traps, the U-portion of them always retains water, providing a seal in the pipe which prevents the backing up of drain or sewer gas into the toilet room.

The following points cover the important features of a trap: (1) It must hold sufficient water to withstand evaporation. (2) It must have sufficient depth to withstand the syphonic action in the waste pipe without draining it empty. (3) It should be so designed as to be self scouring and therefore always provide free passage for sewage. (4) It should be provided with a cleanout plug. (5) It should have no interior strainers or other obstructions that may become clogged up.

Most of the troubles in theatre toilets are the result of faulty traps or faulty trap installation. Further, many instances of foul odors result from old out-of-date and therefore faulty and possibly leaky traps. There are many cases where traps are buried in concrete or floors and there is no way to determine in what condition they are. Such installations are bad practice and generally cause no end of trouble.

PUMPS

Allied closely with the plumbing in a theatre are the pumps—the sump-pump for the removal of sewage, the water pump to lift water to fill the house tank, and the pressure pump on the air washer system, to mention only the important ones. Pumps generally are classified into four groups according to the principle upon which they operate: (a) piston pumps, (b) centrifugal pumps, (c) rotary pumps, and (d) jet pumps.

PISTON PUMPS

Piston pumps are frequently found in theatres, but used for only one purpose, that of fire pump, and generally located in the stage basement. Such pumps raise water to the house emergency tank and automatically start when the water in the tank falls to a predetermined low level. Likewise there is an automatic cut-out which stops the pump when the water has been raised to an established high level in the tank.

The simple piston pump consists of a cylinder in which a piston or plunger moves back and forth, drawing in and forcing out the water with positive pressure. Arrangements of valves, usually of disc design, is such that the inlets and outlets for the water operate automatically. Frequently piston pumps are designed with more than one cylinder, and are referred to as single, duplex or triplex pumps, depending upon the number of cylinders. Such pumps are driven by a rather small pinion gear on the motor shaft. This pinion gear meshes with the gear teeth on a much larger wheel, which in turn is keyed to the crank shaft. Through connecting arms from the crank shaft to the piston heads, the power of the motor is used in drawing the water into the cylinders and forcing it out. Because of the very positive pressure characteristic of these pumps, this type is best to perform this particular function in theatres.

CENTRIFUGAL PUMPS

Centrifugal pumps are usually specified where large volumes of water are to be handled against low pressure, particularly if some solid matter must be handled with the water. Sewage or sump-pumps generally all fall in this class. There have been some great improvements in centrifugal pumps. Some recently developed pumps of this type will perform under special conditions satisfactorily, in comparison with high-pressure pumps of the piston type. According to design, these pumps are referred to as volute or turbine centrifugal pumps. The volute type handles water in exactly the same way as air is handled by the coinoidal, multivane fan. The turbine type operates as the name would imply, on the turbine principle. Where centrifugal pumps must work against high pressure, the turbine type is best adapted, but for ordinary recirculating jobs the straight centrifugal or volute centrifugal pumps will prove highly satisfactory.

SUMP-PUMPS

Practically all of the sewage or sump-pumps in theatres are centrifugal pumps on a vertical shaft, directly connected to

a vertical motor. The motor operates from an automatic switch, which in turn is operated by adjustable stops, on a rod connected to a float. When the sewage rises high in the tank, the pump starts and continues to exhaust the tank until stopped at the low level by the float switch. The low limit is carefully set so that the pump never needs priming. The impeller of this type must always remain submerged, otherwise priming will be necessary to start the pump.

ROTARY PUMPS

Rotary pumps are positive-displacement or pressure pumps that seem to fall between the high-speed centrifugal and the positive-displacement piston types. The actual principle upon which this type operates is somewhat confusing to describe in words without the aid of drawings. Basically two main parts, of cycloidal shape, or two parts shaped like large pinion gears, rotate in opposite direction, building up pressure on one side and reducing pressure on the other. This type does furnish positive displacement, and the principle is used for pumping gases as well as liquids. Some of these pumps are installed in theatres and perform very satisfactorily. Managers operating theatres with this type of pump on their air washer water system should write to the manufacturer of the pump for full descriptive matter. I believe that the centrifugal turbine type pump is more frequently encountered in theatre work than the rotary pump. Both types can be used for identical purposes in a theatre.

JET TYPE PUMP

The jet type of pump really might be called a forced water syphon. There are actually pumps designed to operate on this principle, but they are not very efficient as pumps and are seldom prescribed for theatres. However, some ingenious theatre engineers have used the principle economically and effectively in removing seepage from low basins in boiler rooms and basement. The accompanying sketch shows the principle far more simply than it can be described in words. A homemade one may be of service sometime in draining a catchbasin or a flooded boiler room.

Pumps do form a part of theatre equipment, and having moving parts, they need attention from time to time, and oil at frequent intervals. The motors that drive them need constant attention. Pumps probably give less trouble than any other class of theatre equipment, and for that reason they are usually neglected. Most of the breakdowns in pumps could be avoided by just a little care and attention beforehand.

Great improvement at small expense can be made in existing toilet rooms if the fixtures are satisfactorily arranged and not discolored, cracked or otherwise unsightly. New toilet bowl seats and new flush-valve, eliminating flush-tanks, and new piping where piping is exposed, will make a wonderful difference. Add to these changes a planned lighting scheme (every toilet compartment should be brightly lighted), some paint, a mirror over each lavatory, new toilet paper containers, soap dispensers, a sand jar for cigarette butts, and an attractive toilet room will result.

In conclusion, this fact must be acknowledged: Wear and tear, physical, mechanical, electrical and structural depreciation and obsolescence go on day in and day out, whether the theatre operates or is closed, *and whether or not the manager or higher executive deliberately closes his eyes to it.* The only known method today of offsetting and reducing this rate of destructive and apparently ever mounting class of expense is to *spend wisely for intelligent maintenance.* "Getting by" is expensive operation in the long run.

Chattel Mortgages: Sales Contracts

(*Continued from page* 16)

dition has been fully recognized. Moreover, the fact that such action may result in incidental injury to the theatre owner does not in itself constitute a justification for issuing an injunction against such acts. In other words, the interests of capital and labor are at times inimical and the Courts may not decide controversies between the parties so long as neither resorts to violence, deceit, or misrepresentation to bring about desired results. This rule of the law is particularly applicable with respect to rival unions.

Notwithstanding the fact that the collateral result of the attempted persuasion of the public not to patronize a theatre, while it employs the members of the rival union, might make it unprofitable for the theatre owner, yet the courts restrain from interfering with lawful and quiet picketing by members of a rival union.

For instance, in Stillwell Theatre v. Kaplan (182 N. E. 63, New York, N. Y.), it was disclosed that certain theatre owners entered into contracts with the Empire State Motion Picture Operators' Union, Inc., by the terms of which it was agreed to employ none other than members of that union as projectionists.

Later members of Local 306 of the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators' Union of the United States and Canada, affiliated with the American Federation of Labor, and a member of the State Federation of Labor and of the Central Trades, began picketing the theatres with signs which read: "Owners of this theatre refuse to employ members of Motion Picture Operators' Union Local 306, affiliated with the A. F. L."

The picketing was peaceful and not accompanied by any acts of violence, tres-

(*Continued on page* 34)



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Among Contributors to This Issue:

¶ *The material presented under the title,* INSPECTING YOUR THEATRE FOR U. S. REMODELING LOAN, *represents official information and opinion obtained from the National Housing Administration of the federal government, much of it in direct response to specific inquiries; and in the* INSPECTION GUIDE AND CHECK-LIST *itself, represents the insight into theatre remodeling procedure possessed by a practical theatre engineer of long experience in such matters. Directly related to this introduction to the National Housing Program as applied to theatres are the articles by Mr. Clute and Mr. Knight, and as stated elsewhere, these are the beginning of a program of data and guidance on remodeling which will be greatly expanded in the Fall Buyers Number of Better Theatres, the issue of October 20.*

¶ EUGENE CLUTE (NEW SCHEMES IN MODERN REMODELING) *is well known as a writer on Architecture and allied subjects, contributing to the leading publications in this field. He was formerly editor of the Architectural Review and of Pencil Points, and is the author of several books on Architecture, which have included discussion of the motion picture theatre. He has contributed previously to* BETTER THEATRES, *on the designs of the Radio City theatres.*

¶ J. T. KNIGHT, JR. (FITTING OUT THE THEATRE REST ROOM) *writes for each issue of* BETTER THEATRES *on theatre operation and maintenance, and also conducts the department, Maintenance Tabs. He is an accredited engineer in several fields, and has been in charge of the physical operation of motion picture theatres of all types for many years. He is associated with Paramount Publix.*

¶ LEO T. PARKER (CHATTEL MORTGAGES : SALES CONTRACTS) *is likewise a regular contributor to* BETTER THEATRES, *writing on legal phases of theatre operation. He is an attorney-at-law with offices in Cincinnati.*

¶ JAMES FRANK, JR. (HOOKING UP LOUDSPEAKERS IN EXTENDED FREQUENCY REPRODUCTION) *is an engineer associated with the Photophone Division of RCA Victor.*

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Chattel Mortgages : Sales Contracts

(*Continued from page* 31)

pass, or intimidation, and the sign truly stated the fact.

The owners of the theatres being picketed filed suit and requested the Court to grant an injunction to prevent the picketing. It was argued by counsel for the theatre owners that the picketing was illegal because it conveyed the idea that union labor was not employed on the premises and, also, that the purpose of the picketing was in part to destroy business of the theatres. Also, it was contended that the picketing was illegal because its purpose was to induce or cause a breach of the contract between the theatre owners respectively and the rival union.

DECISION

Although the lower court granted the injunction, it is interesting to observe that the higher court reversed the verdict, saying:

"Unquestionably defendant in picketing these three theatres was actuated by a desire to improve labor conditions as to wages, hours, number of employes, and conditions of work, although incidental disadvantage to the employer might result. . . . We would be departing from established precedents if we upheld this injunction. We would thereby give to one labor union an advantage over another by prohibiting the use of peaceful and honest persuasion in matters of economic and social rivalry. This might strike a death blow to legitimate labor activities. It is not within the province of the Courts to restrain conduct which is within the allowable area of economic conflict."

INJURY OF PATRON IN LABOR DISPUTE

THE LEGAL QUESTION often has existed whether a theatre owner may be liable for an injury sustained by a patron caused by members of a union, or other persons who are enemies of the theatre owner, exploding a bomb in the theatre building. This point of the law was discussed in the late case of Perkins v. Publix Theatres Corporation (171 S. E. 147, Atlanta, Ga.).

CASE

The testimony of this case indicated that certain theatre employes, who were dissatisfied with their employment, caused a bomb to explode in the theatre which resulted in serious injury to a patron. The patron filed suit against the theatre owner to recover damages. He alleged that the theatre owner was negligent in allowing patrons to come into the theatre when he had information that the dissatisfied theatre employes may perform acts dangerous to persons within the theatre building.

DECISION

Although this court did not hold the theatre owner liable in damages, yet it was held that the injured theatre patron had a legal right of action. This court said:

"It being the duty of the occupier of a building, who uses it for the purpose of operating a theatre into which the public is invited to come as patrons of the theatre, to exercise ordinary care to keep the premises in a condition safe for those lawfully thereon, where it is alleged that the bomb had been placed in the theatre by the employes and servants of the defendant (theatre owner) who were ushers in the theatre and had free access to the theatre, and that the defendant was negligent in not knowing that the bomb had been placed in the theatre by his agents or employes . . . and the plaintiff (patron) was injured as a result of such negligence, a cause of action is set out. . . ."

SPECIAL RIGHTS OF SMALL INTERESTS

A GREAT MANY litigations have involved the common legal question of whether or not persons who hold a minimum interest in a theatre or other amusement corporation, have special rights with respect to the conduction of the business and affairs of the corporation, when compared with the larger interest. This point of the law was discussed in the recent case of St. Louis Amusement Company v. Rosskopf (52 S. W. [2d] 178).

CASE

In this case it was shown that an order was issued appointing a receiver for an amusement company on the grounds that the owner of 92 per cent of the stock was guilty of misconduct. The owners of less than 2 per cent of the stock tendered a $150,000 bond, believing this to be a sufficient amount in view of the fact that the corporation was worth about $1,000,000. Certain stockholders who owned 8 per cent of the stock in the corporation contended that the Court should approve the $150,000 bond. However, after the case was taken to a higher court it was held that refusal to approve the bond was not abuse of discretion. This court said:

DECISION

"The suit was instituted by plaintiffs for themselves and in behalf of all other stockholders having like interests. It is therefore a class suit, brought by representatives of the class. . . . The judgment that will be rendered therein, if on the merits, will be binding and conclusive on all members of the class whether they intervene or do not . . . In this connection it should be added that a stockholder's interest in a corporation cannot be fairly measured by his pro rata share of the assets, as upon dissolution; he is entitled to have the corporation continue as a going concern, engaged in the prosecution of the business for which it was incorporated."

Therefore, it is quite apparent that a judgment with respect to corporation difficulties will be rendered on its merits and is binding on all the stockholders.

New Schemes in Modern Remodeling

(*Continued from page* 10)

a light warm gray with touches of strong bright colors, black and silver for accent.

While semi-permanent decoration, as described above, is often admirably suited to the inner lobby or entrance foyer, the outer lobby or vestibule usually requires treatment with more permanent materials, partaking somewhat of the nature of exterior architecture. This part of the theatre is next to the outdoors and is commonly open and exposed more or less to the weather. Here strong, easily cleaned materials of dark, rich coloring enlivened by vigorous contrast are often best.

Such a treatment is seen in the photograph of the lobby of the Midtown theatre in New York City, of which Boak & Paris were the architects. This is one of the newer theatres which afford suggestions for the modernization of older theatres.

In this lobby, the walls are covered with Formica sheets in horizontal bands of rich red inlaid with 2 inch strips of black at the edges. The horizontal joints are covered with heavy wooden mouldings painted black. Frames for advertising displays, with hinged covers of glass, are built into the wall treatment. The cornice is in dull orange.

The ceiling is divided into narrow panels by aluminum-finished mouldings and is painted in graded tones of delicate blue. The perforated black rubber mats are relieved with touches of orange that recall the color in the cornice. They are set in sinkages that bring them flush with the framing bands, which are of dark gray terrazzo edged with gray metal strips which divide the floor into panels.

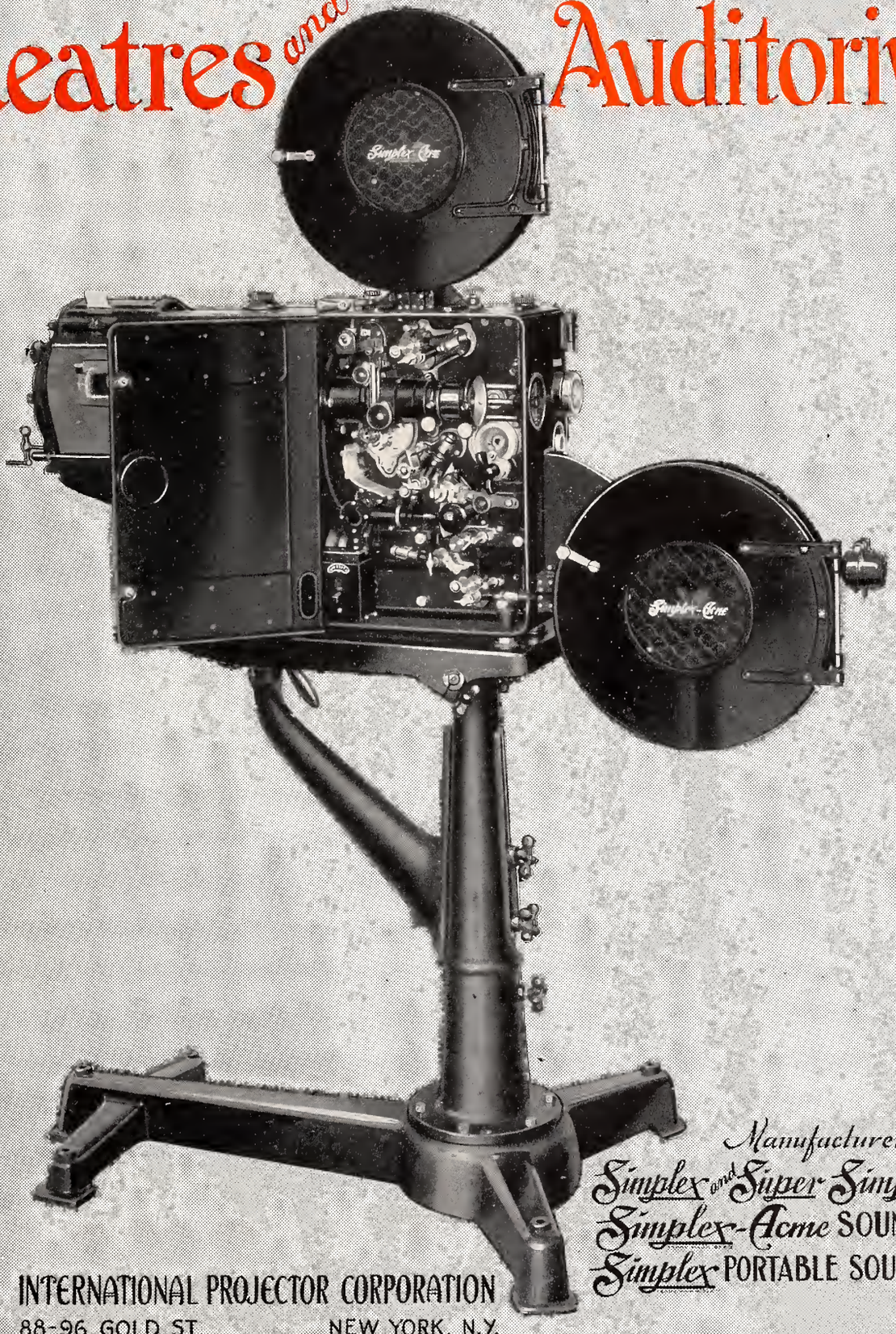
The horizontal banding of walls, as used in the Midtown theatre, is one of the newer fashions and in a lobby it has a psychological advantage derived from lines that lead into the theatre. But it should not be employed indiscriminately without regard for other conditions. Often the proportions of a room are such that some other treatment is better. *Horizontal banding tends to make a room look longer and lower,* and some rooms are already too long and low for good appearance. The main form of almost any wall surface is horizontal, therefore vertical division, instead of horizontal, affords good contrast.

[TO BE CONTINUED IN OCTOBER 20 ISSUE]

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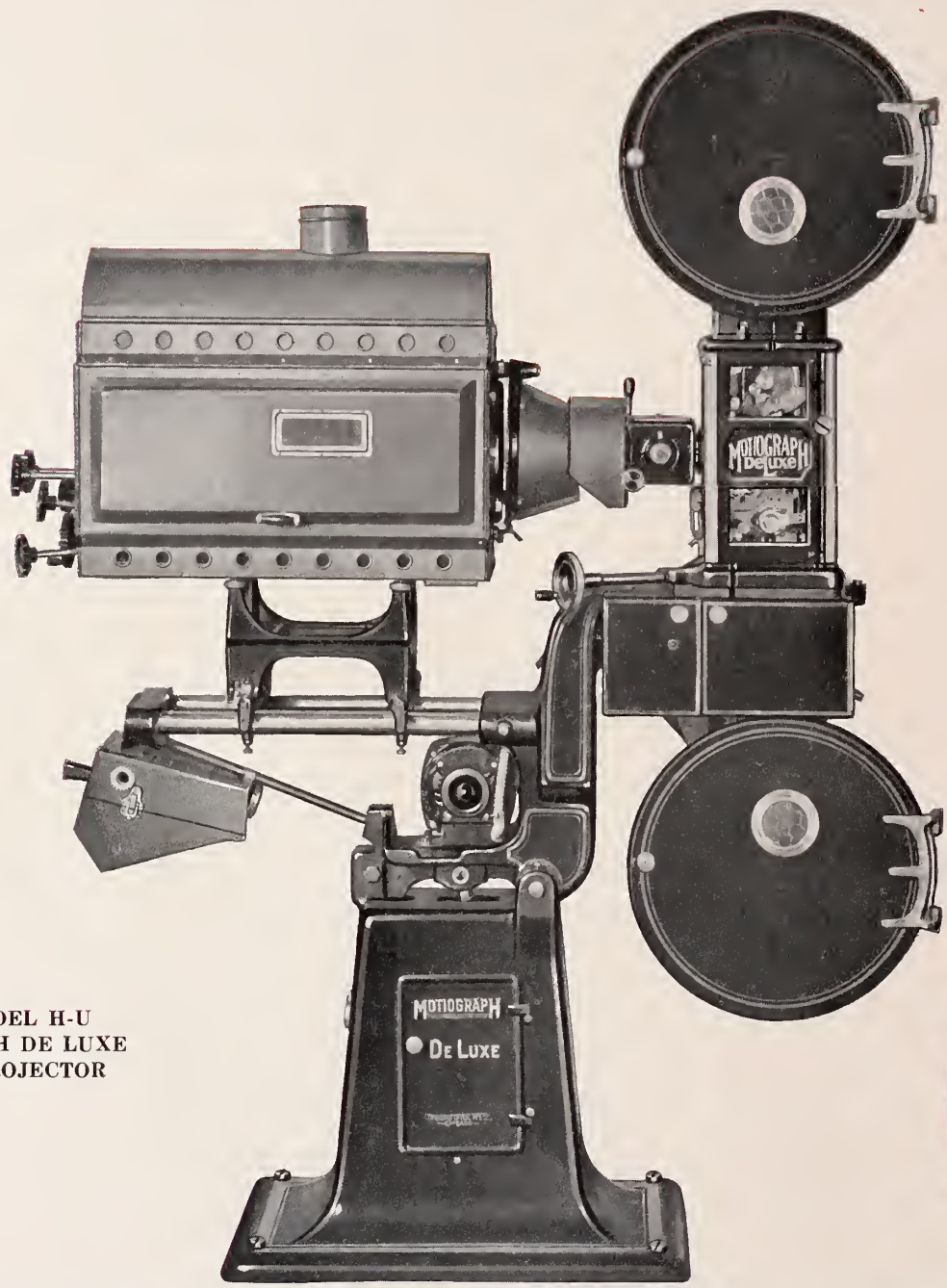
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A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

EQUIPMENT LEADERS SEEK SHARE IN HOUSING PLAN

Manufacturers and Supply Dealers Propose That Exhibitors Be Permitted to Borrow from Fund to Buy Seats, Carpets, and Sound Apparatus

$73,331,000 IS GROSSED BY THEATRES IN 27 STATES

3,198 Theatres Pay $13,904,000 in Wages; 19 Per Cent of Gross Spent on Payrolls; Average Intake Per Theatre Found $441 a Week

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"BARRETTS"

BIG!



"Heigh ho the merry o'! We're dancing with joy. It's another 'Smilin' Thru'. Thank you NORMA SHEARER FREDRIC MARCH CHARLES LAUGHTON for 'BARRETTS of WIMPOLE ST.'"



(See Page 19)



Released

OCTOBER 13th

Dolores Del Rio

Madame Du Barry

Warner Bros.' Comedy with Reginald Owen, Verree Teasdale,

Victor Jory, Osgood Perkins. Directed by William Dieterle.

WORTH WAITING 3 MONTHS FOR

"WE'RE LOOKING FORWARD TO



Sept. 22
WARREN WILLIAM
in
"THE CASE OF THE HOWLING DOG"*
Introducing the New King of Crime-Hunters —Perry Mason

Sept. 29
BARBARA STANWYCK
in
"A LOST LADY"°
From the Famous Novel by Willa Cather, Pulitzer Prize Author

Oct. 6
GUY KIBBEE
ALINE MacMAHON
in
"BIG HEARTED HERBERT"*
From the Long-Run Stage Hit

Oct. 13
JOAN BLONDELL
GLENDA FARRELL
HUGH HERBERT
in
"KANSAS CITY PRINCESS"*
The "Havana Widows" in gay Paree

WARNER BROS.' HAPPIEST SEASON"



Oct. 13
DOLORES DEL RIO
in
"MADAME DU BARRY"*
Warner Bros.'
Royal Blush

Oct. 20
JOE E. BROWN
in
"6 DAY BIKE RIDER"°
Backed by $100,000
National Quaker Oats
Promotion Campaign

Oct. 20
PAT O'BRIEN
in
"I SELL ANYTHING"°
A Riotous Comedy of
Super-Salesmanship

Oct. 27
DICK POWELL
in
"HAPPINESS AHEAD"°
with
JOSEPHINE HUTCHINSON
The Season's Surprise!

*A Warner Bros. Picture °A First National Picture Vitagraph, Inc., Distributors



Ketti Gallian

who appears with Spencer Tracy
in "Marie Galante," a FOX picture

Chapi

SEP 28 1934 ©C1B 238398

MOTION PICTURE HERALD

Vol. 116, No. 14 September 29, 1934

THE EAGLE'S KEEPER

THE termination of the service of General Hugh S. Johnson as the keeper of the NRA's Blue Eagle, announced from Hyde Park in a genial exchange of letters Wednesday, has been preceded by two weeks of press rumors that he was slated for "a $100,000 a year post in the movies."

As has been customary for several years, whenever a public figure of current name value has fallen out of employment and appeared at loose ends, some newspaper chatter writer has suggested that "it is reported that he is to succeed Will H. Hays as czar of the movies."

This is in a fashion perhaps flattering to Mr. Hays, but the process is getting a bit monotonous. In the natural order of events it would seem that possibly some day there might be a successor to Mr. Hays. There has not, since the establishment of his office, been any such probability or evidence of its consideration. Succeeding Mr. Hays is likely to prove a very wearing occupation.

And as to General Johnson for that or any motion picture post, may we not for a moment recall that day now about a year past when four or five of the highest executives of the industry sat waiting, on vital code issues, in the ante room while "The General and Robbie" listened to the world series on the radio? That was hardly to be taken as laying the foundation for chummy relations ahead, even in so forgiving an institution as the picture industry.

The motion picture industry will be found in the most hearty agreement with the expression of the President when he wrote in his letter: ". . . . I hope that during these next few months you will get a thoroughly deserved rest. . . ." In fact it might be well for the General to rest longer than that.

△ △ △

Anyway, the big currency clue in the Lindbergh case has given us the first understandable reason for the action of the New Dealers in taking us off the gold standard.

△ △ △

LOOKING FOR TROUBLE

APPROACHES to the American market from abroad might well be made with some cognizance that there has been a sort of movement hereabouts known as the Legion of Decency campaign. It has been mentioned in the papers now and then. Such cognizance might have led to refurbishing of the "Chu Chin Chow" lobby at the Roxy theatre in New York, with respect to anatomical details. The Paramount articulated and motorized presentation of the oscillating hips of Miss Mae West, a contemporary masterpiece, may be mentioned in the same category. The motion picture can get into enough trouble without advertising for it.

△ △ △

THE last planting of golden bantam is ripe. The hickory leaves are falling. The summer is over and that big bass under the overhanging rock at the dam has not been attended to yet—among many other things. Every summer is like that.

△ △ △

98.296 PER CENT OK.

BEFORE us is No. 13 of "A Moral Estimate of Motion Pictures Recently Released," which is issued periodically by the Chicago Council of the Legion of Decency. Also the evening finds us in a mood for research and figures.

The document represents the winnowings and findings of that indefatigable and eternally zealous militant of the commonweal, the Reverend F. G. Dinneen, S.J., member of the Chicago Legion and the barbed spearhead of its "black and white list" movement.

In this No. 13 listing the ardent researches and delvings of Father Dinneen have revealed that the 176 productions under consideration fall into classification thus: "Class A, 87; Class B, 68; Class C, 21." It is to be understood that "Class A" pictures are "considered unobjectionable and suitable for public entertainment." "Class B" pictures are "objectionable in spots," but "neither approved nor forbidden," while the bad, bad ones are "Class C", which are "considered indecent and immoral and unfit."

With a gentle note of exultation, Father Dinneen's leaflet thereby calculates that now "only 12 per cent are unfit for public entertainment."

And that leads us to more calculation and also to even bigger and better exulting. Scanning the list of twenty-one "Class C" pictures one finds only three which have been released under the seal of the Production Code Administration and the method of regulation which the industry instituted for itself effective July 15. Those three pictures represent 1.704 per cent of the total list. We submit that a dilution of iniquity on the order of seventeen parts in a thousand compares favorably with the bacterial content of the Chicago water supply and other embracing factors of the human environment.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - -

FAVORABLE EXCHANGE

Favorable foreign exchange rates reacted to the benefit of seven major companies engaged in large scale international distribution to the extent of $8,350,000, in the 18 months ended June 30, estimates indicate. The firms, their gains: Columbia, $560,000; Fox, $1,600,000; MGM, $2,100,000; Paramount, $1,500,000; United Artists, $870,000; Universal, $720,000; Warner, $1,000,000. . . .

PETTIJOHN HONORED

Dined at Portland in honor of his industry service last week was Charles C. Pettijohn, MPPDA general counsel, celebrating his 20th year in the business. Greater harmony between various branches of the industry was predicted by Mr. Pettijohn, speaking at a luncheon. Exhibitor-distributor coordination he hailed in addressing the ITO of Southern California later at Los Angeles. . . .

ANOTHER MARKS

Into theatre operation has gone a new generation of the Marks family, as Jerome Marks has become manager, one of the incorporators of the Rio, in Chicago. His father, Louis Marks, with Meyer Marks, operated several local houses until they were taken over by Balaban & Katz. Jacob Kahn, Harry Solomon and Irving Sevin are associated with Mr. Marks. . . .

GOOD STUNT

Completely satisfied was Manager George S. Baker, of the Newman, Kansas City, with his 23-hour continuous run to introduce Mae West in Paramount's "Belle of the Nineties" to the public. Estimated boost in the weekly gross for the run of $2,000 is the reason for the Baker elation. In preparation is Miss West's novelization of the film. . . .

BALABAN TO COAST

Severing his theatrical connections, making a thorough study of film production, A. J. Balaban will then undertake his new duties as associate producer at RKO Radio, with whom he has just signed a contract. . . .

DE MILLE ELABORATION

Elaboration of production will again be a chief factor in two films to be made by Cecil B. DeMille at the Paramount plant on the Coast. The two: "The Crusades," and a screen dramatization of the careers of Benedict Arnold, Peggy Shipman and Major Andre, an episode in American history. . . .

CRITICISMS

As newspapers in other cities are discarding the "star" rating system by critics, the Kansas City Journal-Post has inaugurated that method, using as well, "family" and "adult" designations of films. The method: one star, mediocre; two, fair; three, good; four, very good; five, excellent. "A" or "F" will follow the star listing. The outcry concerning the screen's influence on children gave rise to the suitability ratings, said the paper. . . .

FAMILY FILMS

Favored by *Parents' Magazine,* national publication, is a family program as a weekly feature of every theatre policy. Furthering that end is the monthly medal awarded by the magazine to the producer of the film which best appeals to both children and adults. Monogram's "Girl of the Limberlost" took the October award, MGM's "Treasure Island" the September.

OLDTIMER RETURNS

To Universal's studio, for a small role, last week went Grace Cunard, once the company's serial queen of silent picture days, appearing in such films as "The Broken Coin." The present role is in "The Good Fairy," co-starring Margaret Sullavan and Herbert Marshall. . . .

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BRITISH MONEY

Refuting statistically the oft-repeated statement that a large percentage of British theatre receipts comes to the U. S. as rentals, Simon Rowson, president of the British Film Association last week told a London meeting that of a $200,000,000 theatre gross last year, only $27,000,000 went to the U. S. British attendance runs to 20,000,000 weekly, he said. . . .

BOARD RULING

Ten years of continuous operation of the Miller and Jefferson theatres in Jefferson City, Mo., by the Dubinksy Brothers was indicated ended last week as the Kansas City grievance board dismissed a Dubinsky complaint against Harry Sodini, who recently leased the theatres before Dubinsky could negotiate purchase. Recognizing certain rights of the complainant, however, the board has referred the case to the Code Authority for review. . . .

GULICK AIRTALKS

Under contract for a series of broadcasts is Paul Gulick, advertising and publicity director of Universal, who tells of "The Human Side of Moving Picture Stars" under the sponsorship of Stylset. The first airtalk, last Sunday over WOR, concerned Universal's Binnie Barnes, new contract player. . . .

GANG FILMS SCORED

Supported enthusiastically last week by the McKinley lodge, Canton, Ohio, was the resolution passed recently by the Fraternal Order of Police convention, opposing underworld, gangster films as a handicap to police, especially as concerns the younger element. Vaudeville bookings of relatives of "public enemies" were also condemned. . . .

AUSTRALIAN FILMS

Fairly successful domestically are Australian films, the output of two Sydney studios, last week reported Arthur W. Kelly, United Artists foreign sales vice-president, from Australia. Sufficiently equipped for unpretentious productions, the Sydney plants warrant no comparison with Hollywood, he wrote, but in exhibition the ranking is high. . . .

BIGGEST GROSS

The highest gross for a two-week run yet recorded at RKO Radio City Music Hall in New York, was recently recorded when Columbia's "One Night of Love," starring Grace Moore, is reported by the theatre to have grossed $207,914.28. . . .

EQUIPMENT MEN SEEKING SHARE IN HOUSING LOAN

Hope Interpretation Will Permit Exhibitors to Borrow Funds for Purchase of Seats, Carpeting and Sound Apparatus

Manufacturers and dealers in motion picture theatre equipment will ask the Federal Housing Administration at Washington to interpret the Housing Act so that loans granted to owners for remodeling theatre structures under the Act may also be used to purchase new equipment—principally seats, carpeting, sound reproducing systems and the like.

With a possible $33,000,000 Government-guaranteed credit available for theatre modernization in the federal plan to underwrite $1,500,000,000 for "better housing," the industry has started to engage in one of the greatest periods of remodeling, repairing and re-equipping in its history. Already exhibitors have made application through local banking channels to obtain the permissible maximum of $2,000 per theatre for renovations.

Although manufacturers and dealers of theatre equipment appear to be in a favorable position to benefit anyway by a general "buying atmosphere" even though actual loans cannot under present interpretations be applied to any but permanent and unmovable improvements, the equipment interests hope to have the status of seats, carpeting and sound revised to permit of their classification as permanent fixtures.

The Housing Administration this week asked motion picture theatre owners everywhere to pledge the active support of their theatres and screens in furthering the "better building" program.

Precedent Already Established

Equipment makers and supply dealers decided to ask the Housing Administration to reconsider a previous decision by which seats and carpets were classed as removables and as such not eligible for purchase under the loan, after the administration had ruled that a refrigerator is a permanent fixture and, therefore, a part of the loan may be applied to its purchase.

The extent to which a loan that is entirely secured under the provision of the Housing Act can be applied to theatre equipment according to the present interpretation, depends upon the kind of equipment and requirements for its installation. Official opinion will go further than that no *removable* equipment comes within the meaning of the Act. Seats and carpeting, for example, have been officially adjudged *removable*. At the same time, loans for sound "and other equipment if actually built into the theatre" will be approved. In sound equipment circles, however, opinion has been expressed that this ruling eliminates soundheads and allied apparatus from the provisions of the Act.

Some equipment interests have even gone so far as to declare that screens, projectors, generators and the like should be eligible for purchase because no theatre could operate without them.

In any event there never before has been as much interest evidenced by equipment individuals in promoting a market for their product, with dozens of dealers and manufacturers contacting Washington on the issue independently and through the service organizations in their fields.

Regardless of whether the Administration will broaden its regulations to permit the use of government-guaranteed loans for financing new equipment along with the remodeling of theatre structures, it appears that the money that ordinarily would have been spent by the exhibitor for repairing his theatre property will now be available for new equipment, and because the need for new equipment of all kinds usually arises when the owner is engaged in a "sprucing up" process, the new theatre modernization plan is certain to open wide the market for theatre equipment sales.

Of significance to the efforts of equipment makers and dealers to pave the way for their participation in the theatre modernization movement was this statement from the Federal Housing Administration: "Immediate benefits will come to makers of building materials and equipment and to service organizations which adopt aggressive sales and advertising programs. But larger business returns will come swiftly to all other manufacturers who move alertly to their opportunities."

Some 16,000,000 buildings throughout the country need improvements and repairs, it was said.

Local Committees Planned

The Federal Housing Administration has set up an organization to cooperate with "Better Building Programs" of local communities.

The local committee is to be formed in every "progressive" community and will command, through its chairman, the cooperation of the regional, state or district director and through him the services and counsel of the Federal Housing Administration in Washington.

Technical specialists associated with *Better Theatres* will serve as consultants to exhibitors on all matters, technical and otherwise, pertaining to remodeling and to installation of new equipment under the modernization plan.

A typical reaction of exhibitors in the field to the possibilities offered by the loan program is reflected in a communication from Missouri Theatres, which said that the circuit is one of the first to apply for a loan to reconstruct the entire front of one of its properties at Senath, Mo.

One of the immediate effects of the modernization movement is expected to be the reopening of scores of theatres which have been dark for some time due to the inability of the owners to obtain the finances necessary for remodeling and new equipment. The rundown condition of many properties made it impossible to compete with more modern structures, and they subsequently were temporarily abandoned, though not dismantled.

The usual number of theatre reopenings at the beginning of each new show season in September has been increased considerably this year, according to daily reports from the field. Whether this development has any special significance to the government's modernization scheme is not definitely known.

All reports to the contrary, theatres now operating under a lease may be remodeled with a loan obtained under the Act. While loans are not made to lessees they can be obtained by lessors for improvement of their properties.

The Act provided (1) that each approved lending institution is insured against all loss up to an amount equivalent to 20 per cent of its total qualified loans (ten times the normal bad debt loss); (2) that a property owner may borrow from an approved institution up to $2,000 to repair, remodel and rebuild his property (not more than five such loans to one owner); (3) that loans shall be repaid in regular installments extending over periods of from 1 to 3 years, with provision for exceptional cases running to 5 years.

The financial institutions may not collect as interest and/or discount and/or fee of any kind, a total charge in excess of an amount equivalent to $5 per $100 of the original face amount of a 12 equal monthly payment note, deductible in advance. The cost for this new financing is extremely reasonable, lower than similar credit available in the past, and the arrangements are simple and direct, the Administration declares.

Because this money can be obtained easily and because the need for improvement is so great, thousands of theatre owners will call for Government credit to restore the motion picture theatre to the level of greatest usefulness.

A survey conducted by Quigley Publications indicates that thousands of theatres are ready to participate in long delayed renovation and alteration, with trade experts predicting a parallel wave of equipment buying to total over $50,000,000.

This, in addition to government credit for permanent improvements, may bring total expenditures by theatres during 1934-35 beyond $100,000,000.

Actors' Equity Association this week urged the owners of legitimate theatres to take advantage of the Government credit for improving their properties, pointing out that one of the basic reasons for the socalled "decline of the road" was the discomfort and unsightliness of many of the legitimate show houses.

The motion picture screen is one of the first mediums to be employed by the Administration in furthering its "Better Building Program" generally. Special short pictures will be pro-

(Continued on page 18)

SCREEN IS MEDIUM FOR BETTER BUILDING

Exhibitors speed cooperation with James A. Moffett, Federal Housing administrator.

Theatres to display special pictures and slides, one-sheets, booklets and pamphlets.

"Better Housing Week," conducted by individual theatres, is proposed.

Exhibitors urged to participate in community parades.

Slides with sound accompaniment detail rules in question-and-answer form.

Speakers will discuss program from theatre stages.

Theatre Owners Respond to Administrator's Request for Cooperation; Special Shorts, Slides, Posters To Be Shown

NEWSREELS GIVE SPEEDY COVERAGE OF LINDBERGH KIDNAPING ARREST

Quizzing of Hauptmann and Interviews Are Presented on Screens of Broadway Within a Few Hours After Capture

Moving with speed which was almost comparable to that of the newspapers' rotary presses, the five newsreel companies late last week brought to the screens one of the most dramatic stories of a decade—the breaking wide open of the mystery of the Lindbergh baby kidnaping case, which for two and one-half years had baffled the best police minds.

Official announcement of the arrest of Bruno Richard Hauptmann as the receiver of at least a considerable portion of the ransom money and as the possible kidnaper himself, was made Thursday afternoon. Within a few hours newsreel shots of the questioning of the suspect, interviews with police officials and neighbors of Hauptmann were being shown in theatres along Broadway.

The newsreels, like the newspapers, had been tipped off nearly ten days before about the impending capture, but the authorities had asked their cooperation in maintaining strict secrecy. This knowledge permitted the assembling and re-editing of the pictorial records of the original kidnaping, and when the Hauptmann arrest "broke," a complete background of the case was in readiness for assembly, together with the fast moving events revolving around the climax.

First showings of the suspect's grilling at police headquarters and other activities attendant upon his arrest reached Broadway theatres about 10 o'clock that night. Universal News reached the Strand and ten other houses at this time, while Fox Movietone News appeared in the Roxy and Trans-Lux theatre. These reels had complete New York circuit coverage Friday morning.

Universal News had a "break." Thursday night was its makeup night, so the regular issue was held 25 minutes and shipments were made to all accounts during the night by air express. The Universal "Special" showed the prisoner, the Lindbergh money found in his possession and an interview with the New York Police Commissioner.

Fox Movietone obtained equally complete records which were shown as far West as Kansas City at the Friday matinees.

Special Issues Rushed

Fox Movietone and Hearst Metrotone make up on Monday and Wednesday nights, and so these two put out special issues, which were rushed to Boston, New Orleans and Kansas City in time for the afternoon shows on Friday. These reels ran about 350 feet each.

Typical of the activities of almost all the newsreel companies in New York was a description of the coverage by Pathe News, by C. R. Collins, news editor:

"On Thursday, September 20, about 3 p. m,. we were officially advised of the arrest of Bruno Hauptmann and learned of his being held and questioned at the Greenwich Street Police Station. We immediately rushed two sound crews with an electrician and lights to the station house where, after considerable difficulty, we succeeded in inducing the authorities to permit us to photograph Hauptmann being questioned, to photograph the pile of ransom money found at his home, where we recorded a talk by Police Commissioner O'Ryan, who posed with J. Edgar Hoover of the Secret Service and Colonel Schwarzkopf of the New Jersey State Police."

"About 4 p. m.," Mr. Collins continued, "we learned where Hauptmann lived in the Bronx and had the first crew on the scene making pictures of the home, garage where the money was found, Hauptmann's Dodge car with its telltale license plates, policemen digging up the ground surrounding the home looking for more money, and so forth."

Record Attendants' Interviews

Pathe also recorded the only interview given the newsreels at the time by Frank Lyle and John Lyon, the two gasoline station attendants who took the ransom bill and wrote Hauptmann's automobile license number on it, thereby leading the police directly to Hauptmann's capture.

Said Allyn Butterfield, Universal Newsreel editor:

"In putting out the 'special' we made no attempt to rehash the kidnaping angles of the case and the finding of the child's body, or to bring the Lindbergh family into the picture. The hot news was the arrest of Hauptmann and the dramatic account of the events which led to his capture. So we put this together in a flash news screen bulletin and speeded it to the theatres of the nation. The resulting letters and wires of thanks and commendation indicate that exhibitors and their patrons appreciate this fast service."

Paramount News had a short Lindbergh reel on the screen of its Broadway theatre for its late show Thursday night while a print of the Paramount record was reported to have been in San Francisco by special plane Friday morning.

The speed records established by the newsreels in the Hauptmann capture are generally reported to have exceeded those of the original kidnaping in 1932. At that time, prints were being shown on British screens about three weeks later. Within two or three days after last week's happenings all companies had prints aboard ships bound for England and the Continent.

Every Angle Covered

Since the actual arrest, the newsreels have been covering every angle of the story, including Hauptmann in the police lineup, his arraignment in Bronx county court, developments in Hopewell and Trenton, N. J., the scenes of the kidnaping—photographing of all the original ransom notes, interviews with Mrs. Hauptmann and Dr. John F. Condon ("Jafsie"), who turned the ransom money over to the kidnapers for Col. Lindbergh.

Berner J. Rybak, vice-president of the Trans-Lux newsreel theatre on Broadway, saw the long-cherished dream of newsreel men come true, in "beating the daily papers at their own game." In a letter to the Universal Newsreel editor, Mr. Rybak said:

"I believe there was a greater demonstration from the audience when the title was flashed on the screen than there ever has been for any other subject we have played. There was considerable clapping of hands and stamping of feet. I would judge that the majority of the audience hadn't even seen this in the newspapers and it came as a complete surprise to them."

Fox Movietone and Hearst Metrotone Issue Last Specials as Joint Product, Metrotone Starting Independently Oct. 2

Movietone and Metrotone Independent

Another development in the newsreel field came this week when Fox Movietone News and Hearst Metrotone launched separate selling campaigns which will be well under way when the two reels cease to be produced jointly by Fox Movietone.

On October 2, Hearst Metrotone will start operating independently with its own news-gathering agencies throughout the world.

As the "big gun" in its campaign, Hearst Metrotone, which is distributed by MGM, is selling Edwin C. Hill, whose radio talks and newspaper articles on "The Human Side of the News" have brought him into the homes of millions. Mr. Hill has been signed as the Hearst "Globe-Trotter."

Fox Movietone has the team of Laurence Stallings, noted newspaper man and playwright, and Lowell Thomas, radio commentator-competitor of Mr. Hill, who will do the narration.

All Hearst newspaper delivery wagons and newsstands next week will start displaying Mr. Hill's picture as the new newsreel reporter and 36,000 billboard locations have been signed for special advertisements.

Paramount News and Pathe News now are the only reels which have no "name" commentators. Universal has its Graham McNamee, Hearst, its Hill, and Fox its Lowell Thomas.

Academy Technicians Resume Regular Sessions

The technicians' branch of the Academy of Motion Picture Arts and Sciences on the Coast plans a series of technical meetings during the next few months, beginning this week. The first session will be devoted to "Transitions and Time Lapses." Cecil B. deMille will be guest chairman.

Members of the directors' and producers' branches of the Academy have been invited to attend. Papers will be presented by Fred Jackson, Anne Bauchens, Slavko Vorkapich, Loren Ryder and Martin Cohen.

$73,331,000 GROSSED BY 3,198 HOUSES IN 27 STATES

Reports on earnings and payrolls in exhibition for ten additional states to be surveyed by the Government in its national investigation of business were made known this week at Washington and disclosed that 1,612 theatres grossed $40,098,000 during 1933, making total gross earnings of $73,331,000 for some 3,198 theatres in 27 states reporting to date.

The census, covering all so-called "service" industries, is now nearing completion for the whole country. It was undertaken by the Administration through the United States Census Bureau with funds supplied by the Public Works Administration and was announced early this year at Washington as being intended as a basis for future comparison to show business improvement.

The census to date shows that exhibitors operating 3,198 theatres in the 27 states completely surveyed to date spent $13,904,000 on payrolls last year, or 19 cents out of every dollar collected at the box-office. Average yearly payroll per theatre now stands at $4,348.

Theatres surveyed so far each gross on an average of $22,930 annually, with the weekly gross averaging $441 per house.

THEATRE GROSSES AND PAYROLLS IN 10 STATES

STATES AND CITIES	NUMBER OF THEATRES ON JAN. 1, 1934	GROSS THEATRE RECEIPTS FOR 1933	AVERAGE GROSS PER THEATRE FOR 1933	AVERAGE GROSS PER THEATRE PER WEEK	PAY ROLL FOR ALL THEATRES FOR 1933	AVERAGE YEARLY PAY ROLL PER THEATRE	AVERAGE WEEKLY PAY ROLL PER THEATRE	PERCENTAGE OF GROSS SPENT ON PAY ROLLS
Colorado	123	$2,599,000	$21,130	$406	$640,000	$5,203	$100	25%
Connecticut	141	7,672,000	54,411	1,046	1,447,000	10,270	197	19
District of Columbia	24	4,792,000	199,667	3,840	861,000	35,875	690	18
Georgia	258	4,125,000	16,263	312	790,000	3,062	59	19
Kansas	260	4,591,000	17,658	339	744,000	2,862	55	16
Minnesota	317	7,612,000	24,013	462	1,607,000	5,070	98	21
Montana	84	1,536,000	18,287	352	213,000	2,536	49	14
Oklahoma	254	4,409,000	17,374	334	843,000	3,319	64	19
South Carolina	77	1,636,000	21,247	409	318,000	4,130	79	19
Utah	74	1,126,000	15,217	293	270,000	3,648	70	24
Totals for 10 States	1,612	$40,098,000	$24,813*	$477*	$7,733,000	$4,797*	$92*	19%
Totals for 17 States recorded in issue of Sept. 15th	1,586	33,233,000	20,950*	403*	6,171,000	3,899*	77*	18*
Grand total and averages for 27 States to date	3,198	$73,331,000	$22,930*	$441*	$13,904,000	$4,348*	$84*	19%*

(*) Averages for All States Combined. In Table Below, Asterisk Denotes Average for All Cities Combined.

GROSSES AND PAYROLLS IN 21 LARGE CITIES

Atlanta	20	$1,388,000	$69,400	$1,335	$206,000	$10,300	$198	15%
Augusta, Ga.	8	471,000	58,875	1,132	81,000	10,125	195	17
Bridgeport, Conn.	17	985,000	57,941	1,114	178,000	10,471	201	18
Charleston, S. C.	8	300,000	37,500	721	77,000	9,625	185	26
Columbia, S. C.	5	278,000	55,600	1,069	43,000	8,600	165	15
Denver	29	1,142,000	39,380	757	342,000	11,793	227	30
Duluth, Minn.	11	534,000	48,546	934	131,000	11,818	227	25
Hartford	17	1,420,000	83,529	1,606	304,000	17,882	344	28
Kansas City, Kan.	11	262,000	23,818	458	56,000	5,091	98	21
Macon, Ga.	5	203,000	40,600	781	44,000	8,800	169	21
Minneapolis	53	3,058,000	57,698	1,110	752,000	14,190	273	28
New Britain, Conn.	6	397,000	66,167	1,272	66,000	11,000	212	17
New Haven	14	1,109,000	79,214	1,516	174,000	12,429	239	16
Oklahoma City	15	635,000	42,333	814	123,000	8,200	158	19
Pueblo, Colo.	8	160,000	20,000	385	36,000	4,500	87	22
St. Paul	25	1,354,000	54,160	1,042	302,000	12,080	232	22
Salt Lake City	11	641,000	58,273	1,121	163,000	14,817	285	25
Savannah, Ga.	8	356,000	44,500	856	77,000	9,750	187	22
Topeka	6	317,000	52,827	1,016	43,000	7,167	138	14
Waterbury, Conn.	9	555,000	61,667	1,188	104,000	11,556	222	19
Wichita, Kan.	11	542,000	49,273	948	114,000	10,364	199	21
Total for 21 cities	297	$16,107,000	$54,232*	$1,043*	$3,416,000	$11,502*	$221*	21%*

PUBLIC DOESN'T WANT CULTURING BY RADIO

70 Per Cent Protest Federal Move to Allot One-Fourth of Time to Educators

The American public does not want cultural programs mixed with its radio entertainment, as proposed by the Federal Communications Commission at Washington.

Seventy per cent of an average group of 10,000 listeners in 31 large cities voted against the Administration's proposal to regulate broadcasts so that a fixed percentage, perhaps as much as 25 per cent, of all broadcasting time would be turned over to educational, religious and other cultural organizations for the exclusive broadcasting of their own programs, according to Frank Miske, director of research for Ross Federal Service.

Basic opposition was on the grounds that such a proposal would tend to take from the public more liberties and would make the Government more of a dictator over radio, which, obviously, the large radio interests disfavor. The results of the survey follow:

	For Present Type of Programs	For Mixture With Cultural Programs
Albany	136	61
Atlanta	183	111
Boston	367	133
Buffalo	324	76
Charlotte	161	39
Chicago	423	215
Cincinnati	200	100
Cleveland	325	75
Dallas	249	50
Denver	121	75
Des Moines	212	88
Detroit	268	132
Indianapolis	212	88
Kansas City	172	128
Los Angeles	252	148
Memphis	106	92
Milwaukee	254	46
Minneapolis	151	148
New Haven	80	20
New Orleans	166	34
New York	593	387
Oklahoma City	90	10
Omaha	159	41
Philadelphia	470	130
Pittsburgh	224	174
Portland, Ore.	120	80
St. Louis	204	96
Salt Lake	132	68
San Francisco	214	91
Seattle	122	78
Washington	227	69
Totals	6,917	3,083
Pencentages	70%	30%

E. H. Le Mare, Organist, Dies

Edwin Henry Le Mare, organist and author of more than 200 musical compositions, among them "Moonlight and Roses," died at his home in Los Angeles Monday. He was 69 years old.

Mr. Le Mare had been official organist in Portland, Me.; Chattanooga, Tenn., and San Francisco.

Born in Ventnor, Isle of Wight, England, he made his first tour of the United States in 1901 and later became organist and director of music at the Carnegie Institute at Pittsburgh.

Mary Pickford Broadcast Set

"The Church Mouse," a romantic comedy by Ladislaus Fodor, has been decided upon as the initial offering of Mary Pickford's radio stock company, when it makes its air debut over an NBC-WEAF coast-to-coast network on Wednesday, October 3, at 8 p. m. The program is sponsored by the manufacturers of Royal desserts, and will be broadcast from Hollywood.

Joe Penner, comedian of the air, with his famous duck, will begin a new series of broadcasts October 7 for Fleischmann's yeast on behalf of bakers, over an NBC-WJZ network. Penner has been working in Hollywood in "College Rhythm," set for early release.

Block and Sully, comedy air team, who have just completed their appearance in the United Artists-Samuel Goldwyn picture, "Kid Millions," starring Eddie Cantor, resumed radio performances on Monday of this week over Station WABC. The same station on Tuesday evening broadcast a "preview-by-ear," the subject having been United Artists' "The Count of Monte Cristo," produced by Reliance. Eddie Cantor resumes with the Chase and Sanborn Hour on the air October 7 over an NBC WEAF network, succeeding Jimmy Durante.

Will Rogers will be featured on the Gulf Headliners' series of broadcasts, over a WABC-Columbia network, beginning October 7. Alternating with Rogers will be Stoopnagle and Budd, comedians.

First Division Sets Four-Day Convention

Branch managers, salesmen and bookers of First Division Pictures will attend a four-day convention at the Park Central Hotel, New York, beginning Friday of this week. Harry Thomas, president, will outline plans for the reorganized company. One of the primary purposes of the session is the introduction to the organization personnel of William M. L. Fiske 3rd, and Nicholas S. Ludington, who recently bought into the company.

Late last week Mr. Thomas was elected president, Mr. Ludington and Mr. Fiske vice-presidents, and Julius K. Chapman, secretary. A treasurer is expected to be named shortly. Three new features and several short subjects will be screened.

Fox Consolidation Is Urged by Judge

Consolidation of Fox Theatres with Fox Metropolitan Playhouses was urged upon attorneys for both companies in New York this week by Justice Martin Manton in federal district court, New York. He said reorganization could proceed under Section 77-B of the bankruptcy laws, with creditors of Fox Theatres, which owns all the Fox Metropolitan outstanding stock, and creditors of Fox Metropolitan participating.

The attorney for Fox Theatres, Ralph O. Wilguss, declared, however, that reorganization of that company under 77-B would be impossible, as claims approximating $35,000,000 had been filed against the company and its assets were negligible. Subsequently it was estimated the value of the company's assets would not exceed $2,000,000.

Nevertheless meetings were to be started this week between Milton C. Weisman, receiver for Fox Theatres, and representatives of Fox Metropolitan. William E. Atkinson, receiver for Fox Theatres until Mr. Weisman entered the picture, has withdrawn as co-receiver. He will continue as president of Fox Theatres Corporation.

The hearing, called to consider the petition of creditors represented by Charles H. Kelby for a reorganization of Fox Theatres, was adjourned for two weeks to allow a special master to rule on provability of claims, which apparently will delay for at least three months a creditors' bid for Fox Theatres assets.

Sale of Fox Metropolitan would be averted and Skouras and Randforce retained as operators under a reorganization plan developed by Archibald Palmer, counsel for a bondholders group, and expected to be submitted to Federal Judge Julian W. Mack next week.

Rapf Discusses Plans for Mady Christians, Schwartz

Harry Rapf, executive producer for Metro-Goldwyn-Mayer, arrived in New York Wednesday for conferences on new season product. Discussed were campaigns on two new stars, Mady Christians and Maurice Schwartz. Miss Christians' first will be "Wicked Woman." Mr. Rapf indicated that Maurice Schwartz might be placed in roles of the Lon Chaney or Emil Jannings variety.

Abram Myers Addresses New York Allied Session

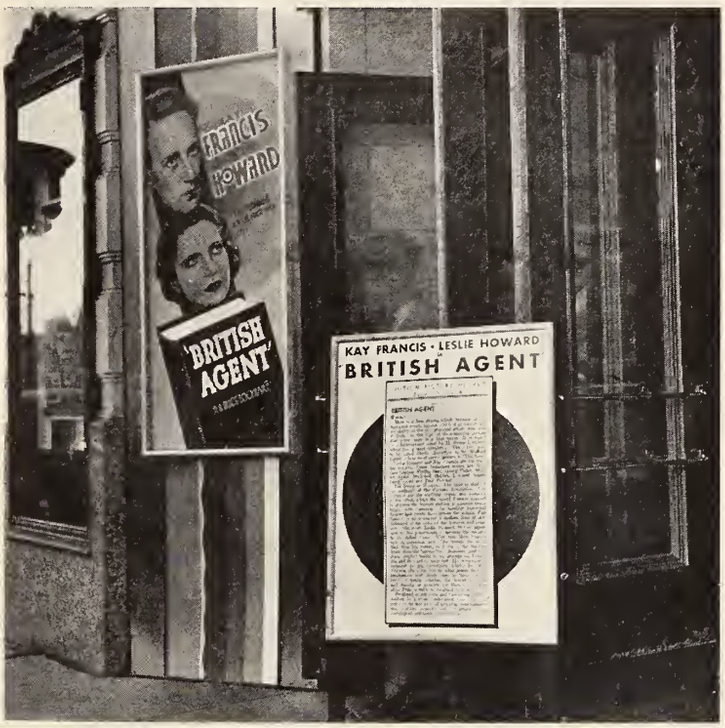
Allied of New York held its annual convention at the De Witt Clinton hotel in Albany Wednesday. Abram F. Myers, Sidney Samuelson, Aaron Saperstein and Nathan Yamins spoke. The convention again demanded a Congressional inquiry on the Code and pledged support to copyright law revision.

Officers elected were: Abe Stone, Albany, president; Chester Fennyvessy, Rochester, Robert Goldblatt, Tarrytown, and George King, Binghamton, vice-presidents; Chester Didsbury, of Walden, treasurer; E. F. Tarbell, Albany, secretary.

THE CAMERA REPORTS



AWARDED MEDAL. W. Ray Johnston, president of Monogram, receiving from George J. Hecht, publisher of Parents' Magazine, emblem awarded by that publication for "the best picture of the month." The winning picture was Monogram's "The Girl of the Limberlost."



DISPLAYS TRADE REVIEWS. A "blow-up" of a report on Warners' "British Agent" taken by Manager Lawrence Lehman from Motion Picture Herald, exhibited in the lobby of the Mainstreet theatre, Kansas City. Motion Picture Daily reviews were also used.



APPOINTED. (Above) T. F. Joyce has been named manager of advertising and promotion for RCA Victor, succeeded Pierre Boucheron, resigned.



LONDON PREMIERE. (Left) When "The Private Life of Don Juan," United Artists release, opened at the Pavilion, Alexander Korda, who directed it, and Merle Oberon, its feminine lead, were thus pictured among the many celebrities present.

WINS TEST. (Right) Conchita Estraviz, Havana beauty, voted "Miss Cuba," on arrival in New York for screen test at invitation of Warners.





HOSTS TO AUSTRALIANS. As Adolph Zukor, Paramount head, and Emanuel Cohen, production chief, entertained Dan Carroll, exhibitor leader and Charles Munro, Fox manager, at studio.



DISTRIBUTOR. Jacobo Glucksman of Commercial Radiolux, signing with Ned E. Depinet for RKO distribution in South America. Standing, R. K. Hawkinson, RKO Latin America manager.



SIGNED. (Above) Mary Joe Matthews, whom MGM has given long-term contract following screen test.

HAPPY MEETING. (Right) As United Artists held a company conference on the Coast — Charles Chaplin, Darryl F. Zanuck of 20th Century, Samuel Goldwyn, Mary Pickford, Joseph M. Schenck, Douglas Fairbanks.





GIVEN PART. (Above) Sunny Ingram, formerly hostess at Fox studio restaurant, whom Jesse L. Lasky has cast in his new Fox picture, "The White Parade."

CODE BOARD. (Below) Members of the Production Code Administration pictured together for the first time. Names are given beneath picture.



Geoffrey Shurlock, Islin Auster, Douglas MacKinnon, Joseph I. Breen (director), Dr. James Wingate, Karl Lischka, Arthur Houghton, also member, not shown.

'NEW SCREEN STUFF FOR MELODRAMA'

DeCasseres Calls 'Judgment Day' First Hit of Stage Season, and 'Bride of Torozko' Fine Comedy

By BENJAMIN DE CASSERES

JUDGMENT DAY

Why not try a new kind of picture trial scene? We have been looking at the same old stale stuff for years. It has become more standardized than codes for stationary pumps.

These trials are always for the same old murder or the same old divorce, with the same old questions, answers, crooked dicks and weeping mothers and sweethearts.

Elmer Rice's "Judgment Day" would make the best (and most unusual) trial scene we have ever had in pictures. It would also make a tremendously thrilling story, for the off-stage matter in this grim melodramatic satire, in the hands of a good scenarist, would triple the value of the play as it now stands.

There are two Elmer Rices. There is the Rice that has a fine, sensitive, straight theatre instinct—the Rice of "Counsellor-at-Law," "On Trial" and "Street Scene." Then there is Rice the propagandist for some sort of Communism. He rages against the crimes of capitalism and Fascism, but conveniently forgets the crimes of Russian Communism. The People are now deified. All crimes in their name are sacred. Merely a matter of taste in guillotine fashions—do you like a red or a brown blade to nip your noodle at the neck?

Mr. Rice, with his wife, has bought the Belasco Theatre. He opened it with this gripping, superbly acted play, written, directed and staged by himself. It's the first hit of the season.

It is frankly a melodrama. And although many critics made faces at it, the audiences are sold on it—and not radical audiences necessarily. For I am anything but "radical," and I admit freely that no play of this kind has kept me more interested in many years. It is knock-out picture stuff for a great cast. I see no propaganda in it, although it is, obliquely, a swipe—a furious, searing swipe—at the brutal sadism of the present German rulers.

It is laid in a mythical "Slavic country" and concerns the trial of three persons for an attempt on the life of the Minister-President (who may or may not be Adolf—as you will).

The whole thing is a pure frame-up (*á la* the Reichstag fire). It moves, in three acts and five unrelenting scenes, to a terrific climax, in which the Dictator is shot by one of the Judges.

"Judgment Day" is a masterwork of dynamic terror and climacteric crescendos. Humor? Plenty of it. Romance? There is "the famous Italian opera-singer" and the Minister of Culture and Enlightenment (gorgeous for picture potentialities).

The players, especially Fania Marinoff as the opera singer (who blows the frame-up) and Josephine Victor as the accused girl, are the best drilled I have seen in years.

A great, vital, melodrama of Right Now. Here's new screen stuff.

Picture value, 100 *per cent.*

THE BRIDE OF TOROZKO

Gilbert Miller and Herman Shumlin made their seasonal bow with a fine, sensitive, human comedy from the Hungarian of Otto Indig. It was adapted from the original by Ruth Langner.

"The Bride of Torozko" is not the sort of product that will draw crowds into the theatre. While audience reaction was favorable, this fine satire is too clean, too subtle, too exotic for those who are drawn by big names, sugar-coated pornography and loud and chattering climaxes.

Now is the time, Mr. Breen, Mr. Hays, *et al.,* to do this play, to *compel* the screening of it even if it doesn't promise great box office returns.

Here are clean romance (oh, there's lots of it left in the world!) deft characterizations, and above all a plea for religious tolerance put into a mould that is absolutely original. But "The Bride of Torozko" is as far superior to "Abie's Irish Rose," to which some critic compared it, as "Judgment Day" is to "The Trial of Mary Dugan."

Women wept over the pathos of this simple story and the next moment roared. It hurdles all formulas, and is not goody-goody. But it is decent.

It is laid in a Roumanian province now governed by Hungary.

The Recorder of the town has discovered that Klari, a Catholic girl of the village, is a Jewess and a foundling. A great to-do is made over this. Her Catholic lover drowns his sorrow by joining the army.

But in the second act we find, plausibly enough, that Klari is neither a Catholic nor a Jewess, but a Protestant.

The whole story is a chuckling satire on religious intolerance, a spoof at the fatality of birth.

But the outstanding figure in "The Bride of Torozko" is Sam Jaffe's Herschkowitz, an orthodox Jewish innkeeper who shelters Klari and takes a delight in making her a Jewess.

This is one of the master-creations of the current stage by one of its greatest actors, Sam Jaffe. His shrewd Hebraic observations tickle the brain enormously. He is the comedy, the tragedy, the mystery of Jewry: "Yes, Klari, God made the Jews the Chosen People, but what he chose them for, I don't know!"

Jaffe ought to be starred in this picture. Jean Arthur was a touching and sensitive Klari, who tries to be a Catholic, a Jewess and a Protestant by turns.

There is a sub-story also in the concealing by Herschkowitz and Klari of two army deserters in the inn, for which Herschkowitz is jugged for a week.

If this beautiful, wise little play doesn't go into pictures, then the Clean Up promise is just baloney.

Picture value (*b. o. not known*), 100 *per cent.*

STRANGERS AT HOME

Skinning and honking along the main highways and byways in your gas-buggy you have no doubt noted those signs, "Tourists Accommodated."

In this play, "Strangers at Home," by Charles Divine (M. S. and G. S. Schlesinger producing) we are taken into one of these houses and shown the havoc that is wrought by letting into your family fortress the wide-wide world and all the noise, dirt and moralic or immoralic sediment thereof.

The theme is too trivial for the almost tragic manner in which Mr. Divine has treated it.

If "Strangers at Home" has any picture potentialities it should go on the screen as a roaring farce, or if it cannot be made to roar, it should at least chirp. But now it only whimpers.

In the story as is, because of this invasion of tourists one of the Crosby daughters lost her fellow, another one lost that which the late Mrs. Grundy held to be more precious than all of Uncle Morgenthau's hoarded gold, the boy took to that which stealeth away our pains—liquor, and a seaman's life Yo-ho! and old man Crosby himself came down with coronary thrombosis.

Mrs. Crosby and her widowed sister didn't really need this tourist trade to make ends meet. They wanted novelty, excitement, romance.

And they got it—but Mr. Divine didn't record it in the proper key.

Picture value, 25 *per cent.*

KEEP MOVING

This is a "revue" in two acts, crocheted by many hands. The White Horse Tavern Productions produced it, and it will probably keep moving right into Cain's flophouse.

Aside from the title, there isn't much for pictures here. It's also full of dirty spots. When it isn't smutty, it's dead fish.

But there's Tom Howard. This dead-pan comedian is the show. Howard has never had a part to do his talents justice. Better luck, Tom!

The Singer Midgets appeared dressed in Walt Disney pig characters. This is somehow revolting to me. But midgets must live, too, I suppose. But why as pigs?

Picture value, 0 *per cent.*

Southern Owners Protest Paper's Reviewing System

The Gulf States Theatre Owners' Association, with headquarters in New Orleans, has protested against the star reviewing system employed by the *Item,* local afternoon paper, and has asked that the method be changed. Exhibitors are anxious to see the elimination of the star method and "negative" reviews. Kenneth T. Knocloch, novelist and newspaper writer, is the storm center, his reviews causing almost a procession of exhibitors to the *Item's* business office.

ZONING PLAN HELD BAR TO A SENATORIAL QUIZ

Code Authority's 12 Principles Said to Assure 'Right to Buy,' Eliminate Other Complaints

Solution of most of the problems encountered in clearance and zoning controversies was seen this week at NRA offices in Washington in the 12 principles enunciated two weeks ago by the Code Authority. Of prime importance were the stipulations that clearance shall be based on admission prices, not upon double featuring or stage show policies, and shall take precedence over clearance specified in contracts.

Await Test of Principles

While NRA officials refused to discuss the regulations in detail, they indicated that no further consideration would be given to the reopening of those sections of the code dealing with clearance and zoning until application of the principles has been tested.

In other quarters belief was expressed that the 12-point program will avert any Congressional investigation of the industry during the coming session, that it practically assures to exhibitors "the right to buy" and eliminates the complaint that theatres, once classified below first or second run, found it practically impossible to improve their standing.

While the program does not go into the question of block booking, there is a well-defined impression that that phase will be less important in view of the larger advantages given exhibitors in other ways. The Code Authority has emphasized the greater privileges embodied.

A further safeguard to exhibitors is said by observers to be contained in the provision that "in the event of the building or opening of a new theatre or the reopening of a closed theatre, the clearance and zoning board shall immediately meet and determine the zone in which such theatre shall be placed" and "such theatre shall, of course, have the opportunity of purchasing such run as it is able and which the distributor may desire to sell."

Assessments To Be Revised

The Administration in Washington announced that exhibitor assessments for support of the code administration for the second half of the year will be revised to eliminate burdensome levies complained of by some exhibitors. No general revision is to be made, however.

The NRA stated that a period of 10 days would be given for the filing of objections to the reopening of the code for assents, a move recommended by the Code Authority and approved by NRA officials.

Legal questions pertaining to two amendments to the code were discussed by a committee comprised of Austin Keough, chairman; William McKay, Sidney Bromberg and William Jenkins. The two amendments are in reference to contract labor in studios and minimum wage provisions for vaudeville talent.

A resolution stipulating that "serial motion pictures shall not be classified as short subjects and be regarded as such within the provisions of Article V-D, Part 5, of the Code of Fair Competition for the Motion Picture Industry," was unanimously adopted by the Code Authority last week. That part of the code referred to in the adopted resolution prohibits any distributor from requiring as a condition of entering into a contract for the licensing of exhibition of features that the exhibitor buy more shorts than he gets features.

Johnson Resigns; Roosevelt Accepts

General Hugh S. Johnson, who for more than a year has controlled the destinies of thousands of businesses as Administrator of the National Industrial Recovery Act, this week requested President Roosevelt to accept his resignation. The President, from his home in Hyde Park, N. Y., announced acceptance. Mr. Johnson leaves October 15.

Washington speculated on the future of Sol. A. Rosenblatt, division administrator in charge of amusements and regarded as third in importance in the Johnson cabinet.

In a letter from New York September 24 General Johnson wrote the President as follows:

"The reorganization of NRA, which has been the subject of so many conferences and memoranda between us, is becoming momentarily more urgent. We are in agreement upon the general form of reorganization and I do hope you will now also see eye-to-eye with me on the subject of my resigning from a job which, as reorganized, seems altogether superfluous. Added to this are private considerations which are becoming more and more poignant. I therefore urge again your acceptance of my resignation."

The President replied that General Johnson had accomplished that part of his job which he had set out to accomplish.

Mr. Johnson, who was in charge of the NRA organization plan before enactment of the NIRA and participated prominently in the final activities surrounding adoption of the motion picture code last summer and autumn, had been criticized in recent weeks for his "iron-handed" administration and "cracking down" policies by several members of the Roosevelt official family, especially by Donald R. Richberg and Secretary of Labor Perkins.

Declares $1.75 Dividend

A dividend of $1.75 a share on the 7 per cent preferred stock, payable October 1, was announced Tuesday by Marcus Loew Theatres, Ltd., of Canada.

London Advertising Head in U. S.

John B. Myers, publicity and advertising manager for London Films, whose productions are released by United Artists, is in New York for a fortnight studying American exploitation methods.

Reissue Westerns For Family Films

A motion picture guide, designed to promote better understanding between theatres and public, appeared this week in the Sunday amusement section of the Memphis *Commercial Appeal*. The guide is compiled by the Memphis Better Films Council, and films scheduled to play in Memphis during the week are listed in it under three classifications: adults, adolescents and children.

Reissuing Westerns

Warner and Columbia, in line with the agitation for family pictures as evidenced in places like Memphis, announced they will take advantage of the situation by reissuing several westerns, given Production Code Administration approval.

Columbia's approved westerns include "Unknown Valley," "McKenna of the Mounted," "Silent Men," "Fighting for Justice," "The Western Code," "The Avenger," "Desert Vengeance," "The Fighting Sheriff," "The Dawn Trail" and "South of the Rio Grande." "The Texas Ranger," a Warner western soon to be reissued, also has been approved.

Harry A. Post, vice-president of Celebrity Productions, arrived in Hollywood to confer on Powers Comi-Color Cartoons.

George R. Batcheller has started the new season's program of 18 Chesterfield and Invincible pictures with "The Curtain Falls," starring Henrietta Crosman.

Economic Films, Inc., has been formed by Frank Wilson, whose first picture, "America Forward," five reels, has been completed.

Lesser To Produce Twelve

Sol Lesser is negotiating to produce 12 features for major release. He has decided to produce for 1934-35 only four of the six George O'Brien pictures to be distributed by Fox. The other two will be for the next season.

M. H. Hoffman has announced an increase of the current Liberty Pictures program of 8 features to 12, with four "specials" and two "super specials" in addition. Production budgets have been raised 25 per cent. Liberty has closed a franchise deal with Security Pictures for Omaha, Des Moines and Kansas City.

With the exception of dubbed versions Paramount will confine its foreign language picture program this year to 10 features, with eight French films made in Paris and two Spanish features with Carlos Gardel made in the East.

Bert C. Fassio, president of Shamrock Pictures of Detroit, has opened his first exchange in that city to distribute in the Michigan territory.

Darryl Zanuck has launched the second year of 20th Century Pictures with production starting on "The Mighty Barnum," starring Wallace Beery, with Walter Lang directing. Four others to start before the new year are "Call of the Wild," starring Fredric March; "Clive of India," Ronald Colman; "The Red Cat," now being adapted by Bess Meredyth, and Hal Long from the musical by Hans Adler and Rudolph Lothar, and "Cardinal Richelieu," George Arliss.

The Independent Exhibitors' Protective Association of Philadelphia, in a fight against "extortionate film rentals," is employing the screen, radio and public mass meetings "to acquaint theatregoers with the abuses heaped upon the independent theatremen."

In New York, Loew's, Inc., completed product discussions with RKO, and RKO will get all of Fox and half of Universal and Columbia pictures for 30 of its Greater New York theatres. RKO will not drop any of the 11 recently acquired independent theatres and Loew's will not surrender any of its product to these houses, the transfer taking in only units held prior to the leasing drive.

EXHIBITORS DROP MUSIC TAX FIGHT; U. S. TO INCLUDE THEIR COMPLAINTS

Legal Committee Gets Assurances from Washington That Antitrust Suit Will Be Brought to Trial Before November 1

The legal subcommittee of the exhibitors' national emergency committee, formed to combat the attempts of the American Society of Composers, Authors and Publishers to increase music taxes, has decided, upon assurances from Washington that the Government will amend its anti-trust suit to cover exhibitor complaints against the society and that the suit would be brought to trial before November 1, to refrain from initiating any official independent action against the society until the Government's suit is brought to trial. The exhibitors' committee so voted late Wednesday.

Despite the fact that an exhibitor delegation Thursday had failed to get a commitment from the Attorney General's office in Washington that the Government would ask an injunction restraining ASCAP from placing its proposed music tax increases in effect October 1, the legal committee made its decision, which means that all exhibitors whose contracts for music performance rights with the Society expire on or after October 1 will be forced to pay the new taxes until such time as either the Government or the exhibitors' national emergency committee takes action. Payments will be made under protest in hope of recovery if the federal suit is won.

It was reported this week that federal officials advised the exhibitor delegation against injunction procedure, declaring that an early trial of the Government action was certain and would provide exhibitors with adequate relief.

The Government has informed the exhibitors it will move for calendar preference for its suit. George Z. Medalie, former U. S. attorney retained by the exhibitors, will withdraw.

More Funds Asked

The sole statement by any member of the exhibitors' committee in New York last week came from Walter Vincent, its chairman, who said that the committee "is now of the opinion that the situation is being very capably handled by the Department of Justice." Mr. Vincent said, however, that more funds would be needed to bring exhibitor witnesses to New York to testify.

No relaxation of the exhibitors' campaign to obtain complete relief from music taxes by federal legislative means is contemplated, it was said. The point was made that Department of Justice representatives urged exhibitors to continue their program and advise Senators and Congressmen.

An example of the possibilities of organized exhibitor action against ASCAP is seen in the action this week of the City Commission of Miami, Fla., which has passed an ordinance providing for the payment of a $2,500 license fee to the City of Miami by any person collecting a music tax in that city. The portion of the ordinance specifically dealing with the licensing of music tax collectors reads as follows:

"An ordinance providing for the registration of all persons, firms and corporations engaged in certain businesses, professions or occupations in the city of Miami: Fixing the license taxes for such businesses, professions or occupations: Providing the terms under which such licenses may be obtained: Regulating the carrying on of such business, professions or occupations under such license and providing a penalty for the violation of the ordinance: Declaring same to be an emergency measure and dispensing with the reading of this ordinance in two separate days by a 4/5 vote of the City Commission.

"Be it ordained by the Commission of the City of Miami:

"Royalty and copyright agents and salesmen:.....$2,500.00

"Shall mean each person, as agent for another, or as the representative of another in any capacity, collecting, or attempting to collect, or receiving money, or other valuable consideration for rights, royalty, rents or fees on copyrighted music, books, recorded music for mechanical reproduction, radio programs and/or patents.

"Any person or persons and the member of any firm or corporation violating this ordinance or any of its provisions, or sections, or parts of sections, shall, upon conviction, be punished by a fine not exceeding $200 or by imprisonment for a period not exceeding 60 days, or both such fine and imprisonment, in the discretion of the Court."

"I am sure if the city government of every city in the United States passed a similar ordinance or license fee, a happy conclusion would soon be realized by the theatre owners of the United States, in so far as their persecution by the ASCAP is concerned," said Sidney Meyer, secretary of Wometco Theatres, Inc.

In New York on Monday, E. C. Mills, ASCAP's general manager, said that as the society has no representative in Miami there is nobody there to tax. Miami exhibitors, he said, pay their fees by mail.

"However," Mr. Mills said, "we reserve the right to assign a representative to that city, and if and when we do we will be compelled to pass the extra $2,500 cost on to the exhibitors. Perhaps exhibitors want to help out the city government and are too modest to do it directly."

Explaining his recent advice to members of the Allied States Exhibitors' Association not to contribute to the general war chest to fight the society's tax increases, Abram F. Myers, Allied's general counsel, said it would be difficult for an individual theatre to establish conclusively that it was engaged in interstate business.

His advice to Allied members is to pay the first installment of the increased tax and rely upon a campaign in Congress to effect a modification of the copyright law.

"It is difficult," Mr. Myers said, "to see how enduring relief can be obtained by litigation so long as the law permits the copyright owner to split his monopoly three ways —publishing, recording and performing— and to collect a royalty on each."

The society is relying on a 1926 ruling of the Department of Justice that it is not a combination in violation of the Sherman anti-trust law, and is so advising its counsel in various cities. There has been no change in the law, the society points out, since the 1926 ruling when, after a two years' investigation, the Department of Justice reached the conclusion that there were no grounds for proceeding against the ASCAP because none of its transactions were in interstate commerce.

FIVE YEAR RECORD FOR "CHU CHIN CHOW"

When 27,873 bought tickets last Sunday to see British-Gaumont's "Chu Chin Chow" at the Roxy theatre in New York, a five-year record was set, according to the figures of the theatre, which showed that 28,605 had seen "The Cock-Eyed World" on Sunday, August 4, 1929.

Miami Ordinance Requires Fee of $2,500 for Anyone Collecting Tax; Cost Will Be Passed On to Exhibitors, Warns Mills

Hearing Is Postponed In Edwina Booth Suit

Metro-Goldwyn-Mayer this week in New York supreme court asked certain evidence be ruled out in the $1,000,000 damage action brought against it by Edwina Booth, actress. Miss Booth charges she contracted a serious illness when she was required to expose her body to the sun to acquire a tan necessary for her role in "Trader Horn," produced in Africa.

The company contended Miss Booth failed to comply with a court order requiring that she serve it with a bill of particulars, as of last April. Attorneys for Miss Booth claimed she could not obey the order since she was under observation in a hospital. Hearing was postponed to next week.

August Tax Revenue Aggregates $993,717

The Internal Revenue Bureau at Washington has announced admission tax collections for the month of August as having totaled $993,717, which compares with $943,384 during August, 1933.

GAUMONT MOVE TO BUY B. I. P. IS REPORTED

Purchase or Amalgamation Thought Aim; Weeks Names Schlaifer Sales Manager

That Gaumont-British Picture Corporation may either purchase the controlling stock in British International Pictures or amalgamate both companies was indicated Wednesday in cables from London. Advices from the British capital said reports were current that conferences now taking place in London between Isidore Ostrer, Gaumont president, and John Maxwell, president of B. I. P., were regarded as pointing to either amalgamation or purchase of Mr. Maxwell's interests in B. I. P. by Mr. Ostrer.

In New York, while Gaumont officials were refusing either to confirm or deny the reports from London, George W. Weeks, Gaumont general sales manager, announced appointment of L. J. Schlaifer, formerly with United Artists and Universal in sales capacities, to the post of sales manager for Gaumont in America.

B.I.P. Studios Best Equipped

It was pointed out in New York that B. I. P. has substantial interest in more than 150 theatres throughout England and also has the largest and best-equipped studios. Gaumont-British controls more than 300 theatres.

Another Gaumont official said either the purchase or amalgamation report could be true, but that he had not been notified.

Mark Ostrer, chairman of the board and general manager, could not be reached for an official statement.

If the Gaumont distribution arrangements with Fox, whereby the Gaumont sales staffs will operate directly out of Fox exchanges as separate entities are not extended beyond one year, it was stated, Gaumont will open its own exchanges.

Releasing 16 in U. S.

Gaumont, meanwhile, has increased its production program from 26 to 31 for the current season, but of this number only 16 will be released in this country. Eight are ready for distribution. The 16 will be sold in two blocks.

Mr. Weeks left Monday for a trip to key cities to organize his sales force, with Boston and Philadelphia scheduled as the two first stops. In each situation a full staff and local manager will be appointed.

Prior to his depature for Boston, Mr. Weeks closed a deal with Edward Alperson, acting on behalf of Skouras eastern houses, under the terms of which all the Gaumont-British 1934-35 product will be taken by the circuit.

The eight Gaumont features now ready are "Power," "Chu Chin Chow," Evergreen," "Little Friend," "Princess Charming," "The Iron Duke," "Jack Ahoy" and "Evensong."

In Chicago, Abe Fischer will continue as the company's sales head under a realignment.

Lou Goldberg, formerly of the Columbia Pictures' home office publicity staff, this week joined Gaumont's publicity and exploitation department.

Appointment of Mr. Schlaifer as sales manager introduces to the British company a man with wide experience in the American film market since 1914, when he joined Warner Features in Calgary, Canada. A year later he joined United Film Service Co., in New York, and in 1916 went to Universal, leaving to manage the Unicorn Exchange in Chicago, and to operate state rights exchanges of his own, but returning to Universal in 1920 as Seattle western division manager. After becoming western division manager, in June, 1927, he joined United Artists, but February of 1932 found him back at Universal again. Early in 1933 he returned to United Artists as assistant to Al Lichtman.

Numerous people prominent in New York socially and officially and in the film business were guests last Friday evening at the Roxy theatre at the first showing of the operetta, "Chu Chin Chow." A dinner preceded the showing and a reception concluded the evening.

Aldermanic President Bernard S. Deutsch and Mrs. Deutsch, Sir Gerald Campbell, British consul general; Gladys Swarthout, Mr. and Mrs. Martin Saportas, Conde Nast, Mr. and Mrs. Waddill Catchings and others were among the dinner guests of Howard S. Cullman, receiver for the theatre, and Mark Ostrer, head of Gaumont British.

"Chu Chin Chow," the first of 12 Gaumont pictures signed for the Roxy theatre by Howard S. Cullman, drew $24,200 in its first four days.

Herschel Stuart Heads Columbia Public Relations

Herschel Stuart was appointed late Wednesday director of public relations for Columbia Pictures in New York, in charge of the advertising, publicity, exploitation, radio and art departments, succeeding George Brown. He will assume his duties immediately.

Mr. Stuart has been identified chiefly with theatres. He was born at Franklin, Ky., July 17, 1893, and had his first business experience in the newspaper field. He handled publicity years ago for various circuits before he became general manager of Hulsey Theatres. Mr. Stuart was manager of several film exchanges, returning to exhibition as division manager for Publix in Texas, Oklahoma and Arkansas.

For eight years he was chief of staff for Harold B. Franklin with various national circuits, including general manager in Washington, Oregon and Montana. He was for five years general manager of the Poli Division of Fox Theatres in New England, and in 1933 Mr. Franklin appointed him general manager of the RKO circuit, a post which he relinquished late last year.

Equipment Leaders Seek Share in Loan

(*Continued from page 9*)

duced to explain how property owners, builders and equipment interests can profit in the nationwide movement. Slides also will be sent to exhibitors for relaying messages from the Administration to the public.

Quick Response Shown

James A. Moffett, Federal Housing Administrator, this week sent to 15,000 theatre owners an official request for their cooperation. Within a few days he received favorable replies from 1,300 owners.

"The average exhibitor considers his theatre a 'community center' and knows that when he turns out to boost a movement which is aimed to help those in his town or city he is building up good will," said Mr. Moffett.

One-sheet posters, booklets and pamphlets were also sent to exhibitors for display in their theatres, tying in the theatre with the program.

Orders were sent to state directors by the Housing Administrator to communicate with exhibitors to arrange tieups.

"Enthusiastic cooperation by an exhibitor thoroughly experienced in show business not only will prove of value to his house, but will be a substantial contribution to 'Better Housing Programs,'" said the Administration at Washington this week.

"Better Housing Week"

A "Better Housing Week" conducted by individual theatres in communities was suggested, with the idea of helping the business of theatres through increased employment and earnings that are expected to result locally from the program.

Exhibitors, too, were urged to participate in the community parades which will be staged for "Better Housing Weeks."

Poster and essay contests will be conducted in all public schools, while arrangements are being made at Washington for a national system of speakers' and radio bureaus as a subcommittee. Specifically provided for in the plan will be a schedule of speakers to talk from theatre stages and at organization meetings, luncheons and the like.

National Housing Administration representatives everywhere are conducting local meetings to explain the machinery for obtaining loans. Augmenting the speakers is a series of slides with sound accompaniment detailing in question-and-answer form the rules and regulations for borrowing, and the manner in which loans may be obtained. Reproduction is made over a combination slide and turn table device called Visomatic, marketed by Major J. Andrew White in New York.

The Administration believes that property owners, community leaders, bankers, theatre owners, equipment manufacturers, supply dealers, architects and contractors do not have to be sold on the benefits of the program as much as they have to be *told* about it, and therefore efforts will be expended accordingly in the next few weeks in a "full blast" publicity campaign.

Arrangements have been made to place a supply of the Visomatic machines—used principally in industrial fields—in Western Union offices in 200 cities. Four productions already have been completed, one to explain the provisions of the act to architects, equipment manufacturers and supply dealers; another to clarify the machinery for property owners; a third to explain the plan to bankers and financial institutions, and a fourth to aid local campaign committees in organizing "Better Building" drives.

Art Cinema Dissolves

Art Cinema Corporation of New York City has called a meeting of all common stockholders in the company offices, 729 Seventh avenue, on October 15 at noon, to approve and ratify a resolution to dissolve.

WITH PRIDE IN OUR HEART—

Happily Metro-Goldwyn-Mayer watches the electrifying success of "THE BARRETTS OF WIMPOLE STREET" at the box-offices of the nation. It was our dream to bring the two lovers of "Smilin' Thru" together again in an equally beautiful romance. Fortune was kind and the perfect vehicle appeared. The press showers unstinted praise, the public is thrilled, our exhibitor friends are elated . . . there is pride in our hearts! Congratulations to NORMA SHEARER, FREDRIC MARCH, CHARLES LAUGHTON and all the others who together have given the world this glorious entertainment!



NATIONALLY ADVERTISED in 40 Magazines. Greatest campaign in the history of motion pictures.


IN PACKED THEATRES THRILLING THE WORLD THERE IS A NEW METRO-GOLDWYN-MAYER TRIUMPH!
Fredric March · Norma Shearer · Charles Laughton
IN
THE BARRETTS of WIMPOLE STREET
with MAUREEN O'SULLIVAN · KATHARINE ALEXANDER · FROM THE PLAY BY RUDOLF BESIER · DIRECTED BY SIDNEY FRANKLIN

HAL ROACH



On Short Subjects
the name Hal Roach
is like 14 Karat
on gold

Hal ROACH

Quality



Hats off to Hal Roach! This is his 21st year as Short Comedy leader. He has stayed on top because he *believes* that quality and star value are as important to short subjects as to features. Hal Roach never hesitated when others wavered. His career and resources have been pledged to the perfection of the short comedy for the happily balanced show. That's why a Hal Roach Comedy on your program is the entertainment argument that clinches the ticket sale!



In the whole industry the ONLY GREAT STUDIO devoted entirely to the SHORT COMEDY!

Above is a photo of the only big scale studio in films which makes the Short Comedy its exclusive business! No equipment too ambitious for the Hal Roach Studio... its resources and personnel are FEATURE STRENGTH just like the splendid entertainments that come from it to your screen!



STAN LAUREL
OLIVER HARDY

This teamfull of merriment is an American institution! The *only* big time feature stars who also come to you in short comedies!



THELMA TODD
PATSY KELLY

Exhibitors tell us they have become the female Laurel-Hardy team! Your public will like these gay, giddy gals more than ever in their new routine.



CHARLIE CHASE

A welcome addition to any program, because the Charlie Chase comedy has long proved itself a consistently likable fun film. An established marquee name!



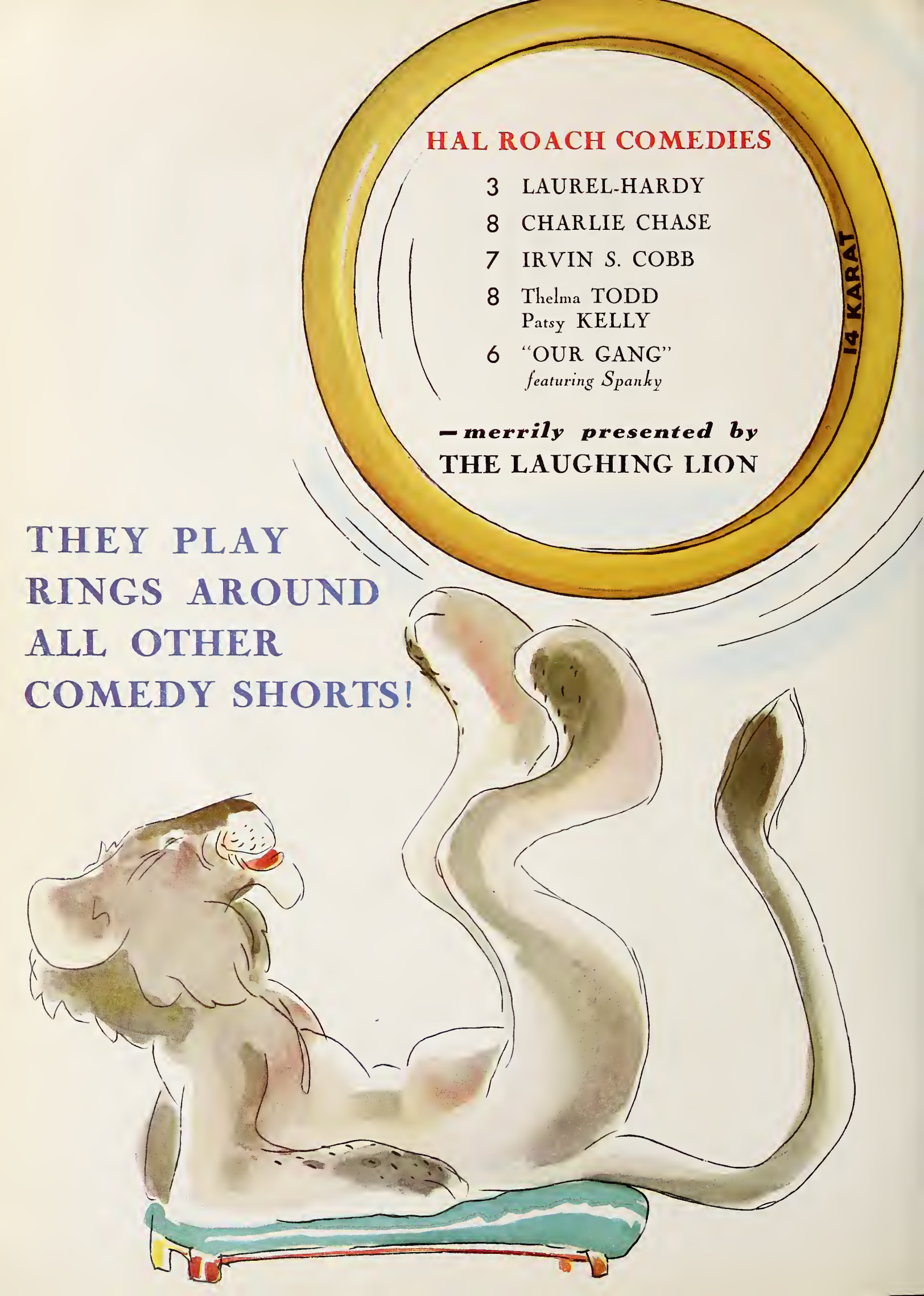
IRVIN S. COBB

The first Irvin S. Cobb comedies have definitely confirmed the showmanship inspiration of Hal Roach. The chuckling personality of America's idol is on the screen!



OUR GANG

It has been an achievement in picture making to successfully present these juvenile stars during so many years. The public loves them, and Spanky and his Gang go merrily on!


HAL ROACH COMEDIES
3 LAUREL-HARDY
8 CHARLIE CHASE
7 IRVIN S. COBB
8 Thelma TODD
Patsy KELLY
6 "OUR GANG"
featuring Spanky
—merrily presented by
THE LAUGHING LION
14 KARAT
THEY PLAY
RINGS AROUND
ALL OTHER
COMEDY SHORTS!

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

ONE reason advanced by Tennessee-born, 33-year-old Grace Moore for the success of "One Night of Love," her celluloid musical which took the high hat off opera, is the independence of the producers, Columbia. "I didn't feel as though I was working for the Chase National Bank," she sopranoed.

Much is known of Miss Moore's career in highly-polished opera; little is known of her younger days as a Holy Roller singer in her native Jellicoe, Tennessee, or, of the time, some 14 years ago, when she was breaking in on the stage in "Hitchy-Koo."

She, too, has a complaint to make about Hollywood. She says that the gown shops and other purveyors of feminine finery "gyp" the headliners. As an opera singer in New York she said she could get a 25 per cent discount on all of her clothing, "but in Hollywood they put you on the spot for a 50 per cent increase."

As a sidelight on how competitive producers in Hollywood regard "One Night of Love," it is our understanding that Eddie Mannix, associate producer for Metro, offered to buy the negative from Columbia, for distribution independently or otherwise, at a price which would have given Harry Cohn's company a profit of some $500,000 above production costs.

Some of our palpitating showmen might like to know something about Mr. Cohn's proclivities and enterprise in pulling the trigger on this one. The story on the Coast is that against the opinions of his own organization, Harry himself propelled "One Night of Love" into execution. Of course Sam Briskin and others at the studio had something to do with the actual production, but the courage to make the film is attributed to Harry Cohn.

It is now motion picture history that "One Night of Love," playing its first booking at a single theatre—the Music Hall in New York, grossed some $207,000 in two weeks. The first week's gross was $104,000, which was more than the combined grosses of the Capital, Palace, Roxy and Strand. These four houses together seat 10,500 more persons than the Music Hall.

▽

A piece of publicity sent by the Paramount home office on Broadway confuses us more than a little. Boldly captioned: "HOWARD J. GREEN EXPLAINS FILM WRITING," this informative document quotes six-footer Mr. Green, ex-reporter, former vaudevillian (Hockey and Green) and now a Paramount scenario writer, with the statement that "the best way to write for motion pictures is *NOT* to write for motion pictures."

▽

In the same bulky envelope containing other notations on the week's news at Paramount appeared a different yarn informing us: "Ninety per cent of the writers at Paramount smoke pipes."

Then there is Broadway Harry Jans' tale of the two vaudeville actors who decided that Hollywood was the place for their talents. They sold everything they had, bought a small car and struck out on the long trail westward.

Two weeks in the movie capital and they were broke. Wiring their agent in New York, they implored him to find something for them—pronto! Five weeks later, with but three dollars between them, they received a reply.

"Can get you boys week in Providence and week in Boston," read the telegram. "Wire confirmation."

The actors, quite perplexed, again examined their three dollars—and then sent the following reply to the agent:

"We accept date. Leaving at once by magic carpet!" . . .

With possibly a fine concession to the sensibilities of good Christians, the United Press and member newspapers running a serialized feature by Mae West, entitled "Me and My Past," omitted the installment scheduled for Sunday and ran it on Monday instead.

An editor's note explained the arrangement was requested by the violet-eyed, curvacious Mae herself. Probably because the installment in question, as told by Leicester Wagner, United Press staff correspondent, who "ghosted" the yarn, revealed to a breathless and anxious world that West had no use for various things, including a bust developer.

There are no more "loose morals" in Hollywood, advised Mae, later. "After what we've been through you'd be lucky to find a loose nickel."

To which the widely-circulated tabloid *Daily News* of New York added: "It evidently has done Mae good to be cleaned up," basing this opinion on a first-hand investigation of her latest, "Belle of the '90's." The film was first shown last Friday afternoon at the Paramount theatre, where a cardboard full-length figure of Mae stands in front of the lobby, mechanically manipulated in such a way that the substantial Westian hips roll hither and yon to the accompaniment of a fresh Broadway breeze.

▽

Theatre owners in New Orleans and the publishers of the Daily Item *in that town appear to be engaged in a bit of a tussle. The exhibitors are complaining about the manner in which the newspaper is criticizing their features, claiming that the city editor is assigning police reporters, cubs, horse and snake editors and occasionally one of the porters to review the films. No less than six different by-lines appear over as many feature reviews printed on the motion picture page of an issue of the* Daily Item *on hand.*

▽

It's a long way from the garden variety bent-pin fish-hook that dangled on the end of an old hickory stick to Mr. Gary Cooper's set of ritzy gold-plated hooks which he just purchased to flaunt in the faces of those finny trout up Lone Pine way in the west. The hooks are the newest things in the trout-cleaning art and are gold-plated because they are rust proof. Of more importance to the polished gentlemen of our cinema city is the attractiveness of the gold hooks. The Hollywood influence.

▽

Motion picture advertising departments in New York are sticklers for adhering to the regulations set down by J. J. McCarthy's (MPPDA) Advertising Advisory Council for raising the standards of exploitation, promotional and advertising copy. Everything must first be submitted and then stamped with approval before it can be published. There are no excuses for the failure of anyone to abide by this rule. And so, to make doubly sure that there is no slipup in this connection, S. Charles Einfeld, advertising chief at Warners, has had erected on the wall of his department a sign measuring about a foot-and-a-half on which appear large black letters asking this pertinent question:

DID THE HAYS OFFICE SEE IT?

▽

Balaban & Katz's theatre advertising copy announcing the opening of Mae West's "Belle of the Nineties" in Chicago said that it is *"Paramount's Picture Presented Exactly as Produced."* If this advertising is truthful then we are all wrong in our recollections of Paramount having returned the original version to its studio in Hollywood for a scrubbing and toning down that necessitated more than a few retakes.

NEW ORLEANS buried seventy-year-old Jules Alciatore the other day. He had for some fifty years presided over the famous restaurant of his father, Antoine, in the French quarter of that Louisiana town.

There is many a motion picture home in Hollywood and New York where the cook of the star or director, executive or producer is preparing for dinner tonight some rare dish that was concocted to taste for the head of the house by Monsieur Alciatore. Down through five decades he delighted at table many of the world's notables. Numbered among them were not a few of our own film folk who often shaped their cross-country itineraries to include New Orleans for a visit with Jules at Antoine's, now 96 years established.

Sauces were sonnets to him whose place echoes the testimonials of presidents and princes, stars and satellites. On those walls hang framed tributes from Teddy Roosevelt and Will Rogers, the Sidney Drews and Taft, Warren Harding and Will Rogers, and from Harold Lloyd and Calvin Coolidge.

Each has tasted his Oyster Rockefeller, so named, said Jules, "because I know no other name rich enough for their richness."

He made a famous blend of New Orleans French-dripped coffee, a combination known by many in this motion picture profession. Jules called it Cafe Brulo Diabolique, a coffee poured into a silver bowl containing flaming cognac and spices.

▽

Richard Barthelmess, chief second and loud rooter for Enzo Fiermonte, handsome 26-year-old Italian, has nothing to say for publication about Mr. Fiermonte's humiliating defeat in Hollywood last weekend when the young, silk-robed husband of the wealthy Madeline Force Astor Dick was knocked out by Les Kennedy, battle-scarred veteran. Knockouts these days at the hands of Kennedy are few. He accomplished this feat over Fiermonte with a right that even Kate Smith could have dodged.

Enzo ought to try his luck at roulette.

▽

American motion picture press agentry in its most realistic moments never reached the heights obtained by their British confreres, who, in a paroxysm of patriotism resulting from the well-known "Buy British" movement, combined their efforts on behalf of tombstone makers and morticians in devising an advertising slogan which urges: "DIE BRITISH AND REMAIN BRITISH." The idea being that one's undertaker and tombstone maker should be strictly British, using strictly British materials, or something.

▽

Motion Picture Herald, on August 18th, quoted Alexander Lichtman, sales manager of United Artists Corporation as follows:

> "We're all a bunch of suckers. We're entertaining the public with motion pictures at a loss."

Motion Picture Daily, on September 19th, noted the gathering in Hollywood of all of the United Artists' chiefs—Schenck, Pickford, Fairbanks, Chaplin, Zanuck and Goldwyn—for the first board or directors' meeting to be held in three years, the purposes of which, said the ***Daily***, were twofold:

> "To discuss future plans and a dividend payment, which, it is believed, will be a very substantial one."

▽

A photograph of Shirley Temple will adorn the room where she was born in the Santa Monica hospital. The Paramount management reports that officials of the maternity institution requested the picture to hang as "an inspiration to mothers."

NEW DELAY IS SEEN IN PARAMOUNT PLAN

Hearing on Reorganizing of Subsidiary, Paramount Broadway, Postponed to Oct. 22

Adolph Zukor, president of the Paramount Publix Corporation, arrived in New York from Hollywood over the week-end to attend the final conferences on the company's financial reorganization. En route, at Kansas City, he said definite provision is made for his continuance as its titular head. The plan was due to have been submitted to the federal district court in New York within the next two or three weeks, but when on Monday Referee John E. Joyce postponed until October 22 a hearing on reorganization of the subsidiary Paramount Broadway Corporation, it was generally understood that the outcome of this move must be awaited before any action can be taken in the parent company's reorganization because of the size of claims held by the subsidiary against the parent concern. These are said to total $178,000,000.

Attorneys Ask More Time

The postponement in the Paramount Broadway case came as the result of a motion by Root, Clark, Buckner and Ballantine, counsel for the Paramount Publix trustees. The attorneys asked for more time to study the proposals, but submitted unwillingly to a ruling by Mr. Joyce that creditors and bondholders reserved the right to file objections to reorganization proposals at any time up to five days previous to resumption of the hearings.

Judge Edwin L. Garvin, representing three bondholders, offered a petition for an order from Mr. Joyce directing the trustees to supply his clients with detailed operating statements of all foreign subsidiaries of Paramount. His petition charged that accountants retained by his clients to study the Paramount books had been blocked when seeking information on foreign companies and that those bondholders, therefore, could submit no reorganization plan.

Counsel for the trustees offered the defense that to supply a set of breakdown figures of foreign operations would be inimical to good business practices, and would divulge trade secrets to competitors. They further pleaded that Judge Garvin's clients did not represent 25 per cent of the bondholders or 10 per cent of the creditors, as specified by bankruptcy laws. Mr. Joyce asked the attorneys to submit memoranda within a week and reserved decision.

Paramount Broadway's reorganization plan was studied Tuesday by the Congressional Real Estate Bondholders' Reorganization Committee, engaged in a national inquiry.

Little Delay Expected

Although definite objections to the reorganization plan of Paramount Publix are expected to be encountered from miscellaneous groups of small creditors, little delay in reorganizing after the plan actually has been submitted is expected, as the essential creditor elements are in virtual accord, it is said.

Among these is the Paramount bank group, creditors for $13,200,000, who are being sued by the Paramount Publix trustees to set aside a preference alleged to be involved in their claim. An adjournment of preliminary steps in this suit was granted Tuesday until October 23 to permit further negotiations.

The suit against former Paramount Publix directors brought by the trustees to recover up to $12,200,000 expended for repurchase of Paramount stock issued for theatre acquisitions from 1929 to 1932 will not be brought to trial, according to present indications, as the new company would be required to bear the burden of the extensive litigation involved.

Amended Answer Awaited

This suit was filed in New York supreme court by the trustees—Charles E. Richardson, Charles D. Hilles and Eugene W. Leake—last spring. Defendants will file an amended answer to the complaint within the next few weeks after which other motions are expected to be filed and argued. The defendants also planned to demand a jury trial which, because of the crowded court calendar, would mean that the suit could not be tried for at least three years.

An order authorizing Paramount Publix to proceed with a plan which will release it from liabilities of $1,711,000 in connection with a bond issue of Toledo Paramount Corporation and rents and taxes on five Toledo theatre properties, was signed in New York last week by Federal Judge Francis G. Caffey. In return for the Paramount release, Famous Theatres, a Paramount subsidiary, agrees to withdraw two claims filed against the Toledo company, one for $1,036,449 and another of an undetermined amount. Paramount also will pay fees totaling $165,000 to Al Reuben and Walter J. Kountz, receivers for the Toledo Paramount, and their counsel.

Phillipson Honored; Sails for England

Percy Phillipson, who has been in New York since the first of the year on a reorganization of General Register Corporation, was tendered a farewell dinner at the Motion Picture Club last weekend, prior to his return to London this week. T. P. Drew, vice-president, will remain in charge of the New York office. Mr. Phillipson is president of the company.

Among those attending were Charles Alicoate, Film Daily; Mark Ostrer, head of Gaumont-British; Edward A. Powers, advertising manager of General Register, and James P. Cunningham, Ray Gallo and Sherwin Kane of Quigley Publications.

Carl Laemmle Returns To Universal Studio

Carl Laemmle, Universal president, returned to the Coast this week after having been away for four months, three of which were spent abroad. He repeated his optimistic report of Universal's foreign business and the company's plans for expansion of foreign activities.

Sulzer, Mees and Sievers are Named Eastman Officers

Three new vice-presidents, elected at the September monthly meeting of the board of directors of Eastman Kodak Company, have assumed their new duties. The officers are Albert F. Sulzer, former manager of Kodak Park, who becomes vice-president in charge of Kodak Park, Dr. C. E. Kenneth Mees, director of research and development, who becomes vice-president in charge of research and development, and Herman C. Sievers, general sales manager, who has been named vice-president in charge of sales and advertising, succeeding the late Lewis B. Jones.

The board passed a memorial resolution on the death of Mr. Jones, who died recently. It noted the 40 years which Mr. Jones had devoted to an executive post with Eastman, and indicated the importance of his work as contact of the company with the public.

All three of the newly elected vice-presidents have been with the company for many years, Mr. Sulzer having joined the company upon his graduation from the Massachusetts Institute of Technology in 1901. He was appointed manager of Kodak Park in 1929 and was elected a director of the company in 1931.

Dr. Mees came to Rochester in 1912, when Eastman acquired the firm of Wratten and Wainwright, of Croyden, England, of which Dr. Mees was managing director. Mr. Sievers joined the company in 1902, automatically going over to Eastman when the company bought a photographic stockhouse with branches in Sioux City and other situations. Mr. Sievers was Sioux City manager.

Cleveland Owners' Quarrel Ends in Death and Suicide

Ernest Schwartz, 49, prominent Cleveland attorney and president of the Cleveland Motion Picture Exhibitors' Association, was shot and seriously wounded, and his partner, Benjamin Z. Levine, 45, was fatally wounded, in their office in the Williamson Building last weekend, following a business quarrel. Their assailant, Abraham Knopp, 60, of Waterbury, Conn., also a partner, was later found dead in Euclid Beach Park, and was pronounced a suicide.

The three had been associated in operation of the Broadvue, Mile, Nerval and New Y theatres, neighborhood houses. According to Mr. Schwartz, dissensions among the three partners had resulted in litigation, and the court had ordered payment of a certain sum by Mr. Levine to Mr. Knopp. Mr. Knopp called for his money, and when Mr. Levine attempted to explain a delay in payment, the quarrel followed.

Special Cars for Variety Club Banquet

The Pittsburgh Variety Club is arranging for private cars for the New York delegation to the Pittsburgh banquet October 14. Fifty acceptances from film and theatre executives have been reported.

You may love antiques!

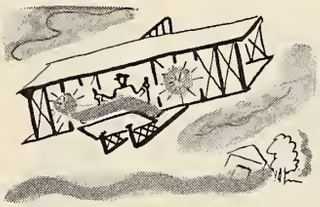
...but PROFITS come only from PROGRESS!



Interesting in a museum



BUT this is the way to travel today



Hot stuff in 1905



BUT you use this for speedy mail service today



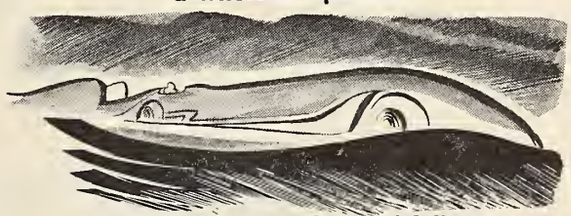
Looks romantic in pictures



BUT this takes you to Europe a whole lot quicker



Better than the old gray mare



BUT these are the kind folks buy today



You sneaked into a theatre like this



BUT crowds proudly go to this theatre today

So...

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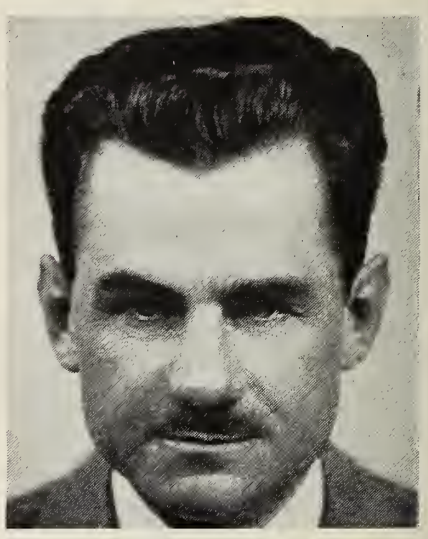
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Vol. 8, No. 5

New FOX MOVIETONE NEWS

Produced by Truman Talley Edited by Laurence Stallings

Porter Browne, Playwright, Dies; Wrote "Bad Man"

Porter Emerson Browne, playwright and author, whose principal indirect contribution to the screen was "The Bad Man," originally a play, died last week in the Norwalk, Conn., Hospital where he had been a patient since June 7. He was 55 years old. Mr. Browne had lived in Norwalk for about 20 years until he left for Arizona six years ago, because of ill health. He returned to Norwalk last spring and shortly thereafter was stricken with what proved a fatal illness.

Mr. Browne was born in 1879 in Beverley, Mass., receiving his education in the elementary and high schools of Beverley and Newton, Mass., going from there to the *Brooklyn Standard Union*. Later he worked on the *Boston Globe* and the *Boston Evening Transcript*. Traveling through the Colorado mining camps, he gave up hope of making his fortune there, and landed in a job on a rice plantation in South Carolina.

His first story, "The Conversion of Blake," being accepted by *Collier's*, he devoted the following five years to story writing for the *Saturday Evening Post* and various other publications. His first play, "A Fool There Was," was completed in 1906, and was successful. Numerous other plays followed. His most successful play was "The Bad Man," which, starring Holbrook Blinn, ran for a year on Broadway and was extremely popular as a motion picture.

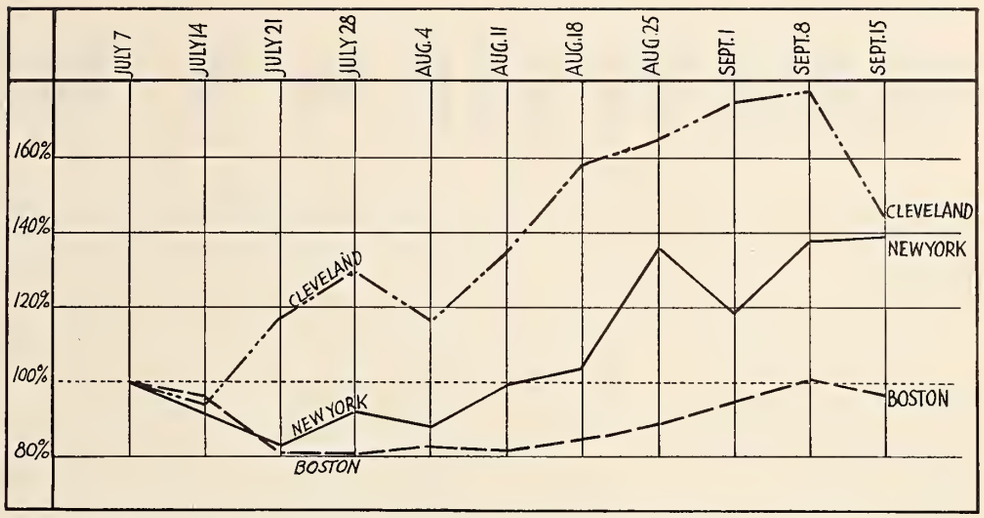
The most prominent of his screen plays were "Joan of Plattsburgh," starring Mabel Normand; "Too Many Millions," starring Wallace Reid, and "The Seventh Day," with Richard Barthelmess.

Mr. Browne is survived by two daughters, Miss Prudence Browne, of Westport, Conn., and Mrs. Suzanne Browne Malkin, of Norwalk.

Sarnoff Elected NBC Chairman

David Sarnoff was elected chairman of the board of directors of the National Broadcasting Company at a meeting in New York last week. Mr. Sarnoff succeeds the late H. P. Davis as chairman, and will retain his presidency of Radio Corporation of America, of which NBC is a wholly owned subsidiary.

The following officers were elected in addition to Mr. Sarnoff: M. H. Aylesworth, president; R. C. Patterson, Jr., executive vice-president; Mark Woods, assistant executive vice-president; A. L. Ashby, vice-president and general attorney; David Rosenblum, George Engles, Edgar Kobak, Frank Mason, J. F. Royal, R. C. Witmer, D. E. Gilman, F. M. Russell, Niles Trammell, all vice-presidents; H. K. Norton, treasurer; Lewis MacConnach, secretary; R. J. Teichner, assistant treasurer.



Cleveland theatres' receipts for the week ended September 15 were 42 per cent higher than for the week of July 7. New York was a close second with 39½ per cent, but Boston was 1½ per cent behind its July business. These developments of eleven weeks are shown by the graph, based upon Motion Picture Herald's weekly compilation of box office grosses. In each city the gross for the first week of the period was taken as 100 per cent.

STUDY GUIDE ISSUED ON 'TREASURE ISLAND'

Teachers' Council in Manual Advises Classes See MGM Film in Body Before Discussion

The first of a series of study guides to develop nationwide appreciation of motion pictures by high school students made its appearance this week when the National Council of Teachers of English released its guide on Metro-Goldwyn-Mayer's "Treasure Island," from the Robert Louis Stevenson classic. Council study guides heretofore had been issued in individual localities only.

The National Council's program has been widely adopted; it was estimated recently that 20,000 teachers of English had endorsed the fundamental principles.

Under the plan the motion picture, as in the case of "Treasure Island," literally will supplement the written classics of literature.

In its "Treasure Island" manual the National Council has made two divisions—instructions for the teacher, and the students' guide. The leading paragraphs of the teacher's key embrace methods of presentation of the study to the pupil. It is suggested that before seeing the picturization of "Treasure Island" the study guide leaflets should be distributed in order that each individual student may choose, at least tentatively, a set of questions under one of the topical headings.

It is further suggested that the ideal plan for seeing the picture is to have the English class go to the theatre in a body, with a view to discussing the picture in class the following day.

A brief resume of the literary source and production of "Treasure Island" is given, quoting letters written by the author to William Ernest Henley telling of his plans for writing the story.

Following this resume is an explanation of the method of the story's transcription to the screen, with explanations by Hunt Stromberg, who supervised the entire production; John Lee Mahin, who wrote the scenario, and Victor Fleming, the director. There also is a complete outline of the settings and properties employed in the production, besides a brief plot and character study.

The students' guide, in the introduction, includes such questions as: "How did Stevenson come to write 'Treasure Island'?" "What elements make the book good material for a photoplay?" "Do you consider it a good adaptation?" "What did the scenario writer omit? What did he change? What did he add?" "Do you agree entirely with *The Literary Digest* (Sept. 1, 1934), which says that this picture is 'a handsome and faithful retelling of the Stevenson classic'?" Other preliminary questions for open classroom discussion follow and then the guide launches into a test of historical research, costumes and properties necessary to re-create "Treasure Island." Pupils are asked to mention the chief settings which had to be designed and whether they appeared "realistic."

A plot study, in which students are specifically asked the reasons for certain actions and incidents in the film, includes such questions as: "In the book Dr. Livesey and the Squire study Jim's map and gradually realize its significance. In the film they understand and act at once. What is thus gained?" "Where does suspense begin in the photoplay? Enumerate incidents that build suspense. At what point has the director hung up big question marks of expectancy?"

Next in the guide is a study of the characters in the film, with special emphasis laid upon realism in acting. There are questions concerning the accuracy of the film's dialogue compared with the book; the effect gained by the musical score; the photography, and the work of the director.

Finally come questions for the students as to whether the picturization of "Treasure Island" inspires him to high ideals and whether he has learned anything "about life" from it.

The study, sponsored by the National Council, was prepared by Howard Dietz, Silas Seadler and William R. Ferguson, of the MGM advertising and publicity departments, in cooperation with the Motion Picture Producers and Distributors of America, Inc.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

We Live Again

(United Artists - Goldwyn)

Romantic Drama

In the entertainment, production and showmanship values that really count, "We Live Again" is an attraction that most exhibitors should be proud to present. Tolstoy's great romantic drama, intelligently modernized, skillfully directed and convincingly portrayed against effective settings and backgrounds is, in this case, revealed as a brand new and different picture. While an atmosphere of realism predominates, the entertainment is inspiring in an unusual degree. It's a love story; the story of a prince and a peasant, a woman who was wronged and deserted to suffer life's greatest sorrows, yet kept her secret so that in the end the man who wrecked her dreams came pleading for forgiveness. Out of this their great love was born.

As such it is distinctly a woman's picture. But the other elements that enter into its construction, the strange forces that brought about the man's regeneration, the drama of the times and events with which the story is interwoven, for example the spectacle of the Russian Midnight Easter Mass, give it a character for widespread adult appeal.

In "We Live Again" there are elements appealing to every emotion, yet the actual story is simple. Returning home, Prince Dmitri, an aristocrat who entertains radical ideas, is charmed with the manner in which peasant Katusha has developed into womanhood. Their summer companionship develops into an idyllic romance. Before parting, they vow eternal faith.

Two years pass, during which Dmitri, forgetting his illusions, surrenders himself to the liberal life of his class. They meet again and following the religious service spectacle (an outstanding selling feature) both give way to their love. In the morning Dmitri runs away and both dread and heart-break come to Katusha. When the girl's condition becomes apparent to the Prince's aunts, she is dismissed. Her baby dying, she goes to Moscow, eventually to become a woman bought and paid for. Years pass and Dmitri has forgotten all his youthful dreams, even the girl. Retired from the army, he is called upon to serve on a criminal jury. Katusha is being tried for complicity in murder. Upon hearing her name, Dmitri remembers, but an error is made in the verdict and the girl is sentenced to banishment in Siberia.

Follow scenes in the grim Russian prison, where Dmitri, beginning to realize what he has caused, tries to convince the girl that he wants to help, only to be spurned. Using every bit of influence he can command, he is unable to alter the verdict. Knowing that nothing can be done, he deserts his class, gives his estates and wealth to the peasant tenants to follow Katusha to Siberia. On the border their great love begins.

While the picture makes possible the adaptation of much that is different in publicity and exploitation in reference to both story and cast values, particularly in reference to Anna Sten and Fredric March, it is not advisable to stray far from what the picture actually is. It should be sold as the drama of a man's selfish passion and final repentance and of a woman's sacrifice and enduring devotion.—McCarthy, Hollywood.

Distributed by United Artists. A Samuel Goldwyn Production. Directed by Rouben Mamoulian. Adapted by Maxwell Anderson, Leonard Praskins and Preston Sturges. From the novel, "Resurrection," by Leo Tolstoy. Musical director, Alfred Newman. Settings designed by Sergei Soudeikin. Settings executed by Richard Day. Photographer, Gredd Toland. Costumes, Omar Kiam. Film editor, Otho Lovering. Sound recording, Frank Maher. Assistant director, Robert Lee. P. C. A. Certificate No. 245. Running time, 83 minutes as seen in Hollywood. Release date to be determined.

CAST

Katusha Maslova ..... Anna Sten
Prince Dmitri Nekhlyudov ..... Fredric March
Missy Kortchagin ..... Jane Baxter
Prince Kortchagin ..... C. Aubrey Smith
Princess Kortchagin ..... Mary Forbes
Aunt Marie ..... Ethel Griffies
Aunt Sophie ..... Gwendolyn Logan
Matrona Pavlovna ..... Jessie Ralph
Simonson ..... Sam Jaffe
Theorosia ..... Cesil Cunningham
Korablova ..... Jessie Arnold
The Red Head ..... Fritzi Ridgeway
The Colonel ..... Morgan Wallace
Tikhon ..... Davison Clark
Kartinkin ..... Leonard Kinsky
Botchkova ..... Dale Fuller
Judge ..... Michael Visaroff
Judge ..... Edgar Norton

Chu Chin Chow

(Gaumont-British)

Operetta

Once again the almost immortal "Chu Chin Chow," the operetta of Oscar Asche, retelling the famed Arabian Nights tale of Ali Baba and the Forty Thieves, comes to the motion picture screen, this time with the considerably helpful assistance of the talking technique. In the role occupied by Betty Blythe in the Graham Wilcox production which Metro-Goldwyn released in 1925, is Anna May Wong, and the production is English, by Gainsborough.

For the adults among his patrons, the exhibitor may offer a treat in this new version of "Chu Chin Chow." Its name and fame are far flung and many an older person will have seen the silent film, and perhaps the play on the stage. All the splendid music is there, plus the opportunity for the wider scope in settings and atmosphere.

For the younger patrons, perhaps unfamiliar with the origin of the operetta, let the exhibitor not lose sight of the Arabian Nights story of Ali Baba, which should be familiar and should be used in the selling as some sort of subtitle. Also emphasis on the music is important. Retaining all the whimsical flavor of the original, all the Oriental fantasy, the production is highly entertaining, melodious and amusing. The general unreality of the piece, a deliberate part of the tale, plus the music, and the fact that there are comparatively few spoken lines, should definitely overcome any possible objection which might be raised by reason of the English origin and accent. Let the exhibitor permit no pre-conceived prejudices to color his attitude toward the film.

Though the names, with the exception of that of Miss Wong, will perhaps be unknown in this country, the exhibitor may be assured the performances are more than competent, with Jetsam, an English vaudeville player, as the merchant's "announcer," singing a bass which is wholly delightful. That the film moves a little slowly, that it is a trifle lengthy, should offer no real obstacle to enjoyment. The exhibitor will have to sell the film, but it should be worth the effort. A "class" attraction. it should also have considerable "mass" appeal.

The story needs but brief recounting. Ali Baba, poor brother of the wealthy merchant, accidentally finds the hideout of Abou Hassan, leader of the forty thieves, and partaking of gold he finds, rivals his avaricious brother in style. The brother, seeking more wealth, finds only death at the hands of Abou Hassan. Meanwhile, warned by his spy in the merchant's house, Miss Wong, Hassan raids the camp of the visiting Chinese merchant, Chu Chin Chow, kills him, impersonates him, and appears at the brother's house, prepared to pillage the place. The signal is to be the sale of the slave girl, Miss Wong. But the slave sweetheart of Ali Baba's son, John Garrick, overhears the plot, warns the guard, and Abou Hassan escapes, with Miss Wong. In the hideout, he accuses her of treachery. She, in revenge, warns Garrick of the planned raid of Abou Hassan on Ali Baba's home, saves the merchant and herself kills Hassan.

There is no reason why the film should not be sold as a family attraction, and the cooperation of women's clubs and even schools obtained. Where the children are concerned it would be well if a scene or two depicting unusual cruelty be eliminated. It is decidedly worthwile entertainment.—Aaronson, New York.

A Gainsborough picture distributed by Gaumont-British. Based on the stage play of the same name by Oscar Asche. Screen play by Edward Knoblock. Sidney Gilliat and L. DuGarde Peach. Directed by Walter Forde. Film editor, D. N. Twist. Photographer, M. Greenbaum. Running time, 95 minutes. Release date, October 15, 1934.

CAST:

Ali Babi ..... George Robey
Abou Hassan ..... Fritz Kortner
Zahrat ..... Anna May Wong
Nur-al-din ..... John Garrick
Marjanah ..... Pearl Argyle
Abdullah ..... Jetsam
Rakham ..... Denis Hoey
Mahbubah ..... Sydney Fairbrother
Kasim Baba ..... Laurence Hanray
Mustafa ..... Frank Cochrane
Alcolom ..... Thelma Tuson

Wednesday's Child

(RKO Radio)

Drama

This picture is a serious, semi-analytic study of a modern social problem, naturally dramatic and full of human interest, and as such, properly understood, a definitely valuable piece of screen merchandise. A boy is the central figure, but it's not a kid picture. Rather it is an exclusively adult attraction which probes deeply into the problem of divorce, broken homes and the effect such tragedy has upon a susceptible juvenile mind. Essentially this picture attacks a certain opinion which many in this modern day hold with regard to marriage. As a showmanship feature, it says, almost in fact, that individuals should not marry and have children unless they intend to stay married and make their children's happiness and welfare their most important duty. Thus departing emphatically from popular formula, it essays to teach an emphatic moral lesson rather than amuse or entertain. As it is different from the ordinary, it demands a radical departure from the customary procedure in selling.

Here's the gist of the story. Bobbie is the pal of his father, Ray Phillips, and early sequences portray the ideal father-son relation. In company with his playmates, he sees his

mother kissed by another man. The child is amazed in a way that he cannot understand, but his mates, wiser in the ways of the world than he, rag him to desperation. Comes the discovery by Phillips of his wife's unfaithfulness, the inevitable divorce, destroying every boyish dream and illusion, and Bobbie is awarded to the mother for eight months of the year and the father four months.

Catherine, remarrying, tries to do everything to make her son happy, but the boy does not respond. He's waiting only for the four months with his pal dad. It comes, but the ecstatically happy youth finds only more tragedy as he learns that his father is going to marry again. Cracking under the strain, the boy is taken to the hospital. In his crisis, mother and father meet. At the suggestion of the doctor, the boy is sent to military school, just as are thousands of other kids. Through conversations of Bobbie with his room mate, Chick, audiences are given semi-humorous insight into what such children think of their circumstances.

From this point the picture builds to a quick climax. The father, realizing what he means to the boy, puts the other woman aside to take the boy home with him, so that the dreams and hopes that always have been his shall be realized.

The subject with which this picture deals appears to be its best potential showmanship. Neither title nor cast means very much, consequently the dramatic meat of the picture is the element which should be given concentration. Sell it to adults from the angle that they will get more that is instructive and beneficial out of it than reading a dozen books or listening to so many lectures, even resorting to the old bromide of daring them to view it. At any rate, get out of the regular rut with this one, combine dignity with impressiveness.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Directed by John Robertson. From the play by Leopold Atlas. Screen play by Willis Goldbeck. Photographed by Harold Wenstrom. Running time, 72 minutes. Release date, November 16, 1934.

CAST

Catherine Phillips	Karen Morley
Ray Phillips	Edward Arnold
Bobbie Phillips	Frankie Thomas
Howard Benson	Robert Shayne
Louise	Shirley Grey
Chick	David Durand
Judge	Frank Conroy
Clerk of Court	Paul Stanton
Miss Chapman	Mona Burns
Maid	Elsa Jannsen
Stanley	Richard Darby
Proctor	Tom Franklin

The Lemon Drop Kid

(Paramount-LeBaron)

Drama

This is a character drama of a man's regeneration. The familiar Damon Runyon personalities, the way they talk, act and live, are again featured. It embellishes the motivating element with romantic love interest, twists of typical comedy in dialogue and situations, tragedy and surprise.

In the picture, Brooks, a two-bit tout, with a penchant for chewing lemon drops, gips Griggsby out of a $100 race bet. Fleeing the law, he lands in a small town and gets a job in the grocery store. Falling in love with Alice Deering, he marries her. Determined to stick to the straight and narrow, his wages are nothing to brag about. When the baby is about to arrive, he robs the store in order to get hospital expense money. The wife dies in childbirth, Brooks is suspected of the robbery, and sentenced. The child being cared for by two old racetrack pals, The Professor and Maizie, Brooks responds to the inspiring influence of the warden. Out on parole, the two-year-old baby further opens his eyes to his responsibilities. Then comes the surprise. Ever since Griggsby lost his dough, he has been looking for Brooks. The shock he got at the time completely cured him of some affliction and as he rewards The Kid, he fixes up a job for him so that it will never more be necessary to surrender to his petty criminal tendencies.

Direct appeal of this production is to the Runyon fans. There's enough exciting action to enthuse the menfolk, and the romantic love interest, which is heavily accented by pathos, points toward feminine sympathy. Several features in the show suggest unique exploitation and showmanship.—McCarthy, Hollywood.

Produced and distributed by Paramount. Producer, William Le Baron. Director, Marshall Neilan. Original, Damon Runyon. Screen play, Howard J. Green. Additional dialogue by J. P. McEvoy. Sound, Earl S. Hayman. Art directors, Hans Dreier and John B. Goodman. Photographer, Henry Sharp. P. C. A. Certificate No. 236. Running time, 68 minutes. Release date, September 28, 1934.

CAST

Wally Brooks	Lee Tracy
Alice Deering	Helen Mack
Kid's baby (two years old)	Baby LeRoy
The Professor	William Frawley
Maizie	Minna Gombell
Jonas Deering	Henry B. Walthall
Mr. Griggsby	Robert McWade
Martin Potter	Clarence H. Wilson
Cora	Kitty Kelly
The warden	Charles Wilson
Banjo player	Eddie Peabody
Doctor	Edward J. Le Saint
Sheriff	Robert Homans
Griggsby's secretary	Grace Goodall
Police captain	William B. Davidson
Old lady	Tempe Pigott

Death on the Diamond

(MGM)

Action Mystery

Punch-laden with drama, comedy and action on the baseball diamond in the big leagues, with the addition or the foundation of a really obscure murder mystery, this picture should be in the nature of a natural for showmen. With the baseball season nearing its close, and the World's Series in the immediate offing, when baseball fan fever will be heated to its top pitch, this hits at the right moment. There is also the combination of basic entertainment values.

For the women is the mystery itself, in which both sexes are interested, and a romance, which though not particularly significant to the main story thread, should nevertheless serve if properly sold.

Though the cast has no really outstanding names for definite marquee drawing power, there is the strength of the story and its atmosphere. The local newspapers should easily be drawn into the campaign, with an invitation to local sport writers to see the film privately, looking to mention on the sporting pages.

The cast is headed by Robert Young, with Madge Evans, David Landau, Nat Pendleton and Ted Healy in the principal roles. Pendleton and Healy account for much of the humor. Able direction is indicated in the manner in which drama is continually offset by comedy before it can become weighty. Three murders, committed in most unusual fashion, on the playing field, in the locker room and in the stands, keep the pace at high speed throughout, with comedy and romance spotted well.

Young comes from the minor leagues to the St. Louis Cardinals, and immediately falls in love with Manager Landau's daughter, Miss Evans, who is club secretary. Young, star pitcher, quickly becomes important to the club, since Landau needs the pennant to hold his club franchise. Paul Kelly, sports reporter, becomes immediately involved by reason of his interest in the club and its chances. It is early established, also, that a big gambling ring, headed by C. Henry Gordon, has a great deal of money which says the Cardinals will not win the pennant.

When their chances begin to look more than good, an attempt is made to kill Young and Pendleton, ace catcher, as the cab in which they are riding crashes, with bullet holes in the tires. The team's best hitter is shot dead rounding third base headed for home on a long hit. The Cardinals return to St. Louis for a final three-game series of which they must win two. They win one game, and as the second is about to begin a star pitcher, called to the locker room, is found strangled. They lose the game and Pendleton is poisoned. Miss Evans begs her father not to pitch Young in the final game but he insists. Kelly meanwhile is working on a hunch. The conclusion of the picture, as Young himself saves the day, proves Kelly's hunch correct, and wins his own game, combines an unexpected denouement, action and romantic termination.

It is a showman's natural, and entertainment all the way.—Aaronson, New York.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Edward Sedgwick. Producer, Lucien Hubbard. From the book by Cortland Fitzsimmons. Screen play, Harvey Thew, Joseph Sherman and Ralph Spence. Art director, Cedric Gibbons. Associate, David Townsend. Photographer, Milton Krasner. Film editor, Frank Sullivan. P.C.A. Certificate No. 184. Running time, 72 minutes. Release date, September 14, 1934.

CAST

Larry	Robert Young
Frances	Madge Evans
Hogan	Nat Pendleton
O'Toole	Ted Healy
Karnes	C. Henry Gordon
Jimmie	Paul Kelly
Pop Clark	David Landau
Patterson	Dewitt Jennings
Grogan	Edward Brophy
Cato	Willard Robertson
Mickey	Mickey Rooney
Higgins	Robert Livingston
Spencer	Joe Sauers

Million Dollar Ransom

(Universal)

Drama

There is no lack of action of the more dramatic type in this drama, which may have topical value with the reopening of the Lingbergh baby kidnaping case. It deals with the socalled "snatch racket." As to whether the natural offshoot to that theme, portrayal of gangsters and their methods, will meet with any opposition is something which the individual exhibitor himself will have to judge. The fact remains that the film contains considerable action, romance and a bit of comedy, and is definitely entertaining.

In the origin of the film is another selling point, an original story by Damon Runyon, widely read author of active fiction, whose yarns recently have attained considerable success in their transposition to the screen. Also, in what is virtually the leading role, though he is not so billed in the cast, is Edward Arnold, who has achieved a definite popularity through his effective handling of recent roles of a minor nature, has demonstrated an ability and is consequently worthy of billing attention.

Phillips Holmes is the nominal leading player, with Mary Carlisle concerned in the romantic aspect of the story, and Andy Devine supplying the larger part of the occasional and occasionally amusing comedy. In the story concerning a "big shot" beer operator who attempts to turn straight but pays with his life, there is opportunity for intriguing copy lines, especially when the lines are tied in with the story's origin and the appearance of Arnold.

Arnold, released from prison after a term for tax evasion and the demise of prohibition, is determined to put gangs and their ways behind him. When his daughter, Miss Carlisle, unexpectedly appears from Europe where she has been at school, Arnold forces himself to tell Wini Shaw, former sweetheart, that they are through, for the protection of his daughter. Miss Carlisle is sent to a farm operated by old friends of Arnold.

Arnold is annoyed at a night club by Holmes in a state of inebriation. Later Holmes proposes to Arnold that he "kidnap" him, thus hoping to divert his mother from her intention of leaving for Europe to marry a man he knows to be no good. Arnold, in need of ready money, agrees, and with the assistance of Devine, his former employee, secretes Holmes in an abandoned barn near where Miss Carlisle is staying. The two meet, fall in love, although she cannot learn his real identity.

The former henchmen with whom Arnold has broken, and headed by Bradley Page, get wind of the "kidnaping," think it real and attempt to cut in on the deal. Holmes' mother, as he expected, prepares to pay the large ransom asked. Arnold refuses, and before he can free Holmes to complete the hoax, Page and his men have captured Holmes and Miss Carlisle, hidden them, and demanded a share in

(*Continued on page* 38)

PICK YOUR FAVORITE TRADE



PAPER REVIEWER*

They have different ways of saying it but the words all mean: *"it's great!"*

***Variety Daily:** Excellent entertainment for both adults and children. Poignantly and emotionally told. Nothing overlooked from broad comedy to tear-jerking situations.

***Film Daily:** A certain hit! Every boy and everyone who has been a real boy will want to see this picture. Jackie Cooper scores in title role.

***Showmen's Round Table:** Box-office bull's eye loaded with adult and kid appeal. Excellent suspense . . . absorbing dramatic moments . . . hilariously funny situations.

***Motion Picture Herald:** Chock full of salable elements. Humanly real . . . sympathy-stirring drama . . . comedy . . . tragedy . . . and unaffected heart-warming tenderness.

***Motion Picture Daily:** A real hit! Rich and wholesome . . . full of vitality . . . glowing with incidents that tickle the ribs and wet the eye.

Jackie Cooper in

PECK'S BAD BOY

THOMAS MEIGHAN
JACKIE SEARL
O. P. HEGGIE
DOROTHY PETERSON

A Sol Lesser Production

Directed by Edward F. Cline

Screen play by Bernard Schubert and Marguerite Roberts

FOX

THEIR MUSIC MAKES LOVE... AND THEIR LOVE IS LIKE MUSIC!

Every heart in every audience will beat faster when the rollicking vagabond thousands of "Caravan" make merry with full-throated song . . . make love in tempting, seductive melody. Every pulse will beat time to the enchanting tunes of these happy wanderers as they gather wine-filled grapes to tantalizing rhythm.



Your audiences will thrill to the gayety of these joyous songs:

"HAPPY, I AM HAPPY"
"HA-CHA-CHA"
"WINE SONG"

FOX

AN
ERIK CHARELL
PRODUCTION

CARAVAN

CHARLES BOYER
LORETTA YOUNG
JEAN PARKER
PHILLIPS HOLMES
LOUISE FAZENDA
EUGENE PALLETTE
C. AUBREY SMITH
CHARLEY GRAPEWIN
NOAH BEERY

Executive Producer, Robert T. Kane. Directed by Erik Charell. Screen Play and Dialogue, Samson Raphaelson. Continuity by Robert Liebmann. From a story by Melchior Lengyel. Music by Werner Richard Heymann. Lyrics by Gus Kahn.

playing
RADIO CITY MUSIC HALL
now

(Continued from page 33)

the winnings from Arnold. By a ruse he effects the rescue of the pair, fails to meet the gang demand, and pays with his life.

It is an adult attraction.—AARONSON, New York.

Produced and distributed by Universal. Directed by Murray Roth. Story by Damon Runyon. Screen play by William R. Lipman. Dialogue by Ben Ryan. Photographed by George Robinson. P. C. A. Certificate No. 93. Running time, 67 minutes. Release date, September 17, 1934.

CAST

Stan Casserly ..... Phillips Holmes
Vincent Shelton ..... Edward Arnold
Francesca ..... Mary Carlisle
Babe ..... Wini Shaw
Careful ..... Andy Devine
Doc ..... Robert Glecker
Elita ..... Marjorie Gateson
Meigs ..... Edgar Norton
Easy ..... Bradley Page
Innocence ..... Hughey White
Towers ..... Charles Colman
Dr. Davis ..... Henry Kolker

Stolen Sweets

(Chesterfield)

Drama

Again we have the story of the poor little rich girl, who has more money than she knows what to do with but is so carefully guarded, her life so carefully run for her, that she is completely unhappy. It is only when on shipboard she accidentally meets a young man, falls in love with him, and he with her, that she begins to discover the something she has always longed for.

That is the story, and its production independently makes for fairly entertaining light screen fare. In that the title line has reference to the girl's finding of a precarious and occasional few minutes of happiness with her suitor, despite stern parental commandments, there is an opportunity for a selling line or two which might be effective.

Heading the case are Sally Blane and Charles Starrett, with Jameson Thomas perhaps the only other familiar name. The selling should be concentrated upon the story itself, with the treatment perhaps directed at the younger element of the patronage, which does not mean the children.

Carefully watched as she returns from abroad, Miss Blane nevertheless accidentally meets Starrett aboard ship, he being an ordinary young insurance salesman, returning from a vacation in Europe with a few friends. Although she attempts to dismiss him as the voyage ends, however much against her will, he insists he will see her again. Learning her identity, he pursues her avidly, and her resistance is but half-hearted. Her fiance, Thomas, prim and proper and without the slightest sparkle of romance about him or his prearranged courtship, becomes harder and harder for her to bear. Her father, seeing Starrett, tries to buy or bribe him off, but he refuses, declares he intends to marry the girl despite the father or any one else.

Finally her father makes her see it his way, and she asks permission to have a final party of her own. Starrett and his friends arrive, and again she sends him away. Attempting to force her to elope with him, he breaks into her room one night, pretends to make a scene and is hit by Thomas, and arrested. Miss Blane goes to him and the two are secretly married. Honeymooning on shipboard, they receive a radiogram of forgiveness from the girl's parents, which they carefully cast into the sea.

It is best spotted in a midweek playing position.—AARONSON, New York.

Produced and distributed by Chesterfield. Presented by George R. Batcheller. Directed by Richard Thorpe. Assistant director, Melville Shyer. Photographed by M. A. Andersen. Recorded by Pete Clark. Running time, 75 minutes. Release date, March 15, 1934.

CAST

Patricia Belmont ..... Sally Blane
Bill Smith ..... Charles Starrett
Barrington Thorne ..... Jameson Thomas
Mr. Belmont ..... Claude King
Sam ..... Johnny Harron
Betty ..... Polly Ann Young
Priscilla Prattleigh ..... Jane Keckley
Rose ..... Goodee Montgomery

SHOWN IN LONDON

SING AS WE GO

Produced by Associated Talking Pictures, Ltd., and distributed by Associated British Film Distributors, Ltd. Directed by Basil Dean. Features Gracie Fields and John Loder.

Written by J. B. Priestly, of "Good Companions" fame, as a vehicle for Gracie Fields, the variety comedienne, this is light-hearted and thoroughly enjoyable material based on the adventures of an out-of-work mill girl who becomes in turn a dish-washer, a palmist and a sideshow performer at Blackpool, the British seaside resort which most closely resembles Coney Island. Good comedy value and a catchy theme-song.

▽

THERE GOES SUSIE

Produced by John Stafford and distributed by Pathe. Directed by John Stafford and W. V. Hanbury. Features Gene Gerrard, Wendy Barrie and Zelma O'Neill.

Semi-musical of light texture but amusing detail. Leading characters an impoverished Parisian artist and a rich soap manufacturer's daughter, who pretends to be a model. The story turns largely on the fact that a near-nude he paints of her is used as an advertisement for father's soap.

▽

VIRGINIA'S HUSBAND

Produced for and distributed by Fox. Directed by P. Maclean Rogers. Features Dorothy Boyd and Reginald Gardner.

Acceptable entertainment from the old theme of a temporary husband, invented for family reasons, who becomes a problem when well-meaning individuals innocently force the relationship further than it is meant to go. Good direction and characterization.

▽

ANYTHING MIGHT HAPPEN

Produced by Julius Hagen and distributed by Radio Pictures, Ltd. Directed by George Cooper. Features John Garrick and Judy Kelly.

This crook story has fair suspense values, but a far-fetched plot turning on the resemblance between a notorious criminal and a police guerilla which enables the latter to penetrate the secrets of a "Crime Bureau."

Down to Their Last Yacht

(RKO Radio)

Musical

A comedy sufficiently spotted with music to warrant the term musical comedy, this effort has some engaging melody and considerable nonsense, only occasionally amusing. Built about the deliberate incarceration of a group of miscellaneous Americans on a Polynesian island in the South Seas, the film has a basic premise which is initially more entertaining than the result constructed on that premise.

The girl spectacle material is attractive, but neither unique nor spectacular. The chief difficulty is that with a title that is clever and attention-arresting and opening sequences giving promise of a really engaging and highly timely idea, that promise is not fulfilled.

There are no particularly outstanding names in the cast, although several are familiar as comedy players. Heading the cast are Mary Boland and Polly Moran, with Ned Sparks chiefly in the comedy support, and Sidney Fox and Sidney Blackmer for the incidental romance. The selling should make the most of the comedy character of the story and an effort to impart as much nonsense to the advertising as there is in the picture itself.

In introductory fashion is indicated the fall of the wealthy after the disturbance of 1929, Miss Fox's parents having tumbled with others. The only thing they have left, and the home they come to after menial jobs, is their yacht. In upon them storms publicity agent Miss Moran, with the idea that they should rent their yacht for a cruise to a passenger list composed of racketeers and such who are newly rich, and with the once wealthy as attendants. The social register is the requirement for crew members, Dun and Bradstreet's financial guide the requirement for passengers. Sparks is captain of the ship.

He deliberately beaches the yacht on the island of which Miss Boland is queen, planning to strike a deal for his passengers with the queen. She cages him and takes over the entire outfit. Miss Fox had been pursued aboard the yacht, as before, by Blackmer, in love with her. On shore, Miss Boland equalizes everything by placing all the passengers in a like position. Natives dance, strum guitars, sing to form a musical comedy sort of background characterized chiefly by its artificiality of appearance.

There is every evidence that Blackmer is attempting to save his own skin when he makes himself attractive to the queen and is scheduled to become her husband, much to the dismay of Miss Fox. It all comes out in the end, with the yacht blown up, the stranded whites teaming up and deciding to enjoy the calm and careless life of the natives. Blackmer gets clear of the queen to complete his romance with Miss Fox.—AARONSON, New York.

Produced and distributed by RKO Radio. Associate producer, Lou Brock. Directed by Paul Sloane. Screen play by Marion Dix and Lynn Starling. From a story by Herbert Fields and Lou Brock. Photographer, Edward Cronjager. Film editor, Arthur Roberts. Sound by Hugh McDowell and P. J. Faulkner, Jr. Dance director, Dave Gould. Music and lyrics by Ann Ronnell, Cliff Friend, Sidney Mitchell, Will Jason, Van Burton and Max Steiner. P. C. A. Certificate No. 145. Running time, 64 minutes. Release date, August 31, 1934.

CAST

Queen of Malakamokalu ..... Mary Boland
Nella Fitzgerald ..... Polly Moran
Capt. Dan Roberts ..... Ned Sparks
Linda Stratton ..... Sidney Fox
Michael Forbes ..... Sidney Blackmer
Freddy Finn ..... Sterling Holloway
Mrs. Colt-Stratton ..... Marjorie Gateson
Mrs. Gilhooley ..... Irene Franklin
Sir Guy ..... Charles Coleman

The Bride of the Lake

(AmerAnglo)

Romantic Drama

Romance on the Emerald Isle, with the captivatingly lilting music of the country, and the wholly charming scenery of the countryside for background, this English-made picture offers an unusual opportunity for the exhibitor in a community characterized by a population of Irish descent.

The film, produced by Julius Hagen, is an adaptation of the old story, "Colleen Bawn," and the stage play of the same name by Dion Boucicault. Set entirely in the quietly attractive atmosphere of the countryside, the picture deftly carries over to the audience a feeling of a calmly faithful people, duly respectful of their "betters" yet in no way characterized by a subservience of spirit. The players, although probably completely unknown in this country, are nonetheless extremely capable, and the leads, Gina Malo and John Garrick, have excellent singing voices.

The young nobleman, faithful to his love for a peasant girl, and willing to sacrifice home and wealth for that love, accounts for the central theme of the story. About it has been drawn an attractive picture of the Ireland familiar in song and story, depicting the neighboring noblemen indulging in the hunt, making merry over the great board in the manorial hall of the castle.

There is no reason why the exhibitor not catering to a patronage predominantly Irish cannot also count upon audience-enjoyment of the picture. The obstacle which usually stands in the way of pictures of English origin, that of predominantly English accent, is not true in this case. The lines are spoken entirely with the pleasing accent peculiar to the country, and not difficult to understand.

Garrick's castle property is mortgaged to Stanley Perrins who threatens to foreclose. He is in love with Garrick's sister, Dorothy Boyd, and offers to drop the mortgage if she will marry him. She refuses. Garrick, for his part, might end his financial difficulties by

marrying a wealthy cousin who has loved him for many years, but he will not take the easy way out of his difficulties, and at the same time throw over the girl he loves. A rich uncle has refused to aid him. In a rash moment he bets Perrins that his mare can outrace Perrins' horse, with the stake a large sum on Garrick's part, against the mortgage.

As his peasant girl sweetheart is pursued by Dennis Hoey, a fugitive smuggler, the old retainer of Garrick blames the girl, and attempts to kill her. But Hoey saves her life, and Garrick, coming after her, permits Hoey to escape and barely makes the race track in time to start. He wins and the day is saved all around.

Throughout, a principal character is Stanley Holloway as the neighboring priest. His work is perhaps the best of all in the cast, and he adds a continuous note of good humor.

It is a film worth the attention of almost any exhibitor, and has an especial appeal to the audience of Irish extraction.—Aaronson, New York.

Distributed by AmerAnglo Corporation. Produced by Twickenham Films Studios. A Julius Hagen Production. From the play "Colleen Bawn" by Dion Boucicault. Directed by Maurice Alvey. Photographer, Sidney Blyth. Art director, James Carter. Musical director, W. L. Trytell. Running time, 69 minutes. Release date, September 10, 1934.

CAST

Eileen O'Connor ..... Gina Malo
Sir Patrick Creegan ..... John Garrick
Father O'Flynn ..... Stanley Holloway
Sir James Corrigan ..... Stanley Perrins
Danny Mann ..... D. J. Williams
Mrs. O'Connor ..... Sara Allgood
Miles-na-Copaleen ..... Dennis Hoey
Norah Creegan ..... Dorothy Boyd
Shan ..... Hughes Macklin
Tim O'Brien ..... John Mortimer

Desert Dangers
(Film Exchange)
Snake Hunting

Jack Allman, who goes out of his way to get into the way of rattlesnakes, and permits tarantulas to bite him, shows how he captures the deadly terrors of the desert. But before he goes to work there is shown a monkey-faced owl swallowing a lizard, with a mouse for dessert. Then a toad goes about the business of snatching his dinner with his tongue, and a garter snake in turn swallows a frog. It's animal life "in the raw." These shots are preliminary to Allman's work, however. There is an expansion of showmanship over his previous pictures, with such bits as a tarantula crawling across his face and biting his lip, and a rattler coiling up for the night on his chest. It's vigorous material.—Running time, 16 minutes.

Fingal's Cave
(Audio Prod. - First Division)
Distinctive

As a symphonic orchestra under the direction of Hans Lange renders the famous "Fingal's Cave" of Mendelssohn, the visual accompaniment, in the three-color Technicolor process, is a beautiful picturization of the ocean in its varying moods, presenting scenic effects of unusual excellence. Produced by Robert Bruce, this number of the Musical Moods series offers a distinct opportunity for the exhibitor in the presentation of something different, and of excellent quality. Its appeal, with a combination of striking music and beautiful color photography, must be to all classes of audience.—Running time, 7 minutes.

Nosed Out
(MGM - Hal Roach)
Pie-Throwing Technique

This is a comedy drama of oldfashioned politics and politicians. With vegetables the medium, it smacks of that hilarious technique of the old pie-throwing days. Cobb, accidentally forced into a contest with the boss mayor, hears epithets applied to his personality, physique and career of which he never dreamed. Scared witless, he finally is insulted enough to meet his rival on the forum. Greeted with the vegetables from the boss' cohorts, he turns the tables to see his enemy buried under an avalanche of garden produce. Running time, 18 minutes.—G. M.

The Discontented Canary
(MGM-Harman-Ising
Delightful Fun

In color that features unusual pastel effect, this details the humorous experiences of a canary who longed for the happy freedom of his uncaged feathered brothers. The tune of "The Man on the Flying Trapeze," accentuating his carefree joy in life, a wisecracking parrot telling him he should stay put, he finally gets out to find the world a terrible place beset with all kinds of dangers in which a terrible looking alley cat is the chief villain. All his misfortunes are delightful fun and that old movie chase idea tops it all off as the canary gets safely back to his cage. Running time, 8 minutes.—G. M.

I Surrender, Dear
(Educational)
Good

Listed as a revival, and currently on the Educational season releases, this subject, featuring Bing Crosby, should be worth exhibitor attention, by reason of the current popularity, on air and screen, of the leading player. In a completely comedy subject, Crosby mistakes a girl for his sister, and then pursues her avidly, despite the objections of her titled fiance, and her mother. Crosby renders several numbers, including the title number, effectively for those who like his style.—Running time, 22 minutes.

Mike Fright
(MGM - Hal Roach)
Great Fun

In this comedy the entertainment quality that made the old "Our Gangs" so popular is recaptured. Locale is a broadcasting station, the occasion a juvenile talent tryout. As the various pampered child prodigies strut their stuff for fun and laughs all around, the new Our Gang, headed by Spanky McFarland, turn the radio station into bedlam. As The International Submarine Band, their instruments a collection of bottles, pans, bazoos and other junk, they finally get a chance to go on the air to become sensations. Great fun for the regular kids as well as for the mature kids who like to forget they're grownups. Running time, 18 minutes.—G. M.

Poor Cinderella
(Paramount)
Good

One of the new Dave Fleischer Betty Boop series of animated cartoons in color, this number tells the story of Cinderella, the fairy godmother, and the prince at the ball, with Betty Boop as the heroine. The use of color immeasurably enhances the effectiveness of the subject, and its origin should make the number especially appealing to youngsters.—Running time, 7 minutes.

The Old Pioneer
(MGM-Harman-Ising)
Fantasy in Color

This tells a fantastic story of the Cigar Store Indian's origin. Presented in color, it takes the pioneer and his covered wagon entourage into wild Indian country. The antics of the noble red men preparing to defeat this new grab at the hunting grounds is comically presented. As a little brave falls off a cliff as he alone would repel the white men, he is saved by the pioneer. The attack follows, however, with its awful carnage, but when the chief finds it was the pioneer who saved his heir, he extends the peace pipe which the pioneer transforms into a bunch of cigars, and we have the brave who a generation or so ago adorned the front of every tobacco shop. Running time, 9 minutes.—G. M.

What a Man Thinks
(Beverly Hills Exchange)
Weak

With a heavily tragic theme, in which the action proceeds stiltedly, there is little entertainment value to this study of what happens to a cashier who absconds with the bank funds. In a distant town he calls upon a seedy lawyer, entrusts to him the safekeeping of the money, giving a name he sees on a wall calendar. Then he returns to his own town, surrenders, and is sentenced for ten years, as he expected. On release he goes back to the strange town to reclaim his package, but when he comes to signing a receipt he cannot recall the name he has given (another company's calendar is on the wall now). Defeat drives him to the dock. As he's sinking for the third time, he sees the missing name over the end of the pier, too late. Ralph Lewis is the player.—Running time, 25 minutes.

Chris Columbo, Jr.
(Universal)
Good

A clever Oswald cartoon, this finds our hero, as young Chris Columbo, hooted for his notion that the world is flat, spurned by the kings of Europe, but finally getting his ships through the Spanish queen's generosity. Manned with jailbirds, the ships sails west, mutiny is afoot, and while the crew battles Oswald, the ships find land and Indians. Cleverly done, the subject should be found enjoyable.—Running time, 9 minutes.

Paramount Pictorial
(Paramount)
Interesting

There is material of general interest in this, Number 2 of the new series. Pictured with excellent photography throughout, are a harvesting of wheat on the deep slopes of Oregon under the snow-capped peak of Mount Hood, with 27 mules harnessed to a great harvester; an impressionistic sequence of mechanical gears in action with appropriate musical score, and a popularly entertaining explanation by Denys Wortman, noted cartoonist, of the origin and development of his comic characters, Mopy Dick and the Duke. An interesting subject.—Running time, 10 minutes.

Going Places (No. 2)
(Universal)
Good

A happy grouping of unusual travelogue bits, coupled with the clearly presented dialogue of Lowell Thomas, radio commentator, gives the subject added interest. The baby animals have particular appeal for children, the camera study of Russian women in industry is new stuff for all adults, there's a picturesque long shot of a ceremony with Mexican fishermen's lacrosse-racket shaped nets, and finally bits of odd dance customs topped off with a Bull Dance in which Swedish farmers make faces at each other.—Running time, 10 minutes.

Why Mules Leave Home
(Educational)
Fair

A fairly entertaining Terry-Toon Cartoon, this subject finds the old farmer operating effectively until his mule, stung by a bee, foments discontent and marches off with the farm help. But when the farmer is attacked by flying Indians, the mule and his fellow-deserters dart back to save the day. Mildly entertaining.—Running time, 6 minutes.

Exhibitor Gives Legion Support in First Broadcast

The first broadcast of a series of four to be made by the Legion of Decency in explanation of its objectives was given over the National Broadcasting system last Friday evening by Archbishop John Timothy McNicholas, of Cincinnati, who spoke from Station WCKY, at Covington, Ky., a key station in that territory which is owned and operated by L. B. Wilson, well known independent circuit owner in and around Cincinnati.

Believing in the necessity for clean motion pictures at all times, Mr. Wilson insisted that the Legion be given full play over his station, even declining to allow any commercial announcements to be sold on time adjoining the broadcast, and this despite the fact that his houses on occasion have felt the influence of the Legion campaign when it was directed at theatres at large.

Only Demand Is Clean Films

"The Legion of Decency was not formed to make pictures nor to tell the producers how to make them," explained Archbishop McNicholas. "But," he added, "'it was formed to criticize them from the moral standpoint."

The Legion had "no ulterior motives," he said, "no hidden plans, nor were there any professional reformers associated with it. It had no financial aspect whatever. It could not be intimidated, could not be cajoled, could not be bought.

"It made one demand only, and would be satisfied with nothing else—clean pictures, clean speech and wholesome recreation for the masses of the people, who have very little else in the way of recreation in their lives."

Archbishop McNicholas said that the Legion has noted "with gratification that a number of cinema artists have never lowered their standards and have never accepted a part in an indecent picture. It is also gratifying to learn that those who have had the moral courage to refuse to take part in degrading the public have drawn large houses and have been popular favorites, furnishing another proof that the American public generally is clean-minded and desires only wholesome relaxation. It undoubtedly would be helpful to the producers if they recognized fully the advantage of having only normal people as their artists, and if they set themselves against the exploiting of abnormal persons whose lives are a public scandal.

"As the production of moving pictures is national in character, the producers would naturally prefer to find a solution of all their problems through one national agency. Equally satisfactory results can be obtained by the simple process of producing only clean films. All groups will readily accept these, and will patronize moving picture theatres in greater numbers than ever before. The pressure of public opinion can and should give us clean films."

Asks Unfailing Constructive Criticism

"Confusion in the listing of pictures will cease if every film produced conforms not only to the moral Code, but to the spirit of the Code which the producers themselves have signed," continued the archbishop.

"It is to be hoped that the seal of approval given to a picture by the industry's own administration will soon be an entirely satisfactory guarantee that it is worthy of general patronage. The industry needs a reasonable time to put its house in order. The public can help in this task by resolutely insisting, according to the agreement of the producers, that pictures made prior to July 15, 1934, shall not be shown if there be a genuine protest against them on moral grounds.

"There can be no reasonable demand that all pictures produced shall be suited merely to the mentality of children, or that they shall be dull and without human interest, or that they shall not afford genuine legitimate amusement and a generous measure of profitable instruction. May I in conclusion express sincere thanks, in the name of the Episcopal Committee on Motion Pictures, to all members of the Legion of Decency, of all faiths and all groups, for arousing public opinion against salacious pictures. May the Legion of Decency in its permanent organization sustain public opinion by unfailing constructive criticism from every section of the country. I again venture to hope that the producers will merit the full confidence of the public."

No Truce with Decency: Mundelein

The Catholic Church is willing to suspend its motion picture decency campaign to see what the film producers will do to improve the tone of the screen, it was said in Rome late last week by Cardinal Mundelein of Chicago, visiting the Vatican.

"We are going to give the movie producers a chance to see what they can do," he said. "We do not want to put the movies out of business." He emphasized, however, that there would be no truce with decency on the screen. "We are not taking any chances," he declared. "We are going to remain organized."

Commenting on Cardinal Mundelein's remarks, Cardinal Dougherty, of Philadelphia, declared that the boycott in his diocese would continue.

Dr. Tippy Aids Drive

Dr. Worth M. Tippy, of the Federal Council of Churches of New York, arrived in New Orleans last week to add impetus to the local drive against indecent pictures, with concentration among the Protestant groups.

Neither censorship nor prohibition, but wholesome entertainment, equally artistic and more profitable in the long run than "indecent" films, was declared the object of the clean films campaign, by Most Reverend James H. Ryan, rector of the Catholic University, at Washington, in a radio address.

A Chicago campaign of the Legion will be started Thursday of this week with a parade of 50,000 Catholic children, from 250 parochial schools, high schools and colleges.

Film Men of Denver Hold Annual Outing

With more than 300 in attendance, the distributors and exhibitors of the Denver territory held their first annual outing at the Lakewood country club, Denver, last week. The affair was initiated by Jack Langan, Universal manager, the committee including J. L. Morrison, Fox manager; Al Hoffman, United Artists manager; Walter Ibold, Comet theatre; Earl Bell, Warner manager, and Rick Ricketson, Fox West Coast division manager. Men occupied themselves with golf and baseball, and the women were entered in a bridge tournament.

Loew Awards for Foreign Sales Records Are Restored

Arthur Loew, in charge of the MGM foreign department, announced prior to sailing for South America the restoration of prize offers for the first four MGM foreign branches making the highest sales quota. During the vacation period, Mr. Loew personally paid all his employees a week's extra salary. The prize arrangement for foreign offices was discontinued two years ago, when salary reductions went into effect.

New Wage System For Projectionists Based on Theatre

A basic wage scale for projectionists, according to classifications of theatres, is expected to be ready in New York within the next two weeks. It was indicated that if the plan meets with approval of exhibitors and operators' unions it may be attempted in other sections. The New York plan is being worked out by officials of the International Alliance of Theatrical Stage Employees and Moving Picture Operators' Union and independent and circuit executives.

In some individual situations in the field, operators and exhibitors were battling sporadically over the wage issue.

At Cincinnati, Deputy Administrator John F. Toedtman of the Ohio Recovery Administration began hearings on alleged violations of the code filed against 10 neighborhood and suburban theatres by Operators' Local 327.

In Detroit all ushers in United Theatres walked out and non-union help was installed, while in Memphis, all efforts of M. A. Lightman failed to reach an agreement with union labor, over whether Mr. Lightman's Strand must have a stagehand, the result being no work at the house for any union men.

Dietz and Pete Smith Lead Fun at AMPA

Howard Dietz, director of the advertising and publicity department of MGM, and Pete Smith, featured "voice" in MGM short subjects, afforded considerable amusement to the members of the Associated Motion Picture Advertisers, at their weekly meeting in New York last week. Stuart Erwin, Charles McManus, Charles Winninger and James FitzPatrick were on the program.

Mel Heymann, of the MGM publicity department, has succeeded Harry Blair as secretary of the AMPA. He is also a member of the publicity committee.

Allied Wisconsin Meeting October 3

Allied States Association has called a statewide exhibitors business meeting in Wisconsin, to be held in Milwaukee October 3 and 4. The session had been postponed from September 26 and 27. A state convention early this winter is planned, with the place still to be decided by the committee on Milwaukee affairs.

Fitzgibbon Here From Paris

Stephen E. Fitzgibbon, manager of Paramount's studio at Joinville-Sur-Pont, Paris, arrived in New York Tuesday for conferences with John W. Hicks, Jr., vice-president of Paramount International Corp.

Lesser Entertains at Preview

Sol Lesser, producer of "Peck's Bad Boy," and Fox Film which will release the film, gave a dinner for the trade, fan and daily press at the Waldorf-Astoria in New York Thursday. A preview of the picture followed the dinner.



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THE HOLLYWOOD SCENE

By VICTOR M. SHAPIRO
Hollywood Correspondent

REINHARDT DRAWS $250,000
ZANUCK STARTS SECOND YEAR
GRACE MOORE VEHICLE SOUGHT
NINE FILMS START, EIGHT FINISHED

DESPITE the fact that Max Reinhardt's outdoor festival, "A Midsummer Night's Dream," played to more than 100,000 spectators during its seven nights engagement at the Hollywood Bowl with an approximate intake of $250,000, it did not affect motion picture theatre business. Indeed, the Paramount ran nine shows of the Mae West picture, "Belle of the Nineties," last Saturday, which included a breakfast matinee starting at 9 and a midnight show opening at 11:30.

The "Dream" festival was originally slated to run five nights with a limited nightly seating capacity of 14,000 because of acoustics and vision, but after the third night the demand for reservations became so great that the management decided to throw the Bowl wide open. The Bowl has a seating capacity of 20,000 and when the S. R. O. sign went up there was established a precedent in southern California for a seven-day attraction.

The venture was sponsored by the State Chamber of Commerce, to which all the profits will revert after they pay Reinhardt a reported guarantee of $50,000 and all expenses, which are estimated not to exceed an additional $50,000 necessary for rent, settings and costumes. Most of the talent worked for bare expenses and the glory of being in a Reinhardt production.

Reinhardt and his aids are now in San Francisco, where a similar engagement will be staged, but with only a few of the principals of the Hollywood presentation.

Reinhardt's imaginative setting for the play included a stage consisting of a grassy sloped foreground to the tree-bedecked ridge which surrounds the Bowl. Ballet dancers performed on the ridge against weird lighting which threw them into strong relief against a black sky.

Excellent Shakespearean interpretations were rendered by John Lodge, William Farnum, William Henry, Evelyn Venable and Olivia de Havilland, with Mickey Rooney in the role of Puck contributing the best liked performance.

The play was climaxed by a brilliant array of 200 torch bearers, who made an endless chain from the ridge to the foreground to give true Reinhardt magnificence to the wedding ceremony spectacle.

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Third U. S. Officer at Studios

The United States Government, through the War Department, is continuing the cooperative training program worked out by the Academy, through which selected Signal Corps officers are sent to Hollywood for a period of training in motion picture production. First Lieutenant Charles S. Stodter, the third officer assigned to this work, arrived here this week and will begin the comprehensive research under direction of Gordon Mitchell, manager of the Academy's Technical Bureau.

Other officers who have taken this course and are now active in the Government's studio at Washington, making films for training officers and soldiers in the maneuvers of war, are Captains Fred W. Hoorn and M. E. Gillette.

▽

Following a four months suspension of production, Darryl Zanuck launched the second year of 20th Century Pictures last week with "The Mighty Barnum," starring Wallace Beery with the support of Adolphe Menjou, Janet Beecher, Virginia Bruce, Rochelle Hudson, Charles Judels, Herman Bing and Tammany Young. Walter Lang is directing.

Zanuck plans to put four others into production before the end of the year. These will be "The Call of the Wild" with Fredric March, "Clive of India" with Ronald Colman, "Cardinal Richelieu," with George Arliss, and "Folies Bergere" with Maurice Chevalier.

▽

Enthusiastic over tremendous box office receipts wherever Grace Moore is being shown in "One Night of Love," Columbia is seeking a suitable story to permit putting the next Moore vehicle into work by November. S. K. Lauren is the latest assigned to write an original from an idea which seems most suitable for the new overnight popular screen star. Victor Schertzinger in all probability will direct.

▽

News Flashes

After a delay of more than four weeks, due to the injury of Stan Laurel, Hal Roach resumes production on "Babes in Toyland" this week.

* * *

Joseph von Sternberg, noted for his many fine contributions to motion picture photography as well as direction, was admitted to membership of the American Society of Cinematographers.

* * *

Fox plans to use the recent Morro Castle ship disaster as a basis for its forthcoming production of "Dante's Inferno." The picture will be a modernized version, showing the various destinies of the victims.

* * *

After studying several hundred boys, both here and abroad, for the part of David Copperfield, MGM finally has found the boy in the person of 10-year-old Freddie Barthelmew, who was sent here by the London office for final tests. The boy has had stage training, but no screen experience.

* * *

Solidly entrenched with a five-year working agreement with all the major producing organizations, members of the American Society of Cinematographers decided to get closer to their employers and staged their first annual High Jinx at the Uplifters Club last week. More than 400 studio executives and cameramen attended. No speeches, no business, it was all fun.

* * *

Warner will make a screen version of Max Reinhardt's festival, "Midsummer Night's Dream," and will try to induce Reinhardt to take charge of the production for them.

* * *

Ken Maynard had to be rushed to the Hollywood hospital with a leg-fracture and bruises caused by a wild mule in the filming of "In Old Santa Fe." The production is being postponed until his recovery.

* * *

Ten Films Start, Eight Finished

Paced by the debut of a new company, Wanger Productions, and 20th Century's resumption of activity, Hollywood started nine new pictures while eight were being finished. The comparatively quiet MGM lot was the only one starting two pictures: the others were Wanger, 20th Century, Radio, Universal, Warner, Columbia and Mascot. Of the completed pictures, two each are credited to Fox and Monogram; Radio, Warner, Universal and Chesterfield were responsible for the remainder.

Wanger Productions begins its career with a topical modern political drama, "The President Vanishes," in which Edward Arnold, Janet Beecher, Paul Kelley, Arthur Byron, Sydney Blackmer, Rosalind Russell and Charley Grapewin feature an extensive cast. Ambitious to get off on the right foot, 20th Century started "The Mighty Barnum," a colorful story of the great circus showman, with a cast including Wallace Beery, Adolphe Menjou, Janet Beecher, Virginia Bruce, Rochelle Hudson, Charles Judels, Herman Bing and Tammany Young.

Metro's starting pair are widely diversified. With Lionel Barrymore, Elizabeth Allen, Lewis Stone, Maureen O'Sullivan, Charles Laughton, Frank Lawton, Hugh Williams and Madge Evans, camera work began on the Dickens classic, "David Copperfield." Simultaneously a strictly modern drama, "Repeal," got underway. In this Carole Lombard, Chester Morris, Una Merkel and Leo Carillo are the principals.

Radio started "Romance in Manhattan," with Charles Lederer and Ginger Rogers in the featured spots. Universal began "When a Man Sees Red," a western for Buck Jones, Dorothy Revier and Peggy Campbell. Warner's feature, "Maybe It's Love," a modern romance drama, will present Gloria Stuart, Ross Alexander, Helen Lowell and Joseph Cawthorn.

At Mascot, Ken Maynard, Evalyn Knapp and Henry B. Walthall, started in "In Old Santa Fe," but it was postponed after a mule kick had sent Maynard to a hospital. At Columbia "Stake Out," a romantic drama, will feature Bruce Cabot, Judith Allen and Charles Sabin.

Fox completed "Music in the Air," in which Gloria Swanson, John Boles, Douglass Montgomery and Reginald Owen will be seen. It also completed "Marie Galante," featuring its new star, Ketti Gallian.

"Gridiron Flash," football picture formerly titled "Kickoff," moved to the cutting rooms at Radio. In this Eddie Quillan, Betty Furness, Grant Mitchell, Lucien Littlefield and Joe Sauers are the name principals. Warner's finished product is "Murder in the Clouds," presenting Lyle Talbot, Ann Dvorak and Gordon Wescott as the leading players. Chesterfield completed "The Curtain Falls," which features Henrietta Crosman, Natalie Moorhead and William Bakewell. Universal finished "Life Returns," with Onslow Stevens, Lois Wilson, George Breakstone and Valeria Hudson the leading personalities.

Monogram's completed pair are "Girl of My Dreams," a companion show to "Sweetheart of Sigma Chi," in which Mary Carlisle, Eddie Nugent, Sterling Holloway and Creighton Chaney are featured, and "Flirting With Danger," a comedy adventure show presenting Robert Armstrong, Maria Alba, William Cagney, Ed Kennedy and Marion Burns in the leading roles.

KORDA'S STAGE UNITS TO FEED SCREEN CASTS

Liaison Gets Underway with Showing of "Josephine"; Aim Is to Do Without Hollywood

By BRUCE ALLAN
London Correspondent

When "Josephine" is produced at His Majesty's Theatre on Friday night the first definite step will have been taken toward realization of a liaison between the British stage and screen which ultimately may have important effects on production policy.

I already have recorded the bare facts that Alexander Korda of London Films had founded a subsidiary company for the production of stage plays and that his first drama would be based on the early life of Napoleon.

It is this project which has now taken definite shape in "Josephine," which is being produced, on the stage, by Eugen Robert and later, as a film, will be directed by Mr. Korda.

More important than the fact that London Films is obtaining a reasonable security of adequate dramatic values for screen purposes, by having them carefully tested out on the stage, is the fact that Mr. Korda also is looking to his dramatic adventure to provide British production with its future stars and writers.

He is definitely aiming to create a company of young players for the theatrical venture, with a stiffening of established stars, and it will also be his settled policy to encourage youthful dramatists.

British Stage for British Screen

When L. F. Play Productions is in full swing London Films will try to do without Hollywood, or at least to use Hollywood personalities strictly for their specialties.

Already ambitious plans have been made for stage productions to follow "Josephine." James Bridie's play, "Mary Read," has been acquired; the leading figure is the 18th century woman pirate. Tyrone Guthrie will produce it on the stage. Flora Robson will lead in both play and film.

Another ambitious project is to dramatize the Life of Nijinski, as written by his wife, who has disposed of stage and film rights to London Films.

Elizabeth Bergner probably will play Rachel in a two-fold production of a story by Thomas Mann, the German author of "The Tales of Jacob."

Still another contract is with Robert Sherwood, author of "Reunion in Vienna." He will write for London for both media.

When the shooting of "The Scarlet Pimpernel" is completed, Mr. Korda is going to devote close attention to organization of a greatly extended department dealing exclusively with the discovery of new plays.

▽

"Exclusive Rights" in News

An important legal test case is promised by announcement that Jeff Dickson, promoter of the recent Petersen-Gains fight, has issued writs against various parties alleged to have been concerned in the preparation or presentation of "pirate" films of the contest.

Exclusive rights to shoot the fight were granted by the Dickson enterprise to Gaumont-British and Movietone jointly. The parties sued are: Pathe Pictures, Hyde Park Cinemas, Paramount Astorias, Olympic Kinematograph Laboratories, British Pictorial Productions, The Plaza, Piccadilly Circus, Associated British Cinemas.

The uncertainty of the legal issues involved is indicated in the advice to exhibitors from Norman Hart, solicitor to the Cinematograph Exhibitors Association, that it is undesirable, until the courts have had their say, to show any "unofficial" films of the fight.

In attempts to obtain a preliminary injunction against British Broadcasting Corporation, which had threatened to put a running commentary "on the air," counsel for Mr. Dickson made it plain that his client relied upon a special indorsement on all the tickets of admission to the fight as barring any purchaser from either broadcasting or photographing the contest. Tickets were sold, it was argued, on this condition.

An important precedent will be established if the promoter wins his case. It has been previously held that there can be no copyright in a news happening; the point now to be determined is whether it is possible so to control the means of access to such events that an "unofficial" picture must have implied a breach of the terms of admission.

▽

British Production News

Continental exteriors are being shot for "The Bohemian Girl," by a British and Dominions unit. The film will go on the floor at Elstree immediately, Herbert Wilcox personally directing.

* * *

Warner-First National's studio at Teddington is using its Western Electric recording equipment for the first time on "Full Circle," a crook drama directed by George King.

* * *

Leslie Banks, Paul Robeson and Nina May McKinney have been playing in exteriors at Sound City, Shepperton, for the London Films production "Bosambo," new title of "Congo Raid," from an Edgar Wallace story. Zoltan Korda directs.

* * *

A satire of British broadcasting, "Radio Parade," has begun production at B. I. P. Elstree. Will Hay, Helen Chandler and Clifford Mollison are in the first scenes.

* * *

Exteriors are in progress in North Devon for "McGlusky and the Sea Rover," in which Jack Doyle, the boxer, makes his screen debut for B. I. P. Later a unit will visit North Africa.

* * *

Shooting on "The Iron Duke," George Arliss' first for Gaumont-British, opened with a big set representing the famous Eve-of-Waterloo ball in Brussels. Exteriors for the "Iron Duke" are being made at Welwyn, under the direction of William Dodds, while Victor Saville directs the main story at Lime Grove.

Auten to Release Associated British

Captain Harold Auten has taken over the complete output of Associated Talking Pictures, Ltd., of London, for distribution in the United States. Six features have been delivered already, with a minimum of 12 to be delivered within 12 months.

Basil Dean, British theatrical and motion picture producer, and Reginald P. Baker are joint managing directors of Associated Talking. Also on the board of directors of the company are Stephen L. and Major J. S. Courtauld. Productions are completed under the personal supervision of Mr. Dean, John Walter Ruben, Carmine Gallone and others.

The six already set for distribution by Captain Auten in this country, are: "Loyalties," adapted by John Galsworthy from his play of the same title, and featuring Basil Rathbone; "Java Head," adapted from the Joseph Hergesheimer novel, and featuring Anna May Wong; "Autumn Crocus," featuring Ivor Novello; "For Love of You," musical comedy set in Venice; "Going Gay," also a musical, and set in Vienna, and "Lorna Doone," famous novel.

Jay Paley Heads Wanger Pictures

Jay Paley, financier and member of the board of the Columbia Broadcasting System, has begun his new duties in Hollywood as president of Walter Wanger Productions. Mr. Paley is the uncle of William S. Paley, president of CBS. He will retain his associations with the broadcasting concern but will give most of his time to picture production.

Walter Wanger Productions recently signed a contract to produce six pictures for release through Paramount. The first production, "The President Vanishes," based upon the novel of the same title which Farrar and Rinehart will bring forth in October, went into work this week at the Metropolitan Studios on the Coast.

SMPE Now Has 850 Members

With 300 members added in the last year, the Society of Motion Picture Engineers now has an all-time high membership total of 850. O. M. Glunt, financial vice-president, reported the figures, which were taken to reflect in part an improvement of business conditions within the industry as well as the widened scope of the society's activities and a reduction in fees.

Plans are near completion for the semi-annual meeting at the Pennsylvania hotel, New York, October 29 and November 1. With the banquet falling on Hallowe'en Night, W. C. Kunzmann, vice-president in charge of conventions, said "We'll observe all the conventions and have all the trimmings from roast turkey to pumpkin pie."

"You will be making a mistake if you do not go to see 'The Richest Girl in the World,' at the Radio City Music Hall. It is an expertly played, deft, sparkling, highly entertaining comedy . . . it is frankly porous-knit and summer-weight nonsense . . . unmistakably alive and chuckling, tinkling and sprightly and sometimes greatly genial and gleeful . . . Miss Hopkins is brisk, lovely and exciting, and proves herself a truly clever comedienne in the part . . ."

William Boehnel—World-Telegram 9/21

"Smartly presented, both dialogue and situations are amusingly subtle and the excellent production is benefited both by the direction of William A. Seiter and the trouping of Miriam Hopkins and her capable supporting cast . . . the dialogue is cleverly intimate and pointed. Suspense and fun build to an hilarious climax."

Regina Crewe—N. Y. American 9/21

"Full of joy and the stuff that makes box offices look well fed. Get in back of it and listen to your audiences laugh. The lines sparkle. Miriam Hopkins hasn't been so happily cast nor done such good work since her Lubitsch pictures. The gal looks gorgeous and wears clothes that will enchant the 'femmes' . . . lavish production."

Hollywood Reporter

"Delightfully smart comedy containing all the requisites that spell entertainment. Cast, story, direction, photography—all combined to make this excellent screen fare. Clean, wholesome, with a surfeit of snappy lines and situations, has just about everything to make it box-office."

Hollywood Variety

"Delightful and unusual love story that will charm the femmes, with fine cast and direction. This one is a honey for any showman's theatre. The laughs come frequently in the midst of delightful love situations. Dialogue crisp and clever. Handsomely mounted sets."

The Film Daily

". . . gay and sparkling . . . a breezy and well-sustained comedy which numbers among its virtues the kind of role which Miss Miriam Hopkins not only can but does play better than any one else . . . a spirited and delightful picture . . ."

Thornton Delehanty—N. Y. Post 9/21

". . . Amusingly written by Norman Krasna, wisely directed by William A. Seiter and delightfully played by Miss Miriam Hopkins, 'The Richest Girl in the World' proves to be an extremely engaging light comedy . . ."—*Richard Watts, Jr.—Herald-Tribune 9/21*

". . . Sparkling film comedy . . . so lightly and cleverly handled that 'The Richest Girl in the World' is an exhilarating comedy . . . delightful dialogue and highly amusing situations . . ."

Bland Johaneson—Mirror 9/21

"Not since the delightful comedy of Colbert and Gable in 'It Happened One Night' have you met with such a grand comedy team as Miriam Hopkins and Joel McCrea . . . The picture's a honey from start to finish—just the kind of stuff you like best to see . . ."

Silver Screen for November, 1934

MIRIAM HOPKINS
"THE RICHEST GIRL IN THE WORLD"

WITH

JOEL McCREA FAY WRAY

HENRY STEPHENSON REGINALD DENNY

ANOTHER MONUMENT OF
BROUGHT BY RKO-RADIO



AMERICAN LITERATURE TO THE SCREEN!



IRENE DUNNE
JOHN BOLES

First time together since "Back Street"

with **Lionel Atwill**

Helen Westley Laura Hope Crews Julie Haydon

From the play by Margaret Ayer Barnes

Directed by Philip Moeller

Associate Director, Jane Loring

Pandro S. Berman Production

RKO RADIO PICTURE

Don't Let The Postman Ring Twice.. grab 'em!



AFTER SEVEN YEARS RETURN TO
FILBERT A. NUTT
SCREWLOOSE, MO.

DUMB-BELL LETTERS

There was never anything like this! A little film pops out on the screen and panics the populace! They forget all about stars, stories, sex, and super-specials and just let down their hair and roar! A howl! A yell! . . . just one long continuous laugh that shakes the chandelier (and, boy, is that sweet music!).

This collection of nut mail, dumb, funny, screwy and hilarious is made up of guaranteed genuine lallapaloozas that business firms receive . . . gathered from all over the world by Juliet Lowell and made into a reel with so many belly-laughs that you'll display it in lights and bank on it for months to come!

RADIO CITY MUSIC HALL
ROCKEFELLER CENTER
NEW YORK

August 29, 1934

OFFICE OF THE
MANAGING DIRECTOR

The Van Beuren Corporation,
RKO Building,
Rockefeller Center,
New York City.

Gentlemen:

In response to your letter of yesterday, may I say that the audiences in the Music Hall enjoyed the "DUMB-BELL LETTER" picture in extraordinary fashion. There were roars of laughter, which are always good to hear in an audience.

It was a clever idea and whoever was responsible for it deserves credit.

Yours truly,

W. J. Van Schmus



ROARS OF LAUGHTER
IN THE WORLD'S LARGEST THEATRE

Just one of the many SMART letters about DUMB-BELL LETTERS that we're receiving..!

PRODUCED BY
VAN BEUREN
CORPORATION
RKO-RADIO
PICTURE

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

I AM A THIEF

Warner

The combination of title tone, story content and cast names indicates the potential showmanship value of this production. Original story and screen play are by Doris Malloy, who wrote "Gambling Lady," and Ralph Block, who collaborated with her on that picture, "Dark Hazard," and also did "Massacre." Direction is by Robert Florey, who made "Bedside," "Smarty" and "Registered Nurse."

The cast is headed by Ricardo Cortez and Mary Astor, whose most recent pictures are respectively, "A Lost Lady" and "The Case of the Howling Dog." The supporting cast includes Dudley Digges, Hobart Cavanaugh, Irving Pichel, Arthur Aylesworth, Ferdinand Gottschalk, Florence Fair, Oscar Apfel and John Wray, all of whom are in recent Warner features.

The locales are Paris, other continental cities and on trains between. The yarn is a baffling mystery drama involving several groups of clever diamond thieves. As one endeavors to outslick and outsteal the other, there is a succession of murders and double crossing, all leading to the climax which has the whole party aboard train. Then the last killer to assure himself of the jewels would cut the train loose from the engine, letting it and its passengers roll down a grade to destruction.

Naturally there is a romantic accompaniment to the direct motivation, but for selling purposes a capitalization on the thrill, color, intrigue, mystery and nerve tingling adventure appears to be the outstanding angle. The premise of the story not being entirely new, angles should be devised that convince that it is the brand of entertainment which many times has demonstrated its commercial ability.

GIRL OF THE ISLANDS

(Tentative Title)

Radio

This is an action adventure story. Its author, Gouverneur Morris, is a noted novelist and short story writer and consequently a definite showmanship asset. The screen play is by John Twist and Wallace Fox, who is directing.

Steffi Duna, who made her screen debut with Charles Lederer in "Man of Two Worlds," is starred. Supporting principals are Regis Toomey, currently in "Red Head"; Lionel Belmore, Raymond Hatton, Gilbert Emery, appearing in "One More River," Michel Lewis, Charles Middleton and George Lewis. Additionally, Francis McDonald, Ray West, Willie Fung and Sleep 'n' Eat are in the cast.

The yarn, which is full of hair-raising situations, has Steffi Duna, a he-man sailor girl accompanying her father through tropical seas on a quest for buried treasure. Dogged by cutthroat hijackers, they land on a cannibal island and save a shipwrecked white man from the cannibals, whereupon romance blossoms for the girl. Various complications, principally paternal objections to the girl, interlude prior to the climax in which the girls' cannibal friends, rallying to her defense, give the pirates the works.

With highly theatrical premise, the yarn suggests startling showmanship; a kind that has been long dormant in stimulating interest in an attraction that is anything but sophisticated and in fact is almost a throwback to the days "when movies moved."

EVELYN PRENTICE

MGM

One of the valuable showmanship assets of this story is that the two leads of "The Thin Man," William Powell and Myrna Loy, are teamed again. In this case, however, their story is straight and startling drama, modern in its premise and dealing with a subject in which Powell always has appeared to good advantage. "Evelyn Prentice" is a published novel by W. E. Woodward. The adaptation is by Howard Emmett Rogers, who did "The Mystery of Mr. X." Added dialogue was contributed by Leonore Coffee. Direction is by William K. Howard, maker of "The Power and the Glory," "Cat and the Fiddle" and "This Side of Heaven."

Supporting principals are Una Merkel, now in "The Merry Widow" and in the recent "Murder in the Private Car"; Isabel Jewell, seen in "Manhattan Melodrama" and "Here Comes the Groom"; Edward Brophy, currently in "The Thin Man" and "Hideout"; also Harry Stevens, Cora Sue Collins, Rosalind Russell, Henry Wadsworth and Jessie Ralph. Also included are Claudell Kaye, Jack Mulhall, Ruth Renick, Clarence Wilson, Georgia Caine, Craufurd Kent and Richard Tucker.

In the story, which colors its drama premise with comedy, romance, heart-interest, emotion stimulating excitement and suspense, Powell is a lawyer, specializing in defending erring women. Liking to relax, he leaves his wife, Myrna Loy, alone at home while he has affairs with other women. Amazed and disappointed when she learns, she also plays the same game. Both run into dramatic complications. Powell gets out of his cleverly, but in trying to escape hers, Loy kills a man accidentally. Another woman, arrested on circumstantial evidence, is being defended by Powell when he discovers that his own wife is guilty. His job is to keep her name out of the courts and the papers and at the same time obtain the freedom of the accused. He does, in a way that is a surprise.

BORDERTOWN

Warner

This story has all the advance indications in human interest value, romance, drama, action, thrill, clash of races and unusual color necessary for outstanding entertainment and showmanship. Suggested by Carroll Graham's novel of the same title, it was whipped into screen shape by men who have been responsible for many of this company's most successful pictures. The screen story is by Robert Lord, recently similarly credited with "Dames" and "He Was Her Man." Adaptation is by Laird Doyle, who did "British Agent" and "The Key," and Wallace Smith. It is being directed by Archie Mayo.

Paul Muni is starred. The two women who so startlingly influence his life are Bette Davis, whose work in "Of Human Bondage" means much in a current showmanship way, and Margaret Lindsay, recently in several Warner pictures.

Powerful realistic human drama, which "Fugitive From a Chain Gang" proved right down Muni's alley, is the essence of the story. A vivid portrayal of a storm ridden life, it depicts the heartbreaking struggle of a young Mexican, fired with honest ambition and self-educated, to fit into the American social picture.

CHEATING CHEATERS

Universal

Clean, funny comedy, built around a situation which, while not brand new, has consistently proved its entertainment and showmanship value, is the substance of this show. It was adapted from Max Marcin's stage play of the same title by Gladys Ungar. The screen play is by Allen Rivkin, who specializes in light comedy, as attested by such pictures as "Picture Snatcher," "Melody Cruise" and "Headline Shooter." Direction is by Richard Thorpe, who recently completed "Secrets of the Chateau."

The cast combines both old familiar names and some that are new. Fay Wray, whose most recent appearances are in "Affairs of Cellini" and "Countess of Monte Cristo," has the lead. Sharing top honors with her are Cesar Romero, a comparative newcomer who was seen in minor parts in "Thin Man" and "British Agent," and Francis Sullivan, a young British actor, who will appear in Universal's forthcoming "Great Expectations."

With comedy as the outstanding trait, indicating plenty of laughs, the yarn runs the gamut of modern entertainment against a background of unique romance and of light drama in which suspense takes some surprising twists. As can be gleaned from the title, which has more than ordinary commercial value, the story concerns a group of international jewel thieves who set out to reap a harvest only to discover the group they are taking for suckers is endeavoring to work the same game. Upon this premise is built the romantic, comedy, dramatic and mystery interest. For selling purposes, the title plus story content makes available several novel exploitation possibilities that can be put across at comparatively little or no cost.

MAYBE IT'S LOVE

Warner

This story is comedy romance drama, dealing principally with two young folk, their love affair, marriage which through reasons of clashing temperament, jealousy and financial troubles convinces them that they are unsuited to each other, only to have a sudden burst of understanding smack them into a realization of what they really mean to each other. As a showmanship feature it satirically delves into that menace to all young couples' marital happiness—family interference.

The picture is adapted by Lawrence Hazzard from a successful stage play by Maxwell Anderson. The screen play is by Jerry Wald and Harry Sauber, who recently was credited with "Happiness Ahead." Direction is by William McGann, formerly an assistant director for this company, making his first appearance on his own.

Although the cast includes no outstanding names, it is composed of personalities with whom audiences are generally familiar. The two principals are Gloria Stuart, now in "Gift of Gab," and Ross Alexander, seen in several MGM pictures. In support are Frank McHugh, whose latest picture is "Happiness Ahead"; Helen Lowell, in "Midnight Alibi" and "Case of the Howling Dog"; Phillip Read, in "British Agent" and "Lost Lady"; Joseph Cawthorn, both a stage and screen veteran; Ruth Donnelly and Dorothy Dare, two of the "Happiness Ahead" featured players, and Henry Travers, Maude Eburne and J. Farrell MacDonald.

THE CODE QUESTION BOX

By JAMES P. CUNNINGHAM

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

NO. 70—SALARIES IN EXHIBITION IN TOWNS OF 1,500 PERSONS

QUESTION—I am working as projectionist in a town of 1,500 *population. I would like to learn what salary should be paid in towns of this population. I am now getting* $12.50 *per week, but in addition to working as projectionist, I book and date all pictures, also do all the correspondence.—GEORGIA.*

ANSWER—Under an Executive Order of the President there is no minimum wage applicable to theatre workers employed in towns having a population of 2,500 or less. The Exective Order exempted all such towns of 2,500 population, or less, from maximum working schedules and minimum wage clauses of the code.

▽ ▽ ▽

NO. 71—CANCELLATIONS UNDER LEGION REGULATIONS

QUESTION—Can you tell me if I have the right to cancel any picture from any company if such picture does not conform with the standard the Legion of Decency has set? Can you also give me a list of such pictures from RKO and Columbia?—SOUTH DAKOTA.

ANSWER—All large distributors agreed in July to permit an exhibitor to cancel any of their pictures released *prior* to July 15 against which picture there has been lodged in the exhibitor's community a bona fide public protest upon moral grounds made in good faith. The protest must *actually exist among the residents in the community in which the exhibitor's theatre is located. A public protest against a certain picture in another community does not make that picture eligible for cancellation.*

The exchange reserves the right to investigate the source and the nature of the protest to determine its good faith.

In case of a dispute between the branch manager and the exhibitor as to whether or not there is a genuine objection to the picture in the particular community in which the theatre is located, the distributor will consent to refer the questions of fact to the Local Grievance Board of the code for determination.

This offer applies to all pictures actually released prior to July 15th. Pictures released after that date are required to meet with the standards of good taste as provided for by the Production Code Administration in Hollywood, under Joseph I. Breen, and bear the seal of the Administration next to the main title on all prints.

Lists of pictures carrying the Production Code Administration's certificate of approval seal may be obtained frim Mr. Breen, at 5514 Hollywood Boulevard, Hollywood, Calif.

The complete text of the rules and regulations governing cancellation of pictures released prior to July 15, 1934, under the agreement of the distributors, appeared in MOTION PICTURE HERALD on July 14.

▽ ▽ ▽

NO. 72—SALARIES IN EXHIBITION IN TOWNS OF 2,500 PERSONS

QUESTION—Under the motion picture code, what is the minimum which can be paid a projectionist in a town of less than 10,000 *inhabitants? Also, in a town of less than* 2,500? *—ARIZONA.*

ANSWER—Relating to the same subject as Question No. 70, in the foregoing, under an Executive Order of the President, there is no minimum wage applicable to theatre workers employed in towns having a population of 2,500 or less. The Executive Order exempted all such towns of 2,500 population, or less, from maximum working schedules and minimum wage clauses of the code.

The minimum wage scale for projectionists employed in towns having a population of more than 2,500 shall be, under the motion picture code, no less than the minimum wage that was in force in that community as of August 23, 1933; nor shall the maximum working hours for projectionists employed in towns of more than 2,500 inhabitants exceed the maximum working hours that were in force on August 23, 1933—but, in no event shall the maximum hours for projectionists exceed 40 weekly.

Coast Exhibitor Group Cancels Dues in Arrears

The Independent Theatre Owners of Southern California, at Hollywood, at a general mass meeting last week, canceled all past dues, setting a new assessment of $2 per month. No producer-owned theatres will be included, and the organization will not affiliate with the MPTOA. Cooperative buying for members will be attempted by the ITO.

The organization will stage a gala midnight show at the Hollywood Pantages theatre September 22, with stage, screen and radio stars performing. The initial affair of its kind, the show is expected to be an annual event. Jules Wolf, chairman of the entertainment committee, is handling arrangements.

TRAVELERS

WILL ROGERS arrived in New York from England after a trip which took him through practically every European country, including the Scandinavian.

EDDIE CANTOR left Hollywood for New York.

JACK L. WARNER, after a series of home office conferences, left New York for the Coast.

JOHN BOLES left Hollywood for a New York vacation.

JEANETTE MCDONALD, having completed MGM's "Merry Widow," arrived in New York.

LEONTINE SAGAN, Europe's outstanding woman director, arrived in New York en route to the MGM lot.

HAROLD LLOYD and his wife returned to Hollywood from New York.

HARRY RAPF flew into New York from Hollywood to greet his son, MAURICE, on his arrival from Russia.

EDDIE CRAVEN, nephew of FRANK CRAVEN and comedy star of the play, "Sailor Beware," arrived in Hollywood to play the same part for Paramount.

HELEN HAYES, having completed "What Every Woman Knows" for MGM, left Hollywood for a vacation at her home in Nyack, N. Y.

SYDNEY HOWARD, British comedian, sailed for England from New York.

JOHN HAY WHITNEY, president of Pioneer Pictures, Inc., will leave New York for the Coast in the near future.

GEORGE W. WEEKS, general manager of Gaumont British in the United States, left New York for a trip through key cities to organize the company's new sales forces.

ED KUYKENDALL planned to return to his New York MPTOA headquarters late this week.

GEORGE O'BRIEN and EDDIE CLINE are scheduled to leave New York for Europe Sept. 29. SOL LESSER will accompany them.

ABRAHAM LEHR arrived in New York from Hollywood.

KARL HOBLITZELLE and ROBERT J. O'DONNELL of the Publix-Hoblitzelle-Dent circuit of Texas are in New York for product conferences.

WILLIAM J. CLARK, assistant short subject sales manager for Fox, returned to his New York headquarters from a tour of southern exchanges. HARVEY DAY, business manager for TerryToons, was with him.

FRANKIE THOMAS, 11-year-old stage and screen star, has returned to New York, having completed the screen version of "Wednesday's Child," in which he appeared in New York last season, for RKO Radio.

HAL ROACH and PETE SMITH are in New York from Hollywood.

CARL LAEMMLE, SR., who returned from Europe last week, left New York for the Coast.

ROBERT ARMSTRONG returned to Hollywood from New York.

FRANK MCHUGH Warner comedian, is spending a belated honeymoon in New York.

DR. A. H. GIANNINI, motion picture financier, arrived in New York from Europe.

JOHNNY WEISMULLER and LUPE VELEZ sail for London Sept. 29.

ARTHUR LOEW sailed from New York for South America.

KING VIDOR arrived in Hollywood from New York.

JACK HULBERT, Gaumont British star, and MICHAEL BALCON, production manager for the company in England, sailed for New York from Southampton.

MURIEL KIRKLAND, who has just completed a role in Jesse L. Lasky's "The White Parade," returned to New York from Hollywood.

D. BERNARD KREISELMAN, impartial government representative on the Los Angeles grievance board, is in New York.

LOUIS SIMPSON, MGM's manager in Guatemala, returned to South America after conferences in New York with ARTHUR LOEW.

ROY DEL RUTH is vacationing in New York.

JAMES FITZPATRICK leaves for the Coast Oct. 1 to make a Technicolor short for MGM.

NOVA PILBEAM, child star of Gaumont British's picture, "Little Friend," sailed from England to attend the picture's premiere in New York.

JOHN L. MURPHY, production manager of the Harold Lloyd Corp., left New York for the Coast by plane.

MONTAGUE LOVE left Hollywood to return to the New York stage.

PHILLIPS HOLMES arrived in New York en route to England, where he will make a picture.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 241.—(A) Name the various objections to the use of a.c. at the projection arc. (B) What is meant by "rectifying the current"? (C) Name the various means available for current rectification. (D) Give your views as to whether or not a current rectifying device will return its cost to the management.

Answer to Question No. 234

Bluebook School Question No. 234 was: (A) What is the area, in fractions of a square inch, of one square millimeter? (B) What is meant by the mil-foot standard of resistance? (C) How would you calculate the resistance of an electric arc, voltage and amperage being known? (D) Suppose current to be 110 volts, the arc is a 60-volt one. There are four 45-ampere, 220-volt fixed resistance rheostats available. You want 60 amperes of current. How nearly would you be able to get it, and what would be your hook-up? The rheostats are regulation 220-volt, fixed resistances, made to work with a projection light source. (E) Just what inspection do you make of the wires inside your lamphouses, and how often? In what condition must they be to receive your O.K.?

This question appeared in the August 4 issue, and the answer follows that to Question No. 235, which appeared in the September 22 issue. The following made good on this one:

S. Evans and C. Rau; D. Danielson; H. Edwards; T. Van Vaulkensburg; C. Oldham; R. J. Arntson; L. J. O'Melia; D. Ferguson; F. Bochert; J. Wentworth; G. Lathrope and N. L. Tomlinson; G. E. Doe; P. and L. Felt; B. R. Walker; T. T. Golley; G. J. Benton and L. Danielson; F. H. and L. Klar; D. L. Sinklow; L. N. Haynes and A. Richardson; M. and J. Devoy; D. Lally and F. Ferguson; O. Allbright; B. L. Tennter; F. Simms and O. L. Daris; G. Thompson; B. S. Howard; C. Umphrey; F. Halor and G. Harrison; F. L. Benton and A. L. Dodson; R. Geddings and L. Grant; D. L. Samuels; T. Turk; T. R. Roache; F. L. Savlor and G. N. Guidotti; L. M. and C. B. Traxler; D. L. Patterson; C. Hall; D. R. Hopper and L. R. Robinson; E. Dodson; H. Breaston and D. Habor; K. L. Knight; F. T. Sampson; B. L. White and I. H. Lifton; J. Lansing and R. D. Oberleigh; B. H. Thaller and S. Spooner; L. N. Simms; D. D. Davis and L. Thomas; G. Daniels; F. H., S. and P. Dalbey; C. Martin and J. Collins; L. B. and D. T. Palmer; T. L. Griffin and P. Stanley; H. T. Farleigh and T. Patterson; G. Mason; J. Gensen; R. G. Crews and T. T. Davidson; M. L. Spooner; L. T. Jones and G. L. Bancroft; P. O. Brent; N. M. Hall and T. Farley; T. N. Onby; L. R. O'Leary; R. and K. Wells; L. N. Simms; T. E. Mantol and H. Hughes; M. Peterson; H. T. Freeman.

Six hundred and ninety-eight made the answer to Section A, 0.00155 of a square inch, so I guess it must be correct, what?

(B) Our old friends Evans and Rau answer thus: "The 'mil-foot' Standard of Resistance" is the resistance offered by a wire one circular mil in cross section and one foot in length, made of the same material as the wire it is proposed to measure the resistance of. The resistance of such a wire made of commercial copper is 10.8 ohms.

(C) P. and L. Felt say, "By the application of Ohm's law, which tells us that voltage divided by amperage gives us resistance in ohms. We then would merely divide the voltage of the arc by the number of amperes flowing, thus: 80 amperes flowing through a 58-volt arc would indicate $58 \div 80 = 0.75$ of an ohm resistance."

(D) G. E. Doe says, "The problem is one only capable of being worked approximately, for the reason that such rheostats are not made to work with any exact arc voltage. There then must be considerable error in working the problem out by Ohm's law. The necessary rheostatic resistance to pass 60 amperes with 110 volts initial or line pressure is $\frac{110-60}{60} = 0.833$ of an ohm, which of course means line voltage minus arc voltage divided by 60, the latter representing the number of amperes flowing.

"The resistance of each available rheostat is approximately $\frac{220-60}{45} = 3.555$ ohms. The resistance of a 60-ampere arc at 60 volts is 1 ohm, hence with each rheostat connected in series with the one ohm arc resistance, we would of course have $3.555 + 1 = 4.555$ ohms resistance, and 4.555 ohms resistance will pass $110 \div 4.555 = 24$ plus amperes, therefore with two of the rheostats in parallel we would have 48 amperes, whereas with three of them thus connected the amperage would be 72.

"However, if we connect two of them in parallel, and the remaining two in series and then in parallel with the others, we would have $48 + 13.5$ (approximately) amperes, which is 61.5, or approximately what we want."

(E) L. J. O'Melia answers Section E thus: "Inspection of wires, etc., inside the lamphouse is just as necessary as it is for the rest of the equipment. I make it my rule to inspect the various contacts and general condition thoroughly once each week.

"To receive my O.K., the contacts must be firm and clean. The insulation and the wires near the contacts must be in first class condition. The lamp must be clean and the lamp assembly work free—without any binding."

D. L. Sinklow says, "Each morning I carefully examine everything inside the lamphouse, moving the wires to make sure they are still firm."

SOUND TRACK VARIATIONS

Recently a very wide variation in variable density sound tracks has been complained of by projectionists. Not infrequently such wide variations adjoin each other, making it difficult or even impossible to project them without either a period blare or too much volume.

This is a condition that outrages projection. It cannot always be handled successfully in one-man rooms. It calls for rectification, and to that end I ask projectionists immediately *to forward to me two-frame clippings of either adjoining scenes in which there is wide change in sound track density or one-frame clippings from different portions of the same productions showing* wide *range in sound track density. Give name of production and number of reel from which clipping is taken. Neither your name nor location will be used.—F. H. R.*

Stories Sold To Producers

(Week Ending September 15th)

COMPANY	SOURCE OF MATERIAL ORIGINAL	BOOK	PLAY	TOTAL FOR WEEK
Columbia	2	..	..	2
London (U. A.)	..	1	..	1
Mascot	..	1	..	1
Metro	3	2	..	5
Radio	..	3	..	3
Select	1	..	..	1
Warners	..	2	1	3
TOTAL FOR THE WEEK	4	9	1	16
TOTAL SINCE SEPT. 1	24	33	7	64

BACKFIELD, original by Byron Morgan and J. Robert Bren. Purchased by MGM.

BAD PENNY, original, by Edward Dean Sullivan. Select Productions. Gordon Kahn collaborating with Mr. Sullivan in adapting.

CONCEALMENT, play, by Leonard Ides. Warner.

DEATH FLIES EAST, original by Philip Wylie. Columbia.

IN PERSON, book, by Samuel Hopkins. Radio.

JOSEPH AND HIS BRETHREN, book, by Thomas Mann. London Films (United Artists), with King Vidor probably directing either Fredric March or Leslie Howard.

JOURNEY, original, by Oliver H. P. Garrett and Fritz Lang. MGM. Fritz Lang to direct.

KASTER HOUSER, original, by H. G. Luftig. Columbia.

LITTLE MEN, book, by Louisa M. Alcott. Mascot, Ken Goldsmith to supervise.

PUZZLE OF THE SILVER PERSIAN, book, by Stuart Palmer. Radio.

RAGE IN HEAVEN, book, by James Hilton. Metro.

SLIM, book by William Wister Haines. Purchased by Warners as a probable vehicle for James Cagney.

THREE WISE GUYS, book, by Damon Runyon. Metro.

WOMEN ARE BUM NEWSPAPERMEN, book, by Richard Macauley. Warners.

UNTITLED book, by Stuart Palmer. Radio.

UNTITLED original, about the life of Johann Strauss, by Rupert Hughes and Bernard Hyman, purchased by Metro.

▽

(Week Ending September 22nd)

COMPANY	SOURCE OF MATERIAL ORIGINAL	BOOK	PLAY	TOTAL FOR WEEK
Fox	..	..	..	3
Metro	1	..	..	1
Paramount	1	..	1	2
Select	..	1	..	1
Warners	1	..	..	1
TOTAL FOR THE WEEK	3	4	1	8
TOTAL SINCE SEPT. 1	27	37	8	72

GILDED LADY, original, by Melville Baker and Jack Kirkland, purchased by Paramount, for Claudette Colbert, with Wesley Ruggles directing.

GIVE UP, original, by Genevieve Tobin, purchased by Warners as possible vehicle to feature Miss Tobin.

HEAVEN'S GATE, novel, by Florence Leighton Pfalzgraf, purchased by Fox for Shirley Temple. E. W. Butcher will produce.

HIGHWAY ROBBERY, novel, purchased by Fox, to be produced by E. W. Butcher.

LAVENDER AND OLD LACE, novel, by Myrtle Reed, purchased by Select, to be adapted by Maurice Marks and Rita Weiman.

RAMONA, novel, by Helen Hunt Jackson, purchased by Fox from Edwin Carewe, to be produced by John Stone, with Sonya Levien assigned to adaptation.

TWO FOR TONIGHT, play, by J. O. and Max Lief, purchased by Paramount, as a musical for Bing Crosby, Jack Oakie.

UNTITLED, original, by Oliver Jeffries, purchased by Metro, for David Selznick's production, to star Joan Crawford and William Powell, with dialogue assigned to P. J. Wolfson and Joseph Mankiewicz.

WABASH AVENUE

CHICAGO

Balaban & Katz is ready to spend some $30,000 in putting the Paradise theatre in first-class shape for early reopening.

▽

Among those who journeyed to New York last week to be on hand for the Code Authority hearings on clearance and zoning and other protests were Jack Miller, James Coston, Van Nomokis, Abe Kaufman, George Gehring, Henri Ellman, Jerry Drell, Jack Rubens, Ben Cohen and Richard Beck.

▽

Ben Savini of World Wide and Ben & Bud Westerns, was in town for conferences with Ben Judell.

▽

Tom Mitchell has joined the Henri Ellman sales corporation.

▽

A large number from film row attended the funeral this week of Louis Rudolph of the Emmett theatre who passed away following a brief illness.

▽

School children of Cook County will have included in their courses various phases of motion picture appreciation under a program being evolved by Otto F. Aken, county superintendent of schools. Meetings with exhibitor leaders are planned to enlist industry cooperation.

▽

A man who Harry Tague, operator of the Bryn Mawr theatre, said was the robber who held him up was captured by police after he had shot up the ticket booth. Tague was held up last June and had identified a Bruno Austen. Austen was at liberty on bond and a few days before the shooting Tague had testified against him in criminal court.

▽

Gus Truelich is seriously ill with pneumonia.

▽

Irving Mack wants it known that he has no salesmen representing him in any parts of the country and any one posing as a representative of Filmack Trailer Company is a fraud.

▽

Max Roos, a veteran in the theatre ticket printing business, is celebrating his first year as president of American Ticket Corporation, 626 S. Clark Street.

HOLQUIST

Bellman Plans New Offices

Jack Bellman, president of Hollywood Exchanges, Inc., plans two new exchanges in the east within the next few months. He now has four branches and has not yet decided where the new offices will be located.

Sunday Films at Last

Mayfield, Ky., is having Sunday motion picture performances for the first time in its history, with the Legion and Princess theatres to be open on Sunday in the future.

SHORT PRODUCT PLAYING BROADWAY

Week of September 22

MAYFAIR
Screen Snapshots No. 13... Columbia
Back to the Soil..... Columbia

PARAMOUNT
Three on a Match..... Paramount
Rhythm on the Roof..... Paramount
A Dream Walking..... Paramount

RIALTO
Rhythm on the Roof..... Paramount
Baby Blues ..... Paramount
Three on a Match..... Paramount

RIVOLI
Good Luck—Best Wishes... Educational
Stranger Than Fiction..... Universal

RKO MUSIC HALL
Along Came the Duck..... Educational

ROXY
Strong to the Finich..... Paramount

STRAND
Phil Spitalny and His Musical Queens Vitaphone
Why Do I Dream Those Dreams? ..... Vitaphone
East Indies ..... Vitaphone

Harry Post in Hollywood

Harry A. Post, vice-president of Celebrity Productions, is on the Coast for conferences with studio executives on the Powers ComiColor cartoons planned for the 1934-35 season. He will discuss with independent producers proposals made for the release of features and serials through Celebrity.

Audio Productions Expands

Frank K. Speidell has been named director of the industrial division of Audio Productions. F. Lyle Goldman has been appointed director of the theatrical division, and C. H. Bradfield, Jr., has been given additional duties as director of the service division. These three new divisions have just been established by W. A. Bach, president, in expansion of Audio's activities.

Sidney Takes Other Duties

Louis K. Sidney of Loew's has taken over the supervision of sound projection in all Loew houses in addition to his other duties. The work had previously been handled by Charles C. Moskowitz, but with his assumption of some of the duties of E. A. Schiller, he had to be relieved to some extent.

Cohan Writes Own Trailer

George M. Cohan has written his own trailer for Harold B. Franklin's "Gambling," being made at Eastern Service Studios, Astoria, L. I. National Screen Service is supervising the making of the trailer, with Rowland V. Lee directing.

MGM Starts Color Ads

MGM is using color advertising to exploit "Chained" in key city newspapers. This is the first film to come under the new policy calling for color newspaper advertising on all important MGM films.

Children Prefer The Old Favorites As Film Material

School children from eight to 15 years of age, representatively selected from New York and New Orleans public schools, answering a question submitted by the National Board of Review: What books would you like to see made into motion pictures?" gave the greatest vote to "Treasure Island," already released by MGM.

Other books receiving a number of votes were: "Little Men," "The Odyssey," "The Last of the Mohicans," "Robin Hood," "An Old-Fashioned Girl," any "Little Colonel" stories, "Patty," "The Five Little Peppers," "Gulliver's Travels," "Stover at Yale," "Twenty Thousand Leagues Under the Sea," "Captain Blood," "Anne of Green Gables," "Honeybunch," "The Call of the Wild," "Nobody's Boy" and "Nobody's Girl," "A Tale of Two Cities," "The House of Seven Gables," "Seventeen," "Julius Caesar," "Ivanhoe," "The Three Musketeers," "David Copperfield," "Green Mansions" and "Jo's Boys."

The list of favorites receiving one or more votes is indicated by the following: "The Tennessee Shad," "David Goes to Greenland," "Renfrew's Pony Trail," "Princess of Mars," "War Lords of Mars," "The Man Who Was Thursday," "The Swiss Family Robinson," "The Importance of Being Earnest," "Hamlet," "The Taking of the Bastile," "Knute Rockne—Man Builder," "The Last of the Plainsmen," "Mr. Isaacs," "Eight Cousins," "The Poor Little Rich Girl," "Rose in Bloom," "A Little Princess" and "The Girl Next Door."

The younger element also requested "more baseball stories," "some basketball stories," "any of Gene Stratton Porter's books," "some Andersen fairy tales," "any colorful biography," etc., etc.

A recent meeting of the Young Reviewers, a group of children, from eight to 15 years, organized by the National Board to review and discuss pictures, was featured by the remark of one eight-year-old, during a discussion of child actors, who said: "If they can act it's all right, but it's better when they have grown people in the picture with them who can act, too." There was, it is reported, enthusiastic agreement.

Reports Pictures Make Child Lax

Changes in the attitude of children under the influence of the motion picture are more frequently in the direction of laxer standards, such alteration in outlook being retained for a longer period than changes in the direction of more strict standards, according to Professor Vernon Jones of Clark University, reporting to the forty-second annual meeting of the American Psychological Association at Columbia University last week.

The basis of the report was the study of three large classes in a school in a poor section of New Haven. In all cases, he reported, the change was in the expected direction as indicated by the emphasis in the film. Used in the study were "The Champ," "Fast Companions," "Abraham Lincoln," "Tom Brown of Culver," shown two at a time, with a week intervening before showing of the second two.

Results were obtained by giving attitude tests to the children before and after seeing the films and repeating the tests six months later. Changes in attitude were obtained by comparison of the test results of children who had seen the films with those of children who had not. The pictures selected were used because they raised certain moral issues.

Free Film Courses, State Sponsored, Begin in New York

Registration began last week for the fall classes in motion picture and radio technique sponsored by New York state, and held at 80 Center street, New York. There is no charge for tuition, matriculation or text material. Arrangements have been made for the establishment of a placement agency and radio audition bureau availble without charge to those who have completed courses.

During the summer just past, 1,104 men and women took the course, it was reported, and several are said to have obtained positions. City educational authorities have approved the American Children's Theatre, Inc., about to establish Theatre of Young America in the Cosmopolitan theatre, New York. Its aim is to provide "wholesome entertainment for the school children of New York," declared George J. Ryan, president of the board of education.

Columbia Broadcasting Net Is $923,794 in Year

Columbia Broadcasting System has reported net income of $923,794, equal to $8.21 per share on the common stock, after expenses and other charges, for 1933. There are 112,444 shares of combined Class A and Class B stock outstanding.

Film Shows CCC in Action

The story of the Civilian Conservation Corps, its objects and accomplishments, is told by F. A. Silcox, forester of the U. S. Forest Service, in comment accompanying a one-reel film, "Forests and Men," released by the U. S. Department of Agriculture.

Chaplin Signs de Haven

Charles Chaplin has selected Carter de Haven as assistant director for his forthcoming production, known at the moment as "Picture No. 5." Mr. de Haven will also take a featured part in the film. Pauline Goddard will also be cast. The film will be released by United Artists.

RKO Signs Astaire

RKO Radio has signed Fred Astaire, noted stage musical comedy star, to an exclusive, three-picture contract, following completion of "The Gay Divorcee."

Picker with Distributors

Sidney Picker has joined the executive staff of Hollywood Film Exchange, distributing organization for Liberty Pictures.

Theatres Accept New Code, Asking Labor Revisions

The League of New York Theatres, Inc., and the National Association of Legitimate Theatres, Inc., meeting separately in New York late last week, approved the revised code for the legitimate theatre, with the exception of one section. That section would give employees the right to complain to the Industrial Relations Committee against violations by employers.

Dr. Henry Moskowitz, executive adviser of the league and vice-chairman of the Legitimate Theatre Code Authority, held that employers should have the same right as labor to go before the Industrial Relations Committee on violations. He said he did not know what Sol A. Rosenblatt, NRA division administrator, would do about inserting that recommendation into the code, but indicated that if the request were refused the league and association would accept the situation.

The league also indorsed the recent action of Actors' Equity that no pay cuts be allowed by managements in players' salaries until the management's books have been submitted to Equity. It also would be glad to cooperate with Equity in protecting players' contracts, and to prevent the "motion picture industry from stealing our actors," said Dr. Moskowitz.

An amendment will be voted by the league October 8 to increase the board of governors from seven to 10 members. A nominating committee, named to draw up a slate for next year, includes L. Lawrence Weber, chairman; Gilbert Miller, Rowland Stebbins and Max Gordon.

The revised theatrical code puts stringent restrictions on theatre ticket sales, and raises the salaries of certain classes of actors and other employees. Wages of ushers, scrubwomen and such employees are set at a minimum of 40 cents per hour for a 35-hour week, with time and a half for overtime. Employees and employers get equal power in the code authority.

Newspaper Rejects Ads On Jean Harlow Picture

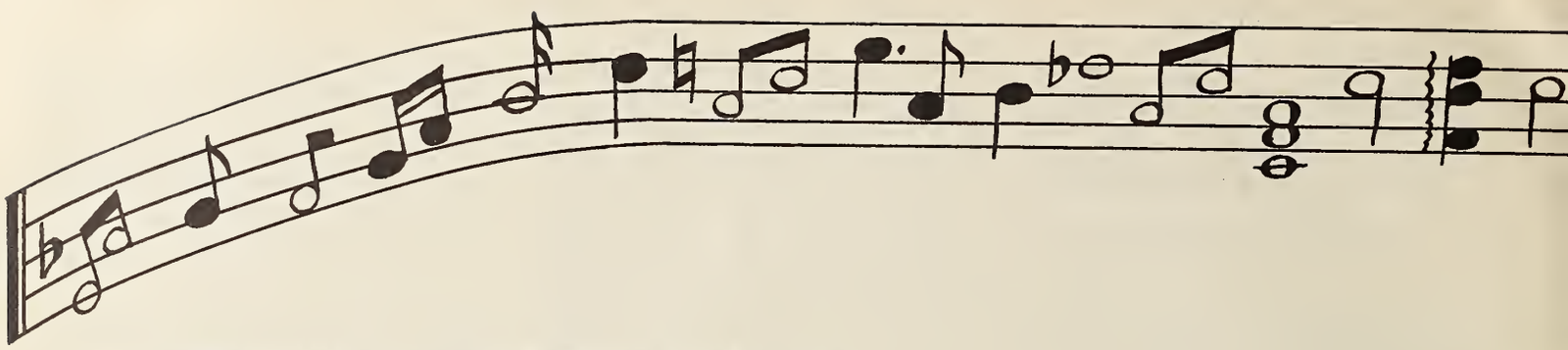
The *Journal-News* at Hamilton, Ohio, has rejected paid advertising and reader items on Jean Harlow's "The Girl from Missouri," playing at the Paramount theatre, and the management has undertaken a widespread throwaway campaign.

Sign Writers Ask Increase

The New York Sign Writers Union, Local 230, has demanded a 10 per cent wage increase of contractors for theatre sign work. The increase would raise the present scale of $13.20 per seven-hour day to $14.70. Negotiations are underway.

Pete Wood Ill

P. J. (Pete) Wood, secretary of the Independent Theatre Owners of Ohio, is at Magnetic Springs, near Columbus, to treat an ailing back.



"Audiences Applaud Russ Columbo . . . 'Wake Up and Dream' takes a legitimate place among the better musical entertainments, first because of the grand voice that Russ Columbo had and then because of original story embellishments."

—Los Angeles Herald & Express



"Should be a money-maker . . . It's 100% entertainment."

—Hollywood Variety



"This musical show has all the assets of class A production . . . Has many hilarious comedy situations. Has general appeal."

—Motion Picture Daily

WAKE UP A

with

RUSS COLUMBO
ROGER PRYOR
JUNE KNIGHT

Catherine Doucet, Henry Armetta, Andy Devine, Wini Shaw. Story by John Meehan, Jr. Directed by Kurt Neumann. A B. F. Zeidman Production. Presented by CARL LAEMMLE.

A UNIVERSAL PICTURE


ND DREAM

FILMS TOP AMUSEMENT FIELD IN MEXICO CITY

Only Six Stage Theatres Left of 23 Operating in 1924; Legitimate Is Seeking Aid

By JAMES LOCKHART
Mexico City Correspondent

The handwriting on the wall that the cinema is much wanted and that the playhouse is out in these parts has become bolder. It is virtually a certainty that Mexico City will soon find itself in a unique position among world metropolises—a first class city with but one playhouse, and the patrons of that lone thespian temple wobbling in favor of the silver screen.

This town now has but six stage theatres of the 23 that functioned in 1924. The other 17 have either been converted into cinemas or have been pulled down or become stores. During the past decade, Mexico City public taste has swung decidedly toward pictures. One by one, houses of whom their owners proudly asserted at their inauguration that they would ever be dedicated to thespian art, have been wired and made into picture palaces. The biggest jolt in this regard was what recently happened to the venerable Teatro Principal, claimed to be the Americas' oldest playhouse. After two and a half centuries the theatre went cinema.

Three of Remaining Six Go Cinema

Now five of the six remaining playhouses are quitting the stage. Three of them will be cinemas. Of this trio, the Teatro Iris has already been wired and will start its film career in August. Work starts soon preparing the Teatro Politeama, revue and musical comedy house, for pictures, with inauguration in that field set for the national independence holidays this month. It is also expected that soon after Columbus Day, the staid old Teatro Arbeu, home of concerts, recitals, lectures, art theatricals and the like, will be exhibiting pictures along with the best of them.

Two other old theatres are going to quit art altogether. One of them, the Teatro Fabregas, built in honor of Virginia Fabregas, Mexico's ace dramatic actress and which has struggled long and hard to uphold the drama here, is to be renovated into new accommodations for the national senate. The other, the Teatro Lirico, show window for burlesque is to be torn down.

Mexican Thespians Worried

This decimation of theatres will leave but the Teatro Ideal to carry the stage tradition in the city. There is talk that the owners of that house, eyeing the revenues of the proprietors of theatres that became cinemas, will eventually surrender to the amusement trend. Mexico City exhibitors predict that the near future will find the town supporting no fewer than 100 cinemas. There are now 54 picture houses.

The success of the cinema has worried the Mexican thespians and kindred theatre employees into holding a national convention in Mexico City to determine what can be done to prevent the stage from giving up the ghost. The session has brought forth plenty of verbal fireworks against films and some definite action. The meeting has petitioned President General Abelardo L. Rodriguez to exert action toward extending the theatre's days, or even nights, by forbidding the cinemas to function after eight o'clock each evening, so as to force the night crowds into the stage houses.

The municipal government has hearkened to the wails of the thespians and given them a sop in the form of exempting all stage performances, including operas, operettas, musical comedies, concerts and revues from civic taxes. The motion pictures and all other forms of amusement are still assessed.

Exhibitors, distributors and other motion picture men are sitting safely atop the Mexican amusements world, it is proved by figures compiled by the department of national statistics. These official data demonstrate that in the Mexico City district people prefer the cinema to all other forms of amusement. The gross last year was 8,803,525.88 pesos (about $2,495,000, U. S.) while that for 1932 was 8,573,952.60 pesos. Tickets sold for these amusements in 1933 totaled 21,167,245, with the 48 cinemas then functioning vending 18,123,748 at 5,623,416.93 pesos for 20,061 performances. The eleven theatres operating here last year were runners up in public favor to the films, but were outnumbered 18 to one in attendance by the screen houses. The theatres sold 1,866,250 tickets at a gross of 1,471,560.21 pesos for 4,025 shows.

The department's figures showed that last year the three district bullfights arenas, Mexico's big time stands for this "sport," attracted but 393,215 cash customers for 817,739.41 pesos at their 97 functions.

Decency Drive Meets Response

The American crusade against indecent pictures has been accorded hearty response in Ciudad Juarez on the border, over the River from El Paso, Tex. Thirty thousand residents of that town declared in writing that they will stay away from all cinemas in their city as well as El Paso that exhibit off color pictures.

Ciudad Juarez is the first Mexican community to fall in line with the clean-picture drive that is now progressing in the United States. It is predicted that the border town's example will be followed by the folk of other Mexican communities.

Helen A. Mehrmann, Comedienne, Is Dead

Helen Alice Mehrmann, who appeared on the stage and in motion pictures during the last days of the silent film, died in Oakland, Cal., Monday after a long illness.

Miss Mehrmann had played in Mack Sennett comedies for a number of years.

Throngs See "Night of Stars"

Approximately 90,000 people crowded the Yankee Stadium in New York last week to see "Night of Stars," a huge benefit performance for German Jews. Numerous radio, screen and stage stars participated.

Equity Rules on Wage Reductions

The Council of the Actors' Equity Association in New York has determined to establish a permanent "cuts board" at Equity headquarters, to which a theatre management desiring to introduce a reduction in players' salaries must submit his arguments and be prepared to substantiate those arguments by showing his books.

It has been decided, also, that even though the cuts board is agreed as to the justification of a reduction, it will not force members to take the cut. If the cuts board refuses the management's request for a cut, no member of Equity may accept it on his own responsibility. No cuts may be made in salaries of $50 or less, nor may any cut cause a salary to fall below that figure.

The procedure was agreed upon by the Council September 11 and was deemed to be in full effect on September 18. The legislation within Equity is designed primarily to halt the abuses which it is claimed grew out of the widespread policy of salary reductions instituted by almost all managements during the depression period. Reductions, it is said, were often ordered without sufficient justification on the part of the management.

IEPA Offers Plan to MPTO

The Independent Exhibitors' Protective Association, recently formed in Philadelphia, has asked the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, with which it has been at odds for some time, to lend its support to a "definite program for immediate relief for the independent exhibitor." The request is made in the second issue of the new publication of the IEPA, called the "Independent Exhibitors Film Bulletin," which is, according to its subcaption, " . . . dedicated to the protection of their (independents') interests."

The publication points out that the record of exhibitor organizations in the territory is one "of utter futility," and asks "one strong independent organization free from producer and chain theatre control." It suggests that the MPTO unit "try" the IEPA plan for one year, "not the ten years that we have tried yours so unsuccessfully. If we fail to show results the officers of this organization will step down to make way for others."

The IEPA plans to go to the public in the territory following its failure to obtain cooperation from Warner Theatres in certain situations where independent exhibitors are shut out of product, according to the IEPA's charge. Every effort will be made to enlist the sympathy of the people, the bulletin declares.

Universal Common Stock on $1 Basis

The par value of Universal common stock has been changed to $1 per share. The new stock replaces the present no par value common, trading in which has been suspended, pending completion of an application for listing of the $1 shares.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ending September 22, 1934, from 100 houses in 18 major cities of the country, reached $1,115,508, a decrease of $7,588 from the total for the preceding calendar week, ending September 15, when 101 houses in 18 cities reported an aggregate gross of $1,123,096.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"Girl of the Limberlost" (Mono.)	17,000	"King Kelly of the U. S. A." (Mono.)	16,000	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"Dames" (W. B.) and "The Defense Rests" (Col.)	10,500	"Desirable" (W.B.) and "Dragon Murder Case" (F. N.)	9,500	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-9 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-65c	"The Count of Monte Cristo" (U. A.)	17,500	"The Fountain" (Radio) (2nd week)	16,500	High 12-2 "Little Women"	28,000
Loew's State	3,700	35c-50c	"One Night of Love" (Col.)	17,000	"Chained" (MGM)	17,500	Low 3-11 "When Strangers Marry"	12,000
							High 1-7 "Strange Interlude"	23,000
Metropolitan	4,350	30c-65c	"British Agent" (F. N.)	31,000	"The Scarlet Empress" (Para.)	30,000	Low 3-11 "Men Must Fight"	11,000
							High 11-4 "I'm No Angel"	44,500
Paramount	1,800	30c-50c	"Dames" (W. B.) and "The Defense Rests" (Col.)	10,000	"Desirable" (W. B.) and "Dragon Murder Case" (F.N.)	9,000	Low 8-4-34 "Notorious Sophie Lang"	26,000
							High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-18-34 "Housewife" and "She Learned About Sailors"	7,000
Buffalo								
Buffalo	3,500	30c-55c	"The Fountain" (Radio)	15,100	"Now and Forever" (Para.)	18,200	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"Kiss and Make Up" (Para.) and "Upper World" (W. B.)	5,400	"Cockeyed Cavaliers" (Radio) and "Paris Interlude" (MGM)	6,400	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	8,100
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Court Street	1,200	25c	"The Notorious Sophie Lang" (Para.) and "We're Rich Again" (Radio)	700	"Wild Gold" (Fox) and "Bachelor Bait" (Radio)	600	.....	
Great Lakes	3,000	25c-40c	"The Affairs of Cellini" (U.A.)	9,200	"Bulldog Drummond Strikes Back" (U.A.)	8,100	High 11-4 "I'm No Angel"	27,200
							Low 3-17-34 "Miss Fane's Baby Is Stolen" and "Easy to Love"	5,200
Hippodrome	2,100	25c-40c	"British Agent" (F. N.)	7,300	"The Scarlet Empress" (Para.)	6,200	High 5-19-34 "The House of Rothschild"	18,000
							Low 7-28-34 "Here Comes the Navy"	4,800
Lafayette	3,300	25c	"One Night of Love" (Col.)	9,000	"Romance in the Rain" (Univ.) and "The Crime of Helen Stanley" (Col.)	6,700	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 8-4-34 "Uncertain Lady" and "Midnight"	4,200
Chicago								
Apollo	1,400	25c-50c	"Judge Priest" (Fox)	12,000	"The Cat's Paw" (Fox) (2nd week)	8,000	.....	
Chicago	4,000	35c-68c	"Belle of the Nineties" (Para.)	60,000	"British Agent" (F.N.)	44,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
Garrick	900	25c-40c	"British Agent" (F. N.)	5,000	"Now and Forever" (Para.)	5,500	.....	
Oriental	3,940	25c-40c	"Dragon Murder Case" (F. N.)	22,000	"Of Human Bondage" (Radio)	18,000	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	10,000
Palace	2,509	25c-50c	"There's Always Tomorrow" (Univ.)	22,000	"The Life of Vergie Winters" (Radio) (2nd week)	16,500	High 9-9 "Morning Glory"	37,000
							Low 4-28-34 "Glamour"	11,500
Roosevelt	1,591	25c-50c	"Dames" (W. B.) (2nd week)	14,000	"Dames" (W. B.) (1st week)	23,000	High 9-15-34 "Dames"	23,000
							Low 8-18-34 "Paris Interlude"	6,000
State-Lake	2,776	20c-35c	"Charlie Chan's Courage" (Fox)	17,000	"The Defense Rests" (Col.)	17,000	High 9-8-34 "Most Precious Thing in Life"	19,000
							Low 2-18 "Lucky Devils"	4,500
United Artists	1,700	30c-60c	"The Count of Monte Cristo" (U. A.) (2nd week)	15,000	"The Count of Monte Cristo" (U. A.) (1st week)	22,000	High 5-5-34 "The House of Rothschild"	30,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	20c-40c	"The Cat's Paw" (Fox)	3,000	"She Learned About Sailors" (Fox) (3 days) and "The Dragon Murder Case" (F. N.) (4 days)	2,200	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"The Fountain" (Radio) and "La Cucaracha" (Radio)	7,000	"Dames" (W.B.) (2nd week)	7,000	High 10-21 "East of Fifth Avenue"	30,000
RKO Palace	3,100	30c-44c	"The Richest Girl in the World" (Radio)	8,000	"The Cat's Paw" (Fox)	12,000	Low 6-10 "Circus Queen Murder"	2,900
							High 3-3-34 "It Happened One Night"	28,000
State	3,400	30c-44c	"Hideout" (MGM) (30c-60c)	21,500	"Now and Forever" (Para.)	14,000	Low 8-19 "No Marriage Ties"	4,200
							High 8-19 "Tugboat Annie"	26,000
Stillman	1,900	20c-40c	"Chained" (MGM) (2nd week)	6,000	"Chained" (MGM) (30c-44c) (1st week)	10,000	Low 6-24 "The Eagle and the Hawk"	5,000
							High 9-15-34 "Chained"	10,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Denver								
Aladdin	1,500	25c-50c	"Murder on the Blackboard" (Radio)	2,500	"The Cat's Paw" (Fox) (2nd week)	3,500	High 2-25 "Cavalcade"	10,000
							Low 8-11-34 "I Give My Love"	1,200
Denham	1,500	25c-50c	"Now and Forever" (Para.)	6,000	"You Belong to Me" (Para.)	5,500	High 10-28 "I'm No Angel"	16,000
							Low 8-4-34 "Elmer and Elsie"	1,800
Denver	2,500	25c-50c	"Chained" (MGM)	8,000	"Of Human Bondage" (Radio) (6 days)	4,000	High 1-13-34 "Roman Scandals"	17,500
							Low 12-16 "The World Changes"	3,000
Orpheum	2,600	25c-50c	"Servants' Entrance" (Fox)	6,000	"The World Moves On" (Fox)	5,500	High 2-17-34 "Hi, Nellie!"	19,500
							Low 6-10 "Zoo in Budapest"	3,700
Paramount	2,000	25c-40c	"Straight Is the Way" (MGM) (3 days)	800	"Strictly Dynamite" (Radio) and "Bachelor Bait" (Radio)	2,000	High 4-1 "The Kid From Spain"	7,000
			"The Human Side" (Univ.) (4 days)	1,200			Low 7-28-34 "No Greater Glory" and "He Was Her Man"	1,200

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Pantages	3,000	25c-40c	"Wake Up and Dream" (Univ.) and "Two Heads on a Pillow" (Liberty)	4,800	"There's Always Tomorrow" (Univ.) and "Pursued" (Fox)	3,600	High 1-7 "Handle With Care"	13,000
							Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	1,500
W. B. Hollywood	3,000	25c-55c	"British Agent" (F. N.) (25c-65c)	11,000	"Dames" (W. B.) (2nd week)	14,500	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"	7,000
Indianapolis								
Apollo	1,100	25c-40c	"Servants' Entrance" (Fox)	2,500	"The World Moves On" (Fox)	2,500	High 8-4-34 "Handy Andy"	7,000
							Low 7-28-34 "Grand Canary"	2,000
Circle	2,800	25c-40c	"Belle of the Nineties" (Para.)	5,000	"Now and Forever" (Para.) (2nd week)	4,000	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,133	25c-40c	"Dames" (W. B.)	6,500	"Belle of the Nineties" (Para.)	8,500	High 3-25 "Parachute Jumper"	15,000
							Low 5-19-34 "The Trumpet Blows" and "As the Earth Turns"	2,500
Lyric	2,000	25c-40c	"Jane Eyre" (Mono.)	5,000	"Hat, Coat and Glove" (Radio)	6,000	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Death on the Diamond" (MGM)	4,500	"Chained" (MGM)	4,500	High 2-3-34 "Sons of the Desert"	12,500
							Low 8-18'34 "Straight Is The Way"	3,500
Kansas City								
Mainstreet	3,049	25c-40c	"British Agent" (F. N.) (7 days and Sat. midnite show)	6,000	"The Fountain" (Radio) (7 days and Sat. late show)	4,500	High 6-23-34 "Glamour"	23,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c-40c	"The Count of Monte Cristo" (U. A.) (7 days and Sat. midnite show)	9,800	"Affairs of Cellini" (U. A.) (7 days and Sat. midnite show)	9,500	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c-40c	"The Scarlet Empress" (Para.) (6 days and Sat. midnite show)	7,000	"Dames" (W. B.) (7 days and Sat. midnite show)	11,000	High 10-21 "I'm No Angel"	20,000
							Lot 5-27 "Picture Snatcher"	2,800
Tower	2,200	25c	"One Night of Love" (Col.) (7 days and Sat. midnite show) (25c-35c)	13,000	"The Love Captive" (Univ.) (7 days and Sat. midnite show)	6,800	High 9-22-34 "One Night of Love"	13,000
							Low 5-5-34 "Let's Fall in Love"	4,000
Uptown	2,000	25c-40c	"The Cat's Paw" (Fox)	6,700	"Handy Andy" (Fox) (9 days-2nd week)	5,600	High 9-8-34 "Handy Andy"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Loew's State	2,416	30c-55c	"Servants' Entrance" (Fox)	9,000	"The World Moves On" (Fox)	6,500	High 4-7-34 "Riptide"	28,500
							Low 2-24-34 "Coming Out Party"	4,870
Paramount	3,596	30c-55c	"One Night of Love" (Col.) (2nd week)	23,175	"One Night of Love" (Col.) ($1.10 premiere) (1st week)	25,904	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"British Agent" (F.N.) (25c-65c)	8,500	"Young and Beautiful" (Mascot)	5,000	High 3-31-34 "Little Women"	15,500
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	30c-55c	"The House of Rothschild" (U.A.) (3rd week-1 day) and "Bulldog Drummond Strikes Back" (U. A.) (6 days)	4,500	"The House of Rothschild" (U.A.) (2nd week)	8,500	High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
W. B. Downtown	3,400	25c-55c	"Midnight Alibi" (F. N.) and "We're Rich Again" (Radio) (25c-40c)	8,500	"Dames" (W. B.) (2nd week)	10,500	High 3-25 "42nd Street"	19,000
							Low 6-2-34 "Merry Wives of Reno" and "Harold Teen"	5,000
Minneapolis								
Century	1,650	25c-40c	"Crime Without Passion" (Para.)	4,000	"Hideout" (MGM)	4,300	High 4-22 "Secrets"	5,500
							Low 3-11 "Secret of Madame Blanche"	2,500
Lyric	1,238	20c-25c	"You Belong to Me" (Para.)	1,500	"Murder in the Private Car" (MGM) (20c-35c)	1,600	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 7-28-34 "Kiss and Make Up"	1,000
RKO Orpheum	2,900	25c-50c	"British Agent" (F. N.)	6,000	"The Fountain" (Radio)	5,700	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Desirable" (W. B.)	6,500	"Chained" (MGM)	6,000	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
Time	300	25c-35c	"The Lost Patrol" (Radio) (3rd week)	2,500	"The Lost Patrol" (Radio) (2nd week)	3,000	.....	
World	400	25c-75c	"One More River" (Univ.)	3,000	"Friday the Thirteenth" (Gaumont-British)	3,000	High 5-5-34 "Private Life of Henry VIII" (5th week)	4,300
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-60c	"The Girl from Missouri" (MGM) and "Midnight Alibi" (F. N.)	10,500	"The World Moves On" (Fox) and "Romance in the Rain" (Univ.)	10,000	High 2-24-34 "Queen Christina"	13,500
							Low 7-28-34 "Here Comes the Groom" and "Jane Eyre"	6,500
Imperial	1,914	25c-50c	"Shock" (Mono.) and "Money Means Nothing" (Mono.)	4,500	"Cavalcade" (Fox) Revival	4,500	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion"	6,500
							Low 7-8 "Les Bleus d'Amour"	1,500
Loew's	3,115	25c-65c	"You Belong to Me" (Para.) (29c-75c)	11,500	"Straight Is the Way" (MGM) and "The Love Captive" (Univ.)	9,500	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman"	4,500
Palace	2,600	25c-75c	"Hideout" (MGM)	10,000	"Servants' Entrance" (Fox) and "Ladies Should Listen" (Para.)	11,000	High 2-18 "The Sign of the Cross"	15,500
							Low 7-21-34 "Shoot the Works" and "Friday the 13th"	6,000
Princess	2,272	25c-65c	"Evergreen" (British) and "A Cup of Kindness" (British)	6,500	"The Affairs of Cellini" (U.A.) and "The Ninth Guest" (Col.)	5,500	High 1-7 "The Kid from Spain" and "Speed Demon"	12,000
							Low 8-11-34 "The Constant Nymph" and "Happy Ever After"	5,000
New York								
Capitol	4,700	35c-$1.65	"The Scarlet Empress" (Para.)	37,460	"Chained" (MGM) (2nd week)	37,360	High 4-7-34 "Riptide"	63,373
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-65c	"Charlie Chan in London" (Fox) (2nd week)	9,000	"Charlie Chan in London" (Fox) (1st week)	14,312	High 1-7 "The Half Naked Truth"	24,750
							Low 7-14-34 "Call It Luck"	3,150
Palace	2,500	25c-75c	"The Fountain" (Radio) (2nd week)	10,000	"The Fountain" (Radio) (1st week)	15,000	High 7-21-34 "Of Human Bondage"	16,200
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"She Loves Me Not" (Para.) (2nd week)	35,000	"She Loves Me Not" (Para.) (1st week)	45,000	High 10-21 "I'm No Angel"	83,450
							Low 8-11-34 "Elmer and Elsie"	10,500
Rialto	2,200	25c-65c	"Million Dollar Ransom" (Univ.)	12,000	"You Belong to Me" (Para.)	9,000	High 4-7-34 "The Lost Patrol"	32,800
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	40c-99c	"The Affairs of Cellini" (U.A.) (2nd week)	26,000	"The Affairs of Cellini" (U.A.) (1st week)	35,000	High 12-30 "Roman Scandals"	48,000
							Low 8-5 "The Rebel"	7,200
RKO Music Hall	5,945	35c-$1.65	"One Night of Love" (Col.) (2nd week)	103,793	"One Night of Love" (Col.) (1st week)	104,120	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"	44,938
Roxy	6,200	25c-55c	"The Human Side" (Univ.)	31,800	"Romance in the Rain" (Univ.)	36,400	High 11-25 "The Invisible Man"	42,000
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"Desirable" (W. B.) (6 days)	14,580	"Dames" (W.B.) (4th week)	17,000	High 10-14 "Footlight Parade"	55,190
							Low 12-23 "Sin of Nora Moran"	6,850

LOOKEE! LIBERTY MAGAZINE GIVES 4 STARS TO THREE MORE SILLY SYMPHONIES!



Liberty

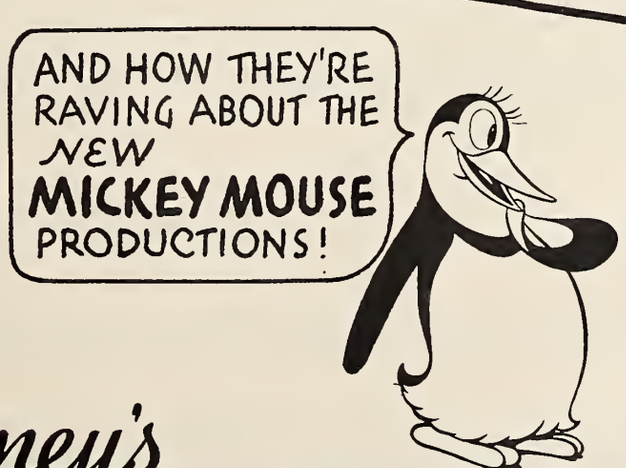
★★★★ **THREE SILLY SYMPHONIES**

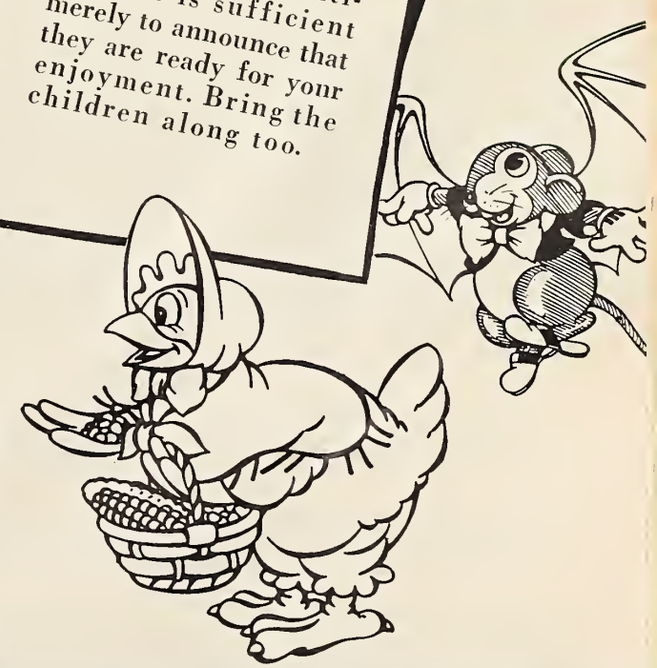
The Flying Mouse, Peculiar Penguins, The Wise Little Hen. Walt Disney color cartoons.

EVEN the greatest players turn out occasional inferior pictures, but there has yet to be a Silly Symphony which hasn't given perfect lilting and delightful entertainment. Ever since Three Little Pigs broke all records for Broadway re-runs, interest has so mounted in the doings of grasshoppers, ants, pigs, flowers, and rodents that these fantasies—with the possible exception of Mickey Mouse, also a Disney creation—are now the most enthusiastically greeted items in the varied Hollywood output.

The new Sillies—Peculiar Penguins, The Flying Mouse, The Wise Little Hen—are up to the unsurpassed spellbinding standard Disney has set for himself, to the despair of his legion of imitators.

The Silly Symphonies defy analysis or criticism. It is sufficient merely to announce that they are ready for your enjoyment. Bring the children along too.





Walt Disney's

SILLY SYMPHONIES IN TECHNICOLOR

AND MICKEY MOUSE PRODUCTIONS

ARE RELEASED THRU UNITED ARTISTS

[THEATRE RECEIPTS--CONT'D]

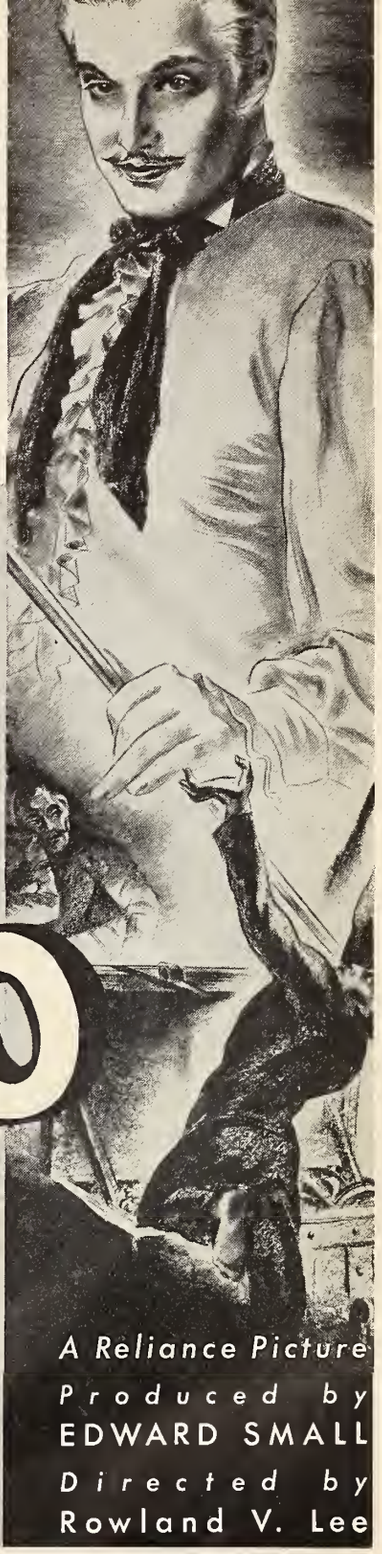
Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"One More River" (Univ.)	1,400	"The World Moves On" (Fox)	1,900	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"The Last Gentleman" (U. A.)	4,500	"Servants' Entrance" (Fox)	3,800	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"She Was A Lady" (Fox) (4 days)	2,300	"Kiss and Make Up" (Para.) (4 days)	2,500	High 6-16-34 "Half a Sinner" and "Uncertain Lady"	5,000
			"Wild Gold" (Fox) (3 days)	800	"Call It Luck" (Fox) (3 days)	500	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"British Agent" (F. N.)	3,200	"Affairs of Cellini" (U. A.)	3,800	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis	1,200	20c-35c	"British Agent" (F. N.) and "Name the Woman" (Col.)	5,200	"The Fountain" (Radio) and "The Defense Rests" (Col.)	5,300	High 5-5-34 "The House of Rothschild"	23,000
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-40c	"Bulldog Drummond Strikes Back" (U. A.) and "The Great Flirtation" (Para.)	9,500	"The Cat's Paw" (Fox) and "Here Comes the Groom" (Para.)	8,800	High 3-10-34 "Easy to Love"	17,250
							Low 4-29 "Sweepings"	5,000
World	2,500	25c-40c	"You Belong to Me" (Para.) and "Pursued" (Fox)	4,000	"Straight Is the Way" (MGM) and "Ladies Should Listen" (Para.)	3,900	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 5-19-34 "As the Earth Turns" and "Smoky"	3,250
Philadelphia								
Aldine	1,200	40c-65c	"The Count of Monte Cristo" (U. A.) (6 days)	13,000	"The Affairs of Cellini" (U.A.) (6 days-2nd week)	7,200	High 5-5-34 "The House of Rothschild"	23,000
							Low 6-9-34 "Sorrell and Son" (8 days)	4,000
Arcadia	600	25c-50c	"Treasure Island" (MGM) (6 days)	2,500	"Friends of Mr. Sweeney" (W.B.) (6 days)	1,900	High 1-6-34 "Duck Soup" (7 days)	6,500
							Low 9-1-34 "Notorious Sophie Lang"	1,400
Boyd	2,400	40c-65c	"Chained" (MGM) (6 days)	15,000	"One More River" (Univ.) (6 days)	9,000	High 1-6-34 "Little Women"	30,000
							Low 6-30-34 "Where Sinners Meet"	8,000
Earle	2,000	40c-65c	"You Belong to Me" (Para.) (6 days)	23,000	"Desirable" (W. B.) (6 days)	16,500	High 4-7-34 "Harold Teen"	40,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	30c-65c	"Servants' Entrance" (Fox) (6 days) (2nd week)	13,500	"Servants' Entrance" (Fox) (6 days) (1st week)	21,000	High 4-22 "Cavalcade"	29,000
							Low 7-14-34 "Charlie Chan's Courage"	13,000
Karlton	1,000	30c-50c	"Down to Their Last Yacht" (Radio) (6 days)	2,500	"The Human Side" (Univ.) (6 days)	2,400	High 4-8 "42nd Street"	7,700
							Low 8-25-34 "Let's Talk It Over"	2,200
Stanley	3,700	40c-65c	"British Agent" (F. N.) (6 days)	10,000	"She Loves Me Not" (Para.) (6 days)	11,000	High 11-25 "I'm No Angel"	32,500
							Low 7-7-34 "The Hollywood Party"	8,000
Stanton	1,700	30c-55c	"Crime Without Passion" (Para.) (6 days)	5,800	"Hideout" (MGM) (6 days)	6,300	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"A Girl of the Limberlost" (Mono.)	8,200	"British Agent" (F.N.)	5,000	High 4-7-34 "Wonder Bar"	13,000
							Low 3-11 "What! No Beer?"	3,500
Music Box	3,000	25c-40c	"Dames" (W. B.) (3rd week)	3,000	"Dames" (W. B.) (2nd week)	4,800	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c	"Of Human Bondage" (Radio)	2,000	"His Greatest Gamble" (Radio) and "Once to Every Bachelor" (Liberty)	2,000	High 10-14 "Rafter Romance"	14,000
							Low 11-18 "College Coach"	1,600
Paramount	3,008	25c-40c	"The Scarlet Empress" (Para.) and "Crime Without Passion" (Para.)	5,000	"The World Moves On" (Fox) and "You Belong to Me" (Para.)	5,800	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"The Last Gentleman" (U. A.)	6,000	"Chained" (MGM) (2nd week)	5,200	High 4-28-34 "The House of Rothschild"	9,800
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	15c-40c	"Dragon Murder Case" (F. N.) and "Unknown Blonde" (Fox)	11,000	"Straight Is the Way" (MGM) and "Elmer and Elsie" (Para.)	10,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally"	4,500
Golden Gate	2,800	25c-40c	"Young and Beautiful" (Mascot)	12,000	"The Fountain" (Radio)	13,000	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman"	8,000
Orpheum	3,000	15c-40c	"One Night of Love" (Col.) (3rd week)	8,000	"One Night of Love" (Col.) (2nd week)	9,000	.....	....
Paramount	2,670	15c-65c	"Dames" (W. B.)	13,000	"The World Moves On" (Fox)	10,000	High 10-27 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
St. Francis	1,400	15c-65c	"Treasure Island" (MGM) (3rd week)	7,000	"Treasure Island" (MGM) (2nd week)	8,000	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	3,500
United Artists	1,200	15c-55c	"The Affairs of Cellini" (U.A.)	8,000	"Bulldog Drummond Strikes Back" (U. A.) (2nd week)	7,500	High 12-30 "Roman Scandals"	17,000
							Low 8-26 "The Wrecker"	4,000
Warfield	2,700	25c-65c	"Chained" (MGM) (2nd week)	21,000	"Chained" (MGM) (1st week)	28,000	High 9-15-34 "Chained"	28,000
							Low 5-27 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-55c	"Dames" (W. B.) (2nd week)	2,800	"Dames" (W. B.) (1st week)	3,700	High 12-9 "Little Women"	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Chained" (MGM)	6,800	"Now and Forever" (Para.)	7,400	High 8-5 "Tugboat Annie"	19,250
							Low 5-5-34 "Tarzan and His Mate"	5,000
Liberty	2,000	10c-25c	"Hell Cat" (Col.) and "Beyond the Law" (Col.)	3,200	"Line Up" (Col.) and "Gun Justice" (Univ.)	3,200	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-50c	"There's Always Tomorrow" (Univ.) and "Midnight Alibi" (F.N.)	2,900	"Romance in the Rain" (Univ.)	3,100	High 11-11 "Footlight Parade"	8,000
							Low 9-22-34 "There's Always Tomorrow" and "Midnight Alibi"	2,900
Music Hall	2,275	25c-55c	"British Agent" (F. N.)	5,800	"The Fountain" (Radio)	6,100	High 5-26-34 "Wild Cargo"	11,500
							Low 8-18-34 "Bachelor Bait"	4,100
Paramount	3,050	25c-35c	"The Scarlet Empress" (Para.)	5,300	"The World Moves On" (Fox)	5,200	High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

HELD OVER! Three weeks! Keith's Theatre, Boston!

HELD OVER! Three weeks! United Artists Theatre, Chicago!

HELD OVER! Three weeks! Aldine Theatre, Philadelphia!

HELD OVER! Three weeks! Keith's Theatre, Washington!



Alexandre Dumas'

THE COUNT OF MONTE CRISTO

with ROBERT DONAT
ELISSA LANDI

A Reliance Picture
Produced by
EDWARD SMALL
Directed by
Rowland V. Lee

HELD OVER! Two weeks! Keith's Theatre, Baltimore!

HELD OVER! Two weeks! Fulton Theatre, Pittsburgh!

HELD OVER! Two weeks! Capitol & Grand, Cincinnati!

Released thru
UNITED ARTIST

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Wolves of Catclaw"	Story and screen play, Harold Shumate. Director: David Selman.	Tim McCoy, Sheila Manners.	Shooting
"Criminal Within"	Original story, Albert DeMond. Screen play, Fred Niblo, Jr., Herbert Asbury. Director: Wm. Nigh.	Neil Hamilton, Florence Rice, Donald Cook, Clara Blandick, Wm. Demarest, Nella Walker, Ernest Wood.	Shooting
FOX			
"White Parade, The"	Based on novel, James Rian, Jesse L. Lasky, Jr. Screen play, Sonya Levien, Ernest Pascal. Director: Irving Cummings.	Loretta Young, John Boles, Muriel Kirkland, Dorothy Wilson, Joyce Compton, Polly Ann Young.	Shooting
"East River"	From story, Edward J. Doherty, Borden Chase. Screen play, Borden Chase, Howard I. Young. Director: Raoul Walsh.	Victor McLaglen, Edmund Lowe, Marjorie Rambeau, Ruth Peterson, Big Boy Williams.	Shooting
"Hell in the Heavens"	Based on stage play "The Ace," Herman Rossman. Screen play, Byron Morgan, Ted Parsons. Director: John Blystone.	Warner Baxter, Conchita Montenegro, Russell Hardie, Herbert Mundin, Ralph Morgan, Vince Barnett, Andy Devine, J. Carrol Naish.	Shooting
"Bachelor of Arts"	Based on novel by John Erskine. Screen play, Lamar Trotti. Director: Louis King.	Anita Louise, Tom Brown, Arline Judge, Frank Albertson, Geo. Meeker, Henry B. Walthall, Frank Melton, John Arledge, Stepin Fetchit.	Shooting
MASCOT			
"In Old Sante Fe"	Story, Wallace MacDonald, John Rathmell. Screen play, Colbert Clark, James Gruen. Director: David Howard.	Ken Maynard, Evelyn Knapp, H. B. Walthall, Kenneth Thomson, Geo. Haynes, Gene Autry and musicians.	Shooting
METRO-GOLDWYN-MAYER			
"Babes in Toyland"	Original operetta, Victor Herbert. Directors: Gus Meins and Charley Rogers	Laurel and Hardy, Charlotte Henry, Henry Kleinbach, Margaret Seddon, Felix Knight, Jean Darling.	Editing
"Evelyn Prentice"	Novel, W. E. Woodward. Director: Wm. K. Howard.	William Powell, Myrna Loy, Una Merkel, Isabel Jewell, Cora Sue Collins, Henry Stevens, Jack Mulhall.	Shooting
"David Copperfield"	Original, Chas. Dickens. Scenario, Howard Estabrook. Dialogue adaptation, Hugh Walpole. Director: Geo. Cukor.	Lionel Barrymore, Elizabeth Allan, Lewis Stone, Maureen O'Sullivan, Chas. Laughton, Frank Lawton, Hugh Williams, Roland Young, Edna May Oliver, Madge Evans, Basil Rathbone, Jean Cadell, Una O'Connor, Herbert Mundin, Marilyn Knowlden.	Shooting
"Forsaking All Others"	Stage play, Frank Cavett, Edw. Roberts. Screen play, Joseph Mankiewicz. Director: W. S. Van Dyke.	Joan Crawford, Clark Gable, Robert Montgomery, Billie Burke, Chas. Butterworth, Ted Healy, Forrester Harvey, Lillian Harmer.	Shooting
"Wicked Woman"	Novel, Anne Austin, Screen play, Florence Ryerson, Maurine Watkins, Zelda Sears. Director: Charles Brabin.	Mady Christians, Jean Parker, Zelda Sears, Betty Furness, William Henry, Sterling Holloway, Robert Taylor.	Shooting
MONOGRAM			
"Girl of My Dreams"	Original screen play, Geo. Waggner. Director: Ray McCarey.	Mary Carlisle, Eddie Nugent, Sterling Holloway, Creighton Chaney, Arthur Lake, Tom Dugan.	Editing
"Flirting with Danger"	Original, Geo. Berthelon. Screen play, Albert DeMond. Director: Vin Moore.	Robert Armstrong, Maria Alba, Wm. Cagney, Edgar Kennedy, Marion Burns, Wm. Von Brincken, Gino Carrado, Guy Usher, Ernest Hilliard.	Editing
PARAMOUNT			
"Lives of A Bengal Lancer"	Book, Francis Yeats-Brown. Screen play, Waldemar Young, Achmed Abdullah. Director: Henry Hathaway.	Gary Cooper, Franchot Tone, Sir Guy Standing, Katharine DeMille, Richard Cromwell, Colin Tapley.	Shooting
"Code of the West"	Original, Zane Grey. Screen play, Ethel Doherty. Director: Arthur Jacobson.	Jackie Coogan, Randolph Scott, Grace Bradley, Fuzzy Knight.	Shooting
RKO RADIO			
"Girl of the Island"	Story, Gouverneur Morris. Screen play, John Twist, Wallace Fox. Director: Wallace Fox.	Steffi Duna, Regis Toomey, Raymond Hatton, Mitchell Lewis.	Editing
"The Silver Streak"	Story, Roger Rolt-Wheeler. Screen play, Roger Rolt-Wheeler, Jack O'Donnell, H. W. Hanemann. Director: Thomas Atkins.	No cast. Shooting background in Chicago.	Shooting
"The Little Minister"	Novel, James M. Barrie, Screen play, Jane Murfin. Director: Richard Wallace.	Katharine Hepburn, John Beal, Alan Hale, Donald Crisp, Andy Clyde.	Shooting
"West of the Pecos"	Story, Zane Grey. Screen play, Milton Krims, John Twist. Director: Phil Rosen.	Richard Dix, Martha Sleeper, Samuel Hinds, Sleep 'N' Eat, Oscar Apfel, Maurice Black.	Shooting
"Romance in Manhattan"	Suggested by Don Hartman. Story, screen play. Norman Krasna. Director: Stephen Roberts.	Francis Lederer, Ginger Rogers, J. Farrell MacDonald, Jimmy Butler	Shooting
"Lightning Strikes Twice"	Story, Marion Dix, Ben Holmes. Screen play, John Grey, Joseph A. Fields. Director: Ben Holmes.	Ben Lyon, Thelma Todd, Pert Kelton, "Skeets" Gallagher, Chick Chandler, Laura Hope Crews, Walter Catlett.	Shooting
UNITED ARTISTS			
"The Mighty Barnum"	Screen play, Gene Fowler, Bess Meredyth.	Wallace Beery, Adolphe Menjou, Janet Beecher, Rochelle Hudson, Donald Meek, Virginia Bruce, Olive Brasno, Geo. Brasno, May Boley.	Shooting
UNIVERSAL			
"Cheating Cheaters"	Play, Max Marcin. Screen play, Gladys Unger. Continuity, Allen Rivkin. Director: Richard Thorpe.	Fay Wray, Cesar Romero, Minna Gombell, Francis L. Sullivan, Hugh O'Connell, Henry Armetta.	Editing
"The Man Who Reclaimed His Head"	Stage play, screen play, Jean Hart. Dialogue, Sam Ornitz. Director: Edward Ludwig.	Claude Rains, Lionel Atwill, Baby Jane, Joan Bennett.	Shooting
"When A Man Sees Red"	Original screen play, Alan James, Basil Dickey. Director: Alan James.	Buck Jones, Peggy Campbell, Dorothy Revier.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Bordertown"	Suggested by Carroll Graham's novel. Story, Robert Lord. Screen play, Laird Doyle, Wallace Smith. Director: Archie Mayo.	Paul Muni, Bette Davis, Margaret Lindsay, Arthur Stone.	Editing
"Concealment"	Based on unproduced play, Leonard Ide. Screen play, Tom Buckingham, F. Hugh Herbert, Mary McCall, Jr. Director: William Dieterle.	Barbara Stanwyck, Warren William, Glenda Farrell, Henry O'Neill.	Shooting
"I Am A Thief"	Story, screen play, Ralph Block, Doris Malloy. Director: Robert Florey.	Ricardo Cortez, Mary Astor, Dudley Digges, Hobert Cavanaugh.	Editing
"Sweet Adeline"	Screen play, Erwin S. Gelsey. Director: Mervyn LeRoy.	Hugh Herbert, Irene Dunne, Donald Woods, Ned Sparks.	Shooting
"Maybe It's Love"	Based on play, Maxwell Anderson. Screen play, Jerry Wald, Harry Sauber. Adaptation, Lawrence Hazard. Director: Wm. McGann.	Gloria Stuart, Ross Alexander, Frank McHugh, Helen Lowell, Phillip Reed, Jos. Cawthorn, Ruth Donnelly, Dorothy Dare, Henry Travers, Maude Eburne, J. Farrell MacDonald.	Shooting

The Box Office Measures Creative Talent In Cold Figures

Box office figures represent the true value of the creative talent of the screen, guiding production along lines indicated by box office performance and public response.

MOTION PICTURE HERALD'S Box Office Champions, compiled and published for each month since October, 1931, based on a nation-wide report of box office figures, has been invaluable to motion picture executives as a judgment on their activities and as a mark for the future.

Similarly figures gathered and published by MOTION PICTURE DAILY have served to measure the attainments and contributions of the screen's creative workers.

They have served exhibitors as a foundation for profitable bookings and for extended exploitation efforts.

The forthcoming BOX OFFICE CHECK-UP will analyze and summarize the year's outstanding screen successes in terms of the box office and indicate other factors that have contributed to the notable achievements of recent months.

THE BOX OFFICE CHECK-UP of 1934

QUIGLEY PUBLICATIONS, 1790 Broadway, New York

J. C. Jenkins--His Colyum

Ida Grove, Iowa

DEAR HERALD:

When we go through Plainview, Nebraska, we always stop to see J. J. Hoffman, who operates the Plainview theatre, and we seldom find him at home. This time when we came through Plainview we were told that he and his wife had gone to Omaha. We were glad to learn this because we knew that he would get a good feed at Hay's cafe, while if he had stayed at home he would probably have had to eat cold potatoes while his wife was out playing golf. That's the reason why he has dwindled down to 190 in his B.V.D.'s.

▽

A. A. Ulm of the Orpheum theatre at Randolph, Neb., is still running at large. We wanted to see Mrs. Ulm, because she is among the finest ladies of the land, but they live over the theatre and climbing stairs is about the hardest work we do, and besides that A. A. stood around watching us all the while. He told us that if the HERALD would cut out our Column he would consent to take it out of the postoffice occasionally. We told him if he would pay for his subscription the HERALD would be sent to him occasionally. Then he flashed a receipt on us for two more years' subscription, and we drove away.

▽

Kind-hearted Dalton

We drove through Sioux City. That's the town where they sell so many hogs. We drove right on through the town because we were afraid they might put us in the wrong pen, but before we got there we called on Ralph Dalton of the Osmond theatre at Osmond, Neb. Ralph was fully dressed in the raw except that he had on a pair of overalls. He claimed to be the chef while his wife was doing the family washing. Ralph always gave his wife the easy job to do, he's so good-hearted that way. Then we stopped to see Miss Kathleen Voter, who operates the Auditorium at Laurel. We always stop to see Miss Voter because she is a very interesting person to talk to. Besides that she knows a whole lot about the show business and is a strong advocate of clean pictures.

▽

We have traveled as far west this fall as Sterling, Colorado, and the best prospect for corn we have seen is around Holstein, Iowa. Holstein is where they raise enough popcorn to keep every kid in the United States busy all winter shaking a popper. Holstein is where the Holstein cows and the Wooden-Shoe Dutch come from. Fred Levey operates the theatre there and claims to be a Holland Dutchman and wears wooden shoes. We asked Fred if he was a relative of our friend Lew Levey, who is a branch manager at Des Moines, and he said he wasn't. We were glad to learn this, for Lew has enough hanging on him now.

Mrs. Levey said she was going to write to the HERALD *and ask them if they knew we were at large and what the number of our cell was. Fred told her she had better sit over on the other side of the room. Then we got into the car and drove away while they were trying to coax us to stay overnight, but we wanted to get down here to Ida Grove to see Harry Day and Mrs. Harry Day, who operate the King theatre.*

The boys were out in the street shooting firecrackers and guns on the 4th of July when Harry was born and he became so scared that he has been gun-shy ever since, and when we pulled our gun to make him subscribe for the HERALD he jumped through a window and that's the last we saw of him, but the next morning we learned that he was hiding in Bill Bowker's hayloft at Dunlap, Iowa. That's just how it goes, we never get to shoot an exhibitor, they always get away before we can pull the trigger, but then some of 'em are about half shot anyhow. Mrs. Day said that when she came home from a whist party last spring Harry had set a couple of hens in the bathtub and had gone to bed with his rubber boots on. We looked up his record on our list and found that he had paid his subscription to the HERALD to September, 1935. That's just the way it is with these Iowa guys, they are so doggone afraid that they might miss a copy that they keep their subscriptions paid a year or more ahead, and then kick because we call on 'em.

▽

Night Kittenball Plague

Say, we want to call the attention of you boys to something that you probably already know, and that is that when night kittenball strikes your town the attendance at your theatre will remind you of the effects of a smallpox epidemic. Over here in Iowa we find that night kittenball is worse on theatres than grasshoppers in South Dakota. It is said to be generally sponsored by the electric light company because they want to sell juice. It doesn't seem to be like the skating-rink fad, in that it doesn't seem to wear out, but runs from spring to winter, and the players are quite often those who are on relief who don't even help to support a good resolution. The merchants in some towns, we are told, are sponsoring these kittenball games because they don't cost anything except for the electricity. We wish somebody would open a free store in their town.

▽

There is no use in dwelling on one subject all the time, so let's take up something else. We are still of the opinion that the best way to reach Hollywood and get clean pictures is through the pocketbook, for that will touch 'em when reason won't.

▽

In our travels through northwest Iowa we have seen some excellent corn fields. We have seen some that we believe will yield from 50 to 75 bushels per acre. This condition is very limited and only about one Iowa farmer out of thirty will have any corn to sell, as the bulk of the state won't even raise a nubbin, or so we are told. If the present price of corn stays up where it now is, prosperity will hit these farmers with a bang, but how about the other twenty-nine who have no corn and have to buy it? Don't you think that prosperity to them will look like it had been run through a sick cow? Robbing Peter to settle up with Paul will make Paul feel pretty good but Pete and his whole family are apt to get pretty doggone sore about it.

▽

Bass-Fishing Fever

We stopped at Odebolt to see Mr. Hartsell, who runs the theatre there, but his wife told us that he had gone up to northern Minnesota bass-fishing for a couple of weeks. That's just the way it goes, whenever a man gets the bass fever you can't find him with a search-warrant. We've had that fever at times when we broke out in spots and looked like an alligator. A man will do anything when he gets the bass fever. It's worse than the N.R.A. As soon as a man gets that fever somebody ought to shoot 'em.

▽

A man told us out in California when we were there two years ago that if the HERALD would cut out our Colyum the magazine would probably be worth the price. The ambulance took him to the nearest hospital. We don't know whether he lived or not. Then the other day an exhibitor told us that the picture critic for the magazine must have poor eyesight since he never sees any bad pictures. Maybe he is like Uncle 'Leazer Biggs was when he said that all whiskey was bad, but some was worse than others, but then we shouldn't talk that way, we live in a prohibition state. (We are not speaking personally, we had reference to Nebraska.)

▽

P. S.—Harry Day wired the chief of police this morning to know if we had left town yet.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

French Film Decree Passed

A French government decree, recently promulgated, provides for the organization in French Equatorial Africa of a control over films, phonographic discs and the taking of motion pictures. The lieutenant governor of the colony through a commission, must approve the film, title and subtitles before any picture may be shown.

Ross Promotes Thayer

R. W. Thayer, Cincinnati manager for Ross Federal Service, has been promoted to district manager in Los Angeles, handling San Francisco, Seattle, Portland and Salt Lake City. C. E. Wagner, Milwaukee manager, will succeed Mr. Thayer in Cincinnati.

Blumstein Quits Columbia

Abe Blumstein, short subject sales manager of the Columbia Chicago exchange, has resigned and is moving to New York. His future connection has not been set.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did For Me
MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

DEFENSE RESTS, THE: Jack Holt, Jean Arthur—I read a report on this by an exhibitor and was a little afraid of it, but it proved a very satisfying picture for bargain nights. Holt goes better here in action pictures.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and country patronage.

DEFENSE RESTS, THE: Jack Holt, Jean Arthur—A good program picture. Gave good satisfaction here. Interesting story.—Bert Silver, Silver Family Theatre, Greenville, Michigan. City and country patronage.

LADY IS WILLING, THE: Leslie Howard, Binnie Barnes, Sir Cedric Hardwicke, Sir Nigel Playfair—Our outstanding mistake is in having played this picture. It should be canned and junked. Boresome to the extreme. Running time, 75 minutes. Played September 17-18.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vermont. General patronage.

LET'S FALL IN LOVE: Ann Sothern, Edmund Lowe, Gregory Ratoff, Miriam Jordan—This is a good program picture. We played it too old to get anything out of it in the way of satisfactory business, but those we did get said it was good.—Bert Silver, Silver Family Theatre, Greenville, Michigan. Town and country patronage.

First National

CIRCUS CLOWN, THE: Joe E. Brown, Patricia Ellis—This is a very good picture and the best ever from Joe E. Brown. It is full of comedy, drama, romance and thrills, and will please the entire family. It is a typical circus picture and should prove a great business getter. Here's hoping Brown will continue making this type of show. The trailer sold the picture well in advance and we played one day to best business in months. Running time, 65 minutes. Played Sept. 12.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

CIRCUS CLOWN, THE: Joe E. Brown—Good. I mean extra good.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

MERRY FRINKS, THE: Aline MacMahon—They don't come any worse than this one. If they do, I have not seen it. It is poor from start to finish. Reaching for laughs and not getting them. Should have been sealed in the can and left there. A general exodus during the showing and me behind the office chimney when they came out.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

VERY HONORABLE GUY, A: Joe E. Brown, Alice White—They did not give Joe Brown much story to go on in this one. In fact, I think that it is the thinnest that we have run. He does the best that he can with it but it is nothing to cheer about. It will get by all right, but it could have been a whole lot better with a better scenario.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

VERY HONORABLE GUY, A: Joe E. Brown—It is OK. Don't worry what others have said, old Joe E. gets them in. Running time, 68 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

VERY HONORABLE GUY, A: Joe E. Brown, Alice White—There is plenty of entertainment even though it may not reach the height of some of the Joe E. Brown hits. Alice White seems to be improving with age and she looks young enough to make good in many more pictures. A fair drawing card.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Fox

ALL MEN ARE ENEMIES: Hugh Williams—Pass this up or double bill it. A percentage picture that didn't take in the guarantee and they didn't like it besides. This is another "export picture" from Hollywood.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

ALL MEN ARE ENEMIES: Helen Twelvetrees—The beginning of this picture is great. The playing is felt right in your heart. One would think from this music the picture would be just what they are all looking for, but it ends so differently.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

BABY TAKE A BOW: Shirley Temple, James Dunn, Claire Trevor—You can bring them in with this one. Drew one of the largest crowds in two days we have ever had. Try and run a kid matinee after school and your kid trade will advertise it. Good and clean and one for the family to see. Running time, 73 minutes. Played Sept. 5-6.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

BABY TAKE A BOW: Shirley Temple, Claire Trevor, James Dunn—Good show for the whole family. And it pleased the customers. Played Sept. 9-10.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

BABY TAKE A BOW: James Dunn, Shirley Temple—Hardly necessary to report on Shirley Temple's pictures. If she isn't next to Will Rogers in drawing power it's your fault.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

BABY TAKE A BOW: Shirley Temple—You might go to Mexico, Idaho, Ontario, but you will never find another Shirley Temple. Boys, this little star means lots to our box office and when you have a chance give her a big hand. Her act in "Baby Take a Bow" gladdens the hearts of our little folks and our dads and mothers long for a Shirley Temple.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

BOTTOMS UP: Pat Paterson, John Boles, Spencer Tracy—It's a Fox 1934 special and I am telling you it will please. We can make meat and bread from pictures like this. Played July 2.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

CALL IT LUCK: Pat Paterson, Herbert Mundin, Charles Starrett—Nice clean feature; little draggy in spots. Better leave Mundin in supporting casts; he will get his comedy off better. Running time, 63 minutes. Played Aug. 31-Sept. 1.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

CAT'S PAW, THE: Harold Lloyd, Una Merkel—A splendid audience picture that appeals to all classes A story with originality and cleverness. Because of Lloyd's absence from the screen for such a long period, and the weakness of his last attempts at talking pictures, it was difficult to get business on this production; but one or two pictures like this one will soon regain him the tremendous popularity he once enjoyed. Running time, 99 minutes. Played Sept. 2-3-4.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell, Ginger Rogers, James Dunn—A fairly good picture. Clean and wholesome. For some reason, did not draw as well as expected. Had a bigger second night than first. Running time, 76 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell, James Dunn, Ginger Rogers—Gaynor, Farrell still draw a crowd. Played Aug. 25-26.—K. H. Ball, Royal Theatre, Brownstown, Ind. Small town patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell, Ginger Rogers, James Dunn—Some liked it, others did not. This pair seems to be slipping with the poor stories they are getting. Give them another story like "Sunny Side Up" and believe we will see a big difference at the box office.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

CHARLIE CHAN'S COURAGE: Warner Oland—Good mystery. Ran only one night but will stand two anywhere. Running time, 65 minutes. Played Sept. 5.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

COMING OUT PARTY: Frances Dee, Gene Raymond—It took a long time fixing up for the party but when all was fixed the party started big and had a fine ending. Running time, 85 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

DEVIL TIGER: Kane Richmond, Marion Burns—It is a wonderful wild animal picture. Plenty thrills. Running time, 60 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

EVER SINCE EVE: George O'Brien, Mary Brian—Fox sure handed us a lemon in this one. Such a picture as this sure makes me sick. It might have gone over in Eve's days, when the world was young. Running time, 72 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

HANDY ANDY: Will Rogers, Peggy Wood—A second "David Harum" from Fox. My only error was that I didn't extend my playing time at least double my general policy. My advice to Fox is to watch the Rogers starring vehicles very carefully so that they might not go amiss. As they now are, they are tremendous B. O. grossers. At least 50 per cent believe this better than "Harum." I believe so also. Running time, 81 minutes. Played Sept. 12-13.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

HANDY ANDY: Will Rogers, Peggy Wood—Here's the old meal ticket—Will Rogers. The bills keep piling up and then after a Rogers picture, we go out and pay some on account and re-establish our credit. "Handy Andy" is a dandy audience picture. The laughs are so spaced that they are about three minutes apart throughout the entire picture. Now that Marie Dressler has passed away, Will Rogers seems to be the biggest drawing card on the screen. At least he is in this section. Running time, 81 minutes. Played Sept. 9-10-11.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

SERVANTS' ENTRANCE: Janet Gaynor, Lew Ayres—This is a sweet picture. Should go big in Swedish communities. It will go great any place and please everyone. Running time, 84 minutes. Played Sept. 9-10.—D. W. Buckley, Redwood Theatre, Redwood Falls, Minnesota. General patronage.

SHE LEARNED ABOUT SAILORS: Lew Ayres, Alice Faye—Here's one that kept our week-end audiences in good humor throughout every performance. And for some reason or other, they sensed that it was going to be good and paid their money to see it. Result—everybody happy. Running time, 77 minutes. Played Aug. 23-24-25.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

STAND UP AND CHEER: Warner Baxter, Madge Evans—This is a very good picture that pleased all of my patrons. It is entirely different from the usual musical production. This is great entertainment for the whole family and has plenty of music, dances, comedy and a bit of romance. The excellent cast adds much to the show and should prove excellent drawing names. Played one day to good business and pleased all. Running time, 80 minutes. Played September 13.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SUCH WOMEN ARE DANGEROUS: Warner Baxter—Warner Baxter draws fairly well but he's slipping with this type of material.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

Mayfair

BADGE OF HONOR: "Buster" Crabbe, Ruth Hall—A good "Honor" picture. Was well received by our patrons. Running time, 68 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

MGM

CHAINED: Clark Gable, Joan Crawford, Stuart Erwin, Otto Kruger—Good Gable and Crawford show. Stuart Erwin adds to the picture. The customers complimented it, so that's all that matters. Played Sept. 13-14.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

GIRL FROM MISSOURI, THE: Jean Harlow, Franchot Tone—This is a very good picture that pleased our entire audience. It is a romantic melo-

drama pleasingly told. There is nothing offensive about this and this fact should be stressed in your advertising. Many reports state this is offensive but our patrons disagree with that statement. Don't fail to play this if you want to do a good business. Played two days to average business. Running time, 74 minutes. Played Sept. 10-11.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

GIRL FROM MISSOURI, THE: Jean Harlow, Franchot Tone, Lionel Barrymore—A very good picture. Gave good satisfaction to all that we got in to see it. Deserved better patronage. Running time, 74 minutes. Played Sept. 2-3.—Bert Silver, Silver Family Theatre, Greenville, Michigan. City and country patronage.

HOLLYWOOD PARTY: All Star Musical—I can most certainly agree with the exhibitor who said a few weeks ago that the biggest thing about this picture was the press book. The only thing he forgot to mention was Jimmy Durante's nose, of which we saw too much. Laurel and Hardy were the best things in it, and they were only on for just a few minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

MANHATTAN MELODRAMA: Clark Gable, William Powell—Gable and Powell both considered big stars and they are good to draw at my theatre when they are put in pictures suitable in their class of acting, but in this Gable goes to Sing Sing and Powell resigns as Governor of New York. Running time, 95 minutes. Played July 5-6.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

MURDER IN THE PRIVATE CAR: Charles Ruggles, Una Merkel—Good mystery picture. Best Ruggles picture I've seen. Una Merkel is good. Picture pleased well; exciting; drew fair crowd. Played Sept. 6-7.—K. H. Ball, Royal Theatre, Brownstown, Indiana. Small town patronage.

MURDER IN THE PRIVATE CAR: Charles Ruggles, Una Merkel—A good comedy mystery story with plenty of excitement . . . the type that will entertain every minute. Played Sept. 15.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

MURDER IN THE PRIVATE CAR: Charles Ruggles, Una Merkel—This is one of the greatest thrill pictures of the year. It is a melodramatic comedy with plenty of thrills, comedy and romance. This is good entertainment for the entire family, but would draw better with the "murder" left out of the title. The last reel of the picture makes this show what it is. Played one day to very good business and pleased 100 per cent. Running time, 65 minutes. Played Sept. 15.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

OPERATOR 13: Marion Davies, Gary Cooper—This is a good picture, enjoyed by most. Good crowd. Played Sept. 4-5.—K. H. Ball, Royal Theatre, Brownstown, Ind. Small town patronage.

OPERATOR 13: Gary Cooper, Marion Davies—Parts in this picture are fine, but when it comes to the war parts we all have had enough. But we must go on, too much invested to become hopeless. The comment is on now for cleaner pictures but my wish is for pictures for drawing them in better, especially the second night.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

OPERATOR 13: Marion Davies, Gary Cooper—What a pleasure it is to run a picture like this one! Had the town talking about it. Some came to see it the second day, so they must have gone for it. The scene where the four Mills Bros. sing "Sleepy Head" cannot be beaten. Played to the best crowds in six months and everyone went home happy, as well as myself.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

SADIE McKEE: Joan Crawford, Franchot Tone—A high class picture in every way. One naked scene which would be covered more no doubt in future pictures, but which don't take up enough footage to bother much. I thought that the death scene of Gene Raymond dying of tuberculosis was stretched out much too long and the graveyard cough repeated too often. These are but minor criticisms upon a picture which deserves high praise. Drawing power, while above average, was not enough to cover the extra cost of this.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

THIN MAN, THE: William Powell, Myrna Loy—A very good mystery drama with much more humor than in most pictures of this type. The only fault I can find is the excessive drinking; enough is consumed to float a battleship. Drawing power of this above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

THIN MAN, THE: William Powell, Myrna Loy—Another detective picture. If your people like pictures like this, OK with me.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

THREE ON A HONEYMOON: Sally Eilers, Johnny Mack Brown—Not an outstanding picture, but pretty well liked. Fair crowd. Played Sept. 1-2.—K. H. Ball, Royal Theatre, Brownstown, Ind. Small town patronage.

VIVA VILLA! Wallace Beery—In my opinion, this is one of the best pictures made in the 1933-34 group. Didn't do great business, as the picture is a bit too gruesome for women and children. Beery does the best acting of his career in this picture. Supporting cast is good. Running time, 114 minutes. Played Sept. 9-10-11.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

Monogram

HAPPY LANDING: Ray Walker, Jacqueline Wells—Ray Walker is all right. This is a good little picture. Running time, 63 minutes. Played Sept. 12-13.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vermont. General patronage.

HE COULDN'T TAKE IT: Ray Walker, Virginia Cherrill—Second picture from Monogram and it is a very fine little picture. First Monogram picture I played was "Manhattan Love Song" and it was a big disappointment. But "He Couldn't Take It" cannot be compared to the other film.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

LOUDSPEAKER, THE: Ray Walker, Jacqueline Wells—Ray Walker, because of his liveliness, youth and refreshing vivacity is well liked here. In "The Loudspeaker" Ray becomes a bit too "freshy." As a whole "Loudspeaker" is a fair picture on a double feature program. Running time, 71 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

MAN FROM UTAH, THE: John Wayne—Pretty good western. Inaccurate direction. Public address speakers on every port in grandstand during rodeo performances and the announcer uses a megaphone. Played Sept. 7-8.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

RETURN OF CASEY JONES: Charles Starrett, Ruth Hall—Good railroad story that everyone enjoyed. Played it with Baer-Carnera fight pictures and with my usual good luck, it rained us out both nights. If you can get them in, they will like the picture.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

SHOCK: Ralph Forbes, Gwenllian Gill—This is a very good picture that should please any patron. It is a drama of the war presenting the story of a shell-shocked victim. It is located partly in London and partly in the front line trenches. It is good entertainment for the whole family and is one of the best war pictures in some time. We played one day to good business and pleased very well. Running time, 66 minutes. Played Sept. 7.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Paramount

COME ON MARINES: Richard Arlen, Ida Lupino, Lona Andre, Monte Blue—Outside of an objectionable dance scene, this gave our customers satisfaction. Business normal. Running time, 68 minutes. Played Aug. 29-30.—C. W. Mills, Arcade Theatre, Sodus, New York. Family patronage.

DEATH TAKES A HOLIDAY: Fredric March, Evelyn Venable, Sir Guy Standing, Helen Westley—Very, very good. March surpasses about anything he has ever done. Much fodder contained here for the minds of country folk. But still a pretty "heavy" picture. Was well received, but only by those few who made the most of an opportunity to see it. Running time, 78 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

FEROCIOUS PAL, THE: Kazan—the Wonder Dog, Ruth Sullivan, Robert Manning—I picked this up as an experiment—whether or not I could substitute dog pictures for westerns, because of the latter's scarcity. The experiment is a failure. The plot in "Ferocious Pal" is an entertaining one, but sound and light was very, very bad. Running time, 55 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

HERE COMES THE GROOM: Jack Haley, Patricia Ellis—Here is a good picture of the slapstick variety and will please all who like this type of entertainment. It is strictly comedy fare with plenty of wisecracks, together with a touch of drama, romance and thrills. We played this on a late Saturday night show and our patrons thought it good entertainment but rather silly. Good business. Running time, 64 minutes. Played Sept. 8.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LITTLE MISS MARKER: Adolphe Menjou, Shirley Temple—Hardly necessary to report on Shirley Temple's pictures. If she isn't next to Will Rogers in drawing power it's your fault.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

LONE COWBOY: Jackie Cooper, Lila Lee, John Wray—Fair picture. Patrons like westerns. Pleased about seventy-five per cent. Fair crowd. Played Aug. 30-31.—K. H. Ball, Royal Theatre, Brownstown, Ind. Small town patronage.

MANY HAPPY RETURNS: Guy Lombardo, Burns and Allen—While some managers have reported adversely in reference to this attraction, our patrons were very well pleased. Normal business. Running time, 60 minutes. Played Aug. 22-23.—C. W. Mills, Arcade Theatre, Sodus, New York. Family patronage.

MURDER AT THE VANITIES: Carl Brisson—Just a fair musical. Carl Brisson has a nice voice but is hard to understand. Jack Oakie yells his way through ten reels, much to the disgust of the patrons. Duke Ellington's band is too hot for motion pictures; the music sounds too brassy. They should confine their efforts to jazz. Running time, 90 minutes. Played Sept. 2-4.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

NOTORIOUS SOPHIE LANG: Gertrude Michael, Paul Cavanagh—A good program picture. Nothing big, but will satisfy anybody. Gertrude Michael is sure good to look at. Paramount should give her more and better parts. Fair business. Running time, 64 minutes. Played Sept. 12-13.—H. J. Stallings, Moon Theatre, Henderson, N. C.

NOW AND FOREVER: Gary Cooper, Carole Lombard, Shirley Temple, Sir Guy Standing—A sure box office attraction. Everybody wants to see Shirley Temple. While I don't think she is quite as good in this picture as in "Little Miss Marker," still you will do more business with this picture, due to the advertising given her in "Little Miss Marker." Running time, 82 minutes. Played Sept. 15-16.—C. G. Budd, Rialto Theatre, Anita, Iowa. Above average patronage.

SHOOT THE WORKS: Jack Oakie—The public is getting awfully tired of Jack Oakie trying to do a Lee Tracy. Paramount sems to be fumbling around in the dark and don't seem to know how to make a good first class musical. Bing Crosby is the only star they have that can put over a musical picture. Running time, nine reels. Played Sept. 6-7-8.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

THIRTY DAY PRINCESS: Sylvia Sidney, Cary Grant—A well liked picture. Miss Sidney does the "Princess-substitution" act for the real Princess. Our patrons liked this play very much and believe it suitable for Sunday playing.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

THIRTY DAY PRINCESS: Sylvia Sidney, Cary Grant—Here is a nice little comedy that gave excellent satisfaction; but business was decidedly off. Running time, 60 minutes. Played Sept. 5-6.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WE'RE NOT DRESSING: Bing Crosby, Carole Lombard, Ethel Merman, Leon Errol—Everyone liked this that likes Bing Crosby. Drew well and pleased about ninety per cent. Played Sept. 8-9.—K. H. Ball, Royal Theatre, Brownstown, Ind. Small town patronage.

WITCHING HOUR, THE: Sir Guy Standing, Judith Allen, Tom Brown, Gertrude Michael—A strong feature, produced with an excellent cast. Thrilled our audience. Business a little above normal. Running time, 64 minutes. Played Sept. 8.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

YOU BELONG TO ME: Lee Tracy, Helen Mack, David Holt, Helen Morgan—We look for this picture to make a star out of David Holt. Be sure to play this picture and don't fail to advertise David Holt—another Shirley Temple. Played Sept. 1-2.—C. G. Budd, Rialto Theatre, Anita, Iowa. Above average patronage.

RKO

BACHELOR BAIT: Stuart Erwin, Rochelle Hudson, Pert Kelton, Skeets Gallagher—A "Matrimonial Bureau" story. Stuart Erwin very good, as also were Rochelle Hudson, Pert Kelton and Skeets Gallagher. The political angle shown in this feature adds to the general hilarity. Business fair. Running time, 74 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

COCKEYED CAVALIERS: Wheeler and Woolsey—These stars are popular here. They help chase the blues away and that is the kind of entertainment the majority are looking for these days. Consider this picture better than the average Wheeler and Woolsey. Running time, 72 minutes. Played Aug. 23-24-25.—Russell Allen, Allen's Theatre, Farmington, N. M. General small town patronage.

COCKEYED CAVALIERS: Wheeler and Woolsey—This is one of the best this team has made. As a comedy picture it gave good satisfaction. Most people have forgotten how to laugh in these parts, but this one seemed to get out most of them and they said it was good. Played Sept. 9-10.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

COME ON DANGER: Tom Keene—The threatened shortage of westerns has led me to buy up a few of RKO's old ones. "Come On Danger" held up as good as any western which I have ever played. I hope that the rest of the Keenes are as good. Running time, 55 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

CRIME DOCTOR: Otto Kruger, Karen Morley—They liked it but don't let them in on the last five minutes or the picture is spoiled. Played Sept. 11-12.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

DOUBLE HARNESS: Ann Harding, William Powell—This is just N. G. for drawing power; Ann Harding can't bring them in. People that saw it liked it, but they were few. Running time, 74 minutes. Played Sept. 9-10-11.—W. R. Boughn, Jr., Soo

Theatre, South Sioux City, Neb. Working class and rural patronage.

FINISHING SCHOOL: Ginger Rogers, Frances Dee, Bruce Cabot—Good program picture. Pleased them all. The stars fine and balance of cast good. Gave satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Gene Raymond, Ginger Rogers, Fred Astaire—A little old, but a good one to pick up if you have not played it. The age of it hurt our business, but it still is a pleasing feature. Some nice chorus work and individual dancing. Running time, 90 minutes. Played Sept. 2-3-4.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

GOODBYE LOVE: Charles Ruggles, Verree Teasdale—If you want to keep your pictures up to moral standards, don't show this one, as it is made up of dirty cracks. Outside of this, it is fair comedy. Running time, 66 minutes. Played Aug. 29-30.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

LIFE OF VERGIE WINTERS: Ann Harding, John Boles—Go after the women on this and don't worry about the Legion of Decency. You have stars and story and with a good shorts program of high class comedy you'll give them entertainment. Running time, 80 minutes. Played Sept. 2-3.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

LITTLE WOMEN: Katharine Hepburn, Joan Bennett, Paul Lukas, Frances Dee, Jean Parker, Edna May Oliver, Douglass Montgomery—**FLYING DOWN TO RIO:** Dolores Del Rio, Gene Raymond, Ginger Rogers, Fred Astaire—**WILD CARGO:** Frank Buck—Picked up these three pictures after signing my RKO contract. The result was they were instrumental in making August the best month of the past twelve. It proves they will come out for old pictures if they are high class productions. Played August, 1934.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

MEANEST GAL IN TOWN, THE: Zasu Pitts, Pert Kelton, El Brendel, James Gleason, Richard "Skeets" Gallagher—Our patrons like comedy. Pitts, Brendel and Gleason are always good. Pert Kelton is good. Drew well. Running time, 62 minutes. Played Aug. 23-24.—K. H. Ball, Royal Theatre, Brownstown, Ind. Small town patronage.

OF HUMAN BONDAGE: Leslie Howard, Bette Davis—A very few of my patrons care for Leslie Howard. As a consequence, his vehicles do proportionate business, that is, heart-rending for both the box office and the manager. "Of Human Bondage," nevertheless, is a very fine, well-produced and directed picture.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

SING AND LIKE IT: Zasu Pitts, Pert Kelton, Edward Everett Horton, Nat Pendleton—Not very strong; probably pleased 75 per cent. Fair business. Running time, 72 minutes. Played Aug. 25.—C. W. Mills, Arcade Theatre, Sodus, New York. Family patronage.

STINGAREE: Richard Dix—Sunday matinee was fair but it nose-dived for the night and two succeeding days. But Irene Dunne can sing anyway. The title needs explaining and the 11x14's will keep them away. Remember the old General Film series of two reelers of "Stingaree?"—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

THIS MAN IS MINE: Irene Dunne, Ralph Bellamy—A mighty fine picture. Good story and fine cast and both stars extra good. Gave good satisfaction to all. Played Sept. 13-14.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

State Rights

TRACY RIDES: Tom Tyler—This western was not as good as usual. We didn't have any comments good or bad. Follow this up with a good short and it will pass. Running time, 55 minutes. Played Sept. 14-15.—H. J. Stallings, Moon Theatre, Henderson, N. C.

WESTERN RACKETEER: Bill Cody—We have never played a Western with so little to it worth seeing. Just the poorest ever. A few rodeo shots shuffled in without any reason for being there, some of which were so washed out from long usage they were only faintly visible. Played Sept. 14-15.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vermont. General patronage.

United Artists

BORN TO BE BAD: Loretta Young, Cary Grant—It will satisfy and please all.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

CATHERINE THE GREAT: Douglas Fairbanks, Jr., Elizabeth Bergner—This is a splendid picture. Story interesting and well acted by a good cast. Stars fine.—Bert Silver, Silver Family Theatre, Greenville, Michigan. City and country patronage.

LOOKING FOR TROUBLE: Spencer Tracy, Constance Cummings, Jack Oakie—A very good action picture. Telephone linemen mixed up with swindlers. A bit of Oakie slapstick and a Spencer Tracy-Constance Cummings romance about complete the story. Business fair. Running time, 77 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

LOOKING FOR TROUBLE: Spencer Tracy, Constance Cummings, Jack Oakie—Good action comedy—the type that pleases the average patron. Played Sept. 11-12.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

MOULIN ROUGE: Constance Bennett, Franchot Tone, Tullio Carminati, Helen Westley—A little old, but pleased. No drawing power, as Benett is nil here. Running time, 70 minutes. Played Aug. 26-27-28.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

ROMAN SCANDALS: Eddie Cantor—This is not nearly as good a picture as "The Kid From Spain." In my opinion Eddie Cantor is about through in motion pictures. Played this picture on a holiday and barely grossed film rental. Running time, 90 minutes. Played July 24-25.—Paul McBridge, Avalon Theatre, Fillmore, Utah. Small town patronage.

WHOOPEE (reissue): Eddie Cantor—This is one of the best pictures that I have ever seen. Many of my patrons said it was the best they had seen. A very beautiful picture. I received a very good print.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and country patronage.

Universal

COUNTESS OF MONTE CRISTO: Fay Wray, Paul Lukas—The Austrian atmosphere, for once, did not injure the value of the picture. The escapades and antics of two girls holds the attention of the audience. "Countess of Monte Cristo" registered very well at the B. O. Running time, 78 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

EMBARRASSING MOMENTS: Chester Morris, Marian Nixon—This is an excellent program picture that will please the average picture fan. Nothing big, but a good little show. The story is well directed and the acting perfect. It is a story of a practical joker and the entire show is one joke after another. It is rather different from the usual run of pictures and should please all. Played one day to good business. Running time, 67 minutes. Played Sept. 14.—J. J. Medford, Orpheum Tehatre, Oxford, N. C. General patronage.

HALF A SINNER: Berton Churchill, Joel McCrea, Sally Blane—Nice comedy romance that will keep your patrons laughing. Has a bit of action, no draggy spots, the kind you like to run. Had a nice business; one the family will like. Churchill gives a nice piece of acting. Recommend it to your patrons. Running time, 78½ minutes. Played Aug. 24-25.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

INVISIBLE MAN, THE: Claude Rains—Another scary crow picture. But it drew a fair audience. Running time, 70 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

ONLY YESTERDAY: Margaret Sullavan, John Boles—If you have the new U product bought but have not as yet run this, pick it up to put Margaret Sullavan over and be sure to run a cartoon on the end so the women won't go out with the makeup running down their cheeks. Played Sept. 9-10.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

ROMANCE IN THE RAIN: Roger Pryor, Heather Angel, Esther Ralston, Victor Moore—This is a natural; it will draw and please. The only mistake I made was not to run it on Sunday. If Universal keeps up the stride they have set in their past eight shows, I won't be sorry I bought their new product. I have seen "There's Always Tomorrow" and "Million Dollar Ransom" screened and they're OK. Running time, 70 minutes. Played Sept. 12-13.—D. W. Buckley, Redwood Theatre, Redwood Falls, Minnesota. General patronage.

ROMANCE IN THE RAIN: Roger Pryor, Heather Angel, Esther Ralston, Victor Moore—A honey of a picture. Has youth and pep and is real entertainment. Universal's product, as a whole, is good small town entertainment. They like "down-to-earth" stories and high-brow stuff. Running time, 75 minutes. Played Sept. 7-8.—Russell Allen, Allen's Theatre, Farmington, N. M.

SATURDAY'S MILLIONS: Robert Young, Leila Hyams, Johnny Mack Brown, Mary Carlisle—If you want to pick up a football feature for the season, this is a good one. Last year's, but will do you some nice biz if your patrons like a good football story. Running time, 78 minutes. Played Sept. 7-8.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

SMOKING GUNS: Ken Maynard—This is a very good picture that has everything you could expect of a western. It is crammed full of action, fighting, comedy, riding and the necessary romance. Maynard is fast becoming a favorite with our patrons and especially with the kids. This one is sure to please all of your regular western fans and we played one day to very good business. Running time, 65 minutes. Played Sept. 8.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SMOKING GUNS: Ken Maynard, Gloria Shea—Our best Saturday night business for some time, but our patrons think this was Maynard's weakest production. Running time, 65 minutes. Played Sept. 1.—C. W. Mills, Arcade Theatre, Sodus, New York. Family patronage.

Warner

GAMBLING LADY: Barbara Stanwyck—It seemed to give satisfaction and drew well the second night. Running time, 66 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

HE WAS HER MAN: James Cagney, Joan Blondell—A good crook story, but not good enough for these two stars. Both are favorites here, and people like them in better entertaining stories. The crooked yarns don't take so well. People are about fed up on this bump-'em-off stuff.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HOUSEWIFE: George Brent, Bette Davis—Very good picture. Good dialogue, clean and smart. Did extra business on this one. Played Sept. 2.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

PERSONALITY KID, THE: Pat O'Brien, Glenda Farrell—A story of a prizefighter, but not too much fighting. A good little picture throughout. Everybody here enjoyed it. Use the trailer—push your advertising and it will get 'em. A nice business two days. Running time, 68 minutes. Played Sept. 10-11.—H. J. Stallings, Moon Theatre, Henderson, N. C.

Short Features

Columbia

LOVE DETECTIVE: Frank Albertson—Poor.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

MICKEY'S COVERED WAGON: Mickey McGuire comedy—Average McGuire comedy.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

MICKEY'S MEDICINE MAN: Mickey McGuire Comedy—A good comedy. Everybody seems to like these kids. Running time, 20 minutes.—H. J. Stallings, Moon Theatre, Henderson, N. C.

(*Continued on following page, column 2*)

2,000
Miles Overnight!

New low rates make AIR EXPRESS more economical than ever —especially on distant deliveries of films, props, supplies.

ASK ABOUT NEW LOW RATES

Express carried in high-speed multi-motor passenger planes. One express receipt covers Nation-wide Air, Air-Rail Service. Ship prepaid, collect, or C. O. D.

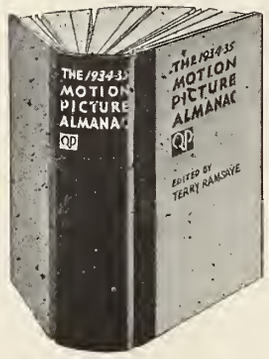
PHONE
AIR EXPRESS DIVISION OF RAILWAYEXPRESSAGENCY
for free pick-ups, rates and information or any
UNITED AIR LINES or WESTERN UNION OFFICE

. . . of immeasurable value

says

LOUISE MACE, motion picture editor

SPRINGFIELD REPUBLICAN



"I do not need to tell you that I couldn't "keep house" without the MOTION PICTURE ALMANAC. Hundreds of inquiries roll into my department during the year and the ALMANAC usually saves the day and probably my reputation. I can appreciate only to a degree, I'm afraid, the amount of work and research that went into its compilation. It is a work of immeasurable value not only to picture editors but to the whole industry."

$5.00 the copy

MOTION PICTURE ALMANAC

1790 Broadway New York City

SCHOOL FOR ROMANCE: Lou Holtz—It's not a good musical nor a good comedy. Running time, 19 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

Educational

ALLEZ OOP: Buster Keaton—Much better than average two-reel comedy, very much better. Running time, 20 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

THEN CAME THE YAWN: Treasure Chest Series—A burlesque on a deluxe trailer. Gets about as many laughs as Universal's "Goofytone News" did. Hollywood and show people like this type of stuff better than the audience does. Running time, nine minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

TRAV'LLING THE ROAD: Alexander Gray—A nice filler, all singing, and very good, too. This is the second Song Hit Story that has been good out of the series. The rest were nil. Running time, 10 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

MGM

BACK TO NATURE: Todd-Kelly—This is only a fair comedy. Patsy Kelly is a very poor substitute for Zasu Pitts. Hal Roach comedies have fallen below par in comparison with other company's shorts. Running time, 20 minutes.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

CALL HER SAUSAGE: Taxi Boys—This is about average entertainment from the Taxi Boys. It is only fair entertainment and quite a few patrons walked out on it. If you must play it, one day will be plenty. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

FLYING HUNTERS: This is a very novel and interesting one-reeler and enough different to be well received anywhere. Running time, 7 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

GLIMPSES OF ERIN: FitzPatrick Travel Talks—These one-reelers are good for certain clientele, but your low-brow patrons will not go for them. Would say they are strictly educational. Running time, 9 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronize.

GOING BYE-BYE: Laurel & Hardy—These are the most consistent comedies I have used this season. Pay a little more for them, but they're worth it as you can always feel safe when you have them booked. Running time, 20 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

GOOFY MOVIES: No. 5—Here's a fair one-reeler that my public just will not go for, as there are very few who have commented favorably. Running time, 8 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

I'LL TAKE VANILLA: Charlie Chase—Personally could not see anything funny about this one, but, judging from the laughs, it pleased. Chase always goes over big here.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

OLIVER THE EIGHTH: Laurel & Hardy—This is a good comedy with Laurel and Hardy at their best. Plenty of laughs and pleased our entire audience. It is longer than most of their comedies, but much better and adds much to the entertainment. Let's have more of these good shorts. Running time, 28 minutes.—J. J. Medford, Orpheum The theatre. Running time, 28 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

ONE-TRACK MINDS: Zasu Pitts, Thelma Todd—This is only fair entertainment and not up to the usual Pitts-Todd comedy. This team would have done much better with suitable story material. A few laughs and that is about all. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RASSLIN' ROUND: Willie Whopper—These things are too silly to be good and are not even funny. Running time, 7 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

Paramount

AXE ME ANOTHER: Popeye the Sailor—A cartoon that will please the adults as well as the kiddies. Running time, 7 minutes.—C. G. Budd, Rialto Theatre, Anita, Iowa. Above average patronage.

BETTY BOOP'S TRIAL: OK Betty Boop cartoon.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

HOLLYWOOD ON PARADE: No. 9—Such one-reelers will not even come in the filler class. Can't see why any man would buy these if there was any way out without doing so. With but few exceptions, they are all poor. Running time, 7 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

MAKING THE ROUNDS: Pallette, Catlett—Fair comedy. However, not as good as some of this team's previous efforts. Running time, 20 minutes.—R. W. Corbin, New Grand Theatre, Desloge, Mo. General patronage.

NEW DEAL RHYTHM: "Buddy" Rogers—The same old "Buddy" Rogers. Every time he makes anything, short subject or otherwise, it is a dismal flop. Same thing applies to this. Running time, 8 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

NO MORE BRIDGE: Leon Errol—Here's another has-been as a comedian and only the limber legs puts him over and he had no chance to use them in this one. Running time, 19 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

OIL'S WELL: Chic Sale—Don't understood why Paramount or any other outfit would make and release a thing like this; a lot of hokum that is very boresome; nothing to it at all. Chic Sale is no comedian. Running time, 18 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

WILD ELEPHINKS: Popeye, the Sailor—You cannot beat these cartoons. The grown-ups and kids will enjoy them alike, and there is just enough of them to make every one want more. Running time, 7 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

RKO

DUMBBELL LETTERS NO. 1 & 2—Very short but gets the laughs. Five minutes of photographed actual letters really received by stores, insurance companies, etc. The more intelligent your audience, the more laughs you'll get. Running time, five minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

LA CUCARACHA: Steffi Duna, Don Alvarado—This is a beautiful featurette. It has a good story and the color is wonderful. The dance numbers are good as is the singing. This short subject will draw them in even if the feature won't. Running time, 20 minutes.—Russell Allen, Allen's Theatre, Farmington, N. M. General small town patronage.

United Artists

WISE LITTLE HEN, THE: Silly Symphony—Nice for the kids; grown-ups won't care for it. Of course, all Silly Symphonies are good, but some of them don't appeal to adult trade. Running time, 8 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

Universal

FULL COVERAGE: Henry Armetta—Nothing to it and too much slapstick. Give them something funny and they will laugh, but not at this kind. Running time, 20 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

Warner

GOIN' TO HEAVEN ON A MULE: Merrie Melodies—This is a very good cartoon with music. It is a burlesque of the "Going to Heaven on a Mule" number in Warner Brothers' "Wonder Bar." Running time, 9 minutes.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

HOW D'YA LIKE THAT: George Givot—Just a two-reel comedy. You know what that means and the heroine of this is addicted to alcohol and her husband tries to keep her away from the boys who have it—two sailors in this instance. What an idea. Running time, 20 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

PICTURE PALACE: Broadway Brevities—Good vaudefilm type of musical that was well liked. Running time, 20 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

WHY DO I DREAM THOSE DREAMS?: Merrie Melodies—This is an excellent one-reel cartoon comedy with music. It is a burlesque of the old story of Rip Van Kinkle. There is plenty of music and a very good comedy. Running time, 8 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Serials

Universal

RED RIDER, THE: Buck Jones—The kids like Buck Jones, so that's that. However, everybody laughed at the end of episode two last week as the climax was the "horse jumping off the cliff into the water" which we have had in about every serial and many features for years. Junk that shot, somebody. Running time, 20 minutes each.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

VANISHING SHADOW, THE: Onslow Stevens, Ada Ince—This is the best serial that I have played for some time. Will build as you play it. Holds the interest of the audience to the end. Running time, 20 minutes per chapter.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WE POINT WITH PRIDE

Quigley Awards click again as General Manager J. J. Fitzgibbons announces the appointment of May co-winner Ken Finlay to the managership of the newly opened deluxe Royal Theatre, of the Famous Players Canadian Circuit, in Guelph, Ontario.

The promotion is Ken's reward for his splendid work in Montreal that led up to the May honors, in addition to his mentions with Gene Curtis in the winning column every month since the beginning of the Competition.

Thus for the third time the Quigley project is credited directly as being the stepping stone to bigger and better jobs. Three times in nine months have the winners been selected for important promotions, a score to which we may be allowed to point with reasonable pride.

Theatremen who still question the advantages of competing for the Quigley Awards are respectfully referred to Gene Curtis, Ken Finlay or Nevin McCord.

▽ ▽ ▽

HIGH RATES

Though a number of newspapers, by reducing advertising rates, have conceded that the theatre is entitled to a better break, little progress has been made nationally by the industry to obtain an equitable adjustment, according to the survey in last week's Motion Picture Herald.

Because of the so-called free publicity, many newspapers insist that the present rates are not out of line, which argument might have sufficed some years back. However, with today's insistent and voracious demand by readers for news of the stars and studios, the dailies cannot reasonably fall back on this time worn excuse.

High rates have undoubtedly caused the curtailment of much theatre display advertising, thus forcing managers into newspaper tieups of dubious value that reflect little credit upon the theatres and considerably less upon the dailies.

▽ ▽ ▽

TO BUILD PRESTIGE

Closely following our recent editorial on the screen-school movement, Paramount now announces a nationwide essay contest on "Cleopatra," offering as prizes scholarships to participating high school and college students between the ages of 16 and 21. It is being done with a great degree of skill, what with the endorsements of "name" educators and contacting teachers of English in high schools and colleges. Provision has also been made for theatres desiring to tie in the national hookup with individual contests as part of their exploitation.

Though the Paramount plan is pointed to increase the picture's grosses, smart managers will also seize upon it to restore some of the theatre's prestige lost in the recent storm.

▽ ▽ ▽

THE JUVENILE MATINEE

To be followed with interest is the future of the juvenile matinee plan in Harrisburg, Pa., where in cooperation with various civic organizations, the Wilmer & Vincent circuit recently sponsored a screen program made up of short subjects. The experiment, to run 10 weeks, is said to be the result of a quest for a new type of entertainment designed both to return a profit and to answer objections to controversial films.

Not the first of its kind, the Harrisburg plan follows similar projects not wholly successful. However, if the new type of program can be made sufficiently enjoyable to children nurtured upon the actionful Western and gang drama, it may make further progress along this scarce traveled trail.

▽ ▽ ▽

COME AGAIN, FOLKS

Allowing your chairman the opportunity to duck, for a few pleasant hours, the job of putting these pages together, the following members from various parts recently popped into headquarters for a bit of a visit:

Harry Botwick, Portland, Me.; Mark Chartrand and Sonny Shepherd, Miami, Fla.; Larry Carroll, Burlington, Vt.; Ed. M. Hart, Plainfield, N. J.; Sid Holland, Elkhart, Ind., Sig Solomon, Newark, N. J., and Lew Wasserman, Cleveland, Ohio.

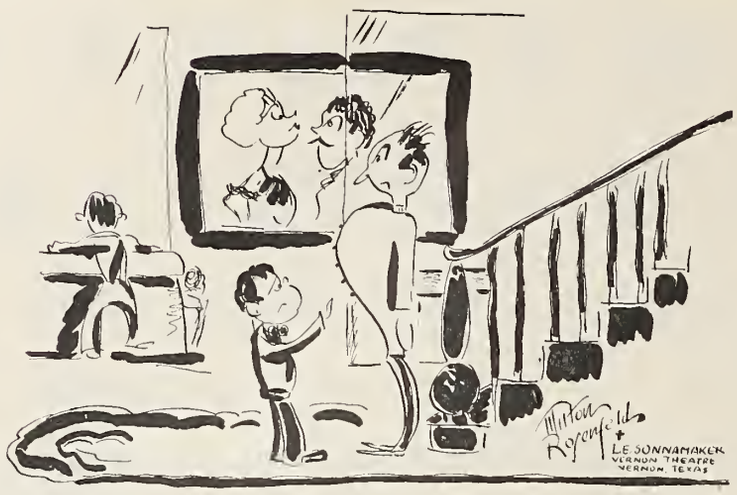
To meet and greet the visiting brothers is something of which we'd like to do much more. Thank ye, folks, for stopping by and come see us again.

▽ ▽ ▽

And now, Jack Cohn urges that exhibitors use advertising and publicity campaigns laid out by the distributors for better grosses. Be that as it may, the Columbia head might also have added that details of these campaigns appear regularly in the pages of the Managers' Round Table Club section.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



BOY: Say, Mister, you've got the same pitcher in the orchestra you've got in the balcony.

Three Week Tieup Put Over by White

A series of fashion shows held daily for three weeks was the cooperation obtained by Paramount exploitation manager Bob White on "Melody in Spring" at the Prince Edward Theatre, Sydney, Australia. The idea was utilized by one of the leading department stores to inaugurate the Spring selling season in Australia, the picture receiving generous credits in all the store advertising.

The event was labeled "Fashion Melody in Spring Teas" and a week ahead the main windows of the store were completely covered with mammoth posters (see photo) in which the picture title was included. Similar posters were placed throughout the store, on delivery wagons, and customers notified by phone and further word of mouth advertising given the event by the 4,000 store employees. Distinctive programs were distributed at the store and also posted to customers in their monthly accounts, these containing full mention of the picture and theatre.

White also arranged displays of the song hits in all local and surrounding area music shops; leading hotel and ballroom orchestras were also promoted to play these numbers on their programs and over the air. Distribution of Lanny Ross autographed photos helped to spread the word.



How It's Done in Australia

Friary Prints Tide Tables For Local Fishermen

Many theatres in suburban spots include railroad time tables in their advertising, but Manager George Friary, Central, Biddeford, Maine, adapts this gag to the needs of his locality by putting out tide tables for the information of local fishermen, theatre ad carried below.

George also finds profitable a co-op herald, size 8 by 11, carrying 15 small ads in addition to theatre programs. Merchants pay the cost of these in exchange for the distribution at the theatre, an idea that may be worthwhile using in spots where newspaper facilities are limited.

Work For a Quigley Award!

Ties In Dillinger From News Angle

A Dillinger tieup on "Manhattan Melodrama" that was handled almost strictly from the news angle is credited to Manager Mark G. Margolis, Rivoli, Indianapolis, Ind. The picture opened on Sunday, the day of the bandit's demise, and as soon as Margolis got the flash he worked speedily to make the hookup in his Monday morning ads, promoted front page stories, put out heralds and a sound truck.

Mark wisely refrained from sensationalizing his break, and by treating it as news managed to corral a lot of extra business.

Work For a Quigley Award!

Hoover Promotes Stores On Chevvy Giveaway

Manager George Hoover, State, South Manchester, Conn., recently came in for a nice break by cooperating with three of his leading stores on a month's sales stunt for weekly prizes and grand prize of Chevrolet sedan.

Everyone who bought merchandise in the three stores was given coupons, and regulation drawing was held each week on the stage of the theatre. George said that all he had to do was arrange the drawings in exchange for the added business, merchants even coming in for full page co-op ad in which theatre was prominently mentioned

Leggiero Puts Over Usher "Strike" Bally

For his excellent campaign on "Circus Clown," Manager William Leggiero, Ritz Theatre, San Bernardino, Cal., received a well merited First Mention, and what elicited a flock of chuckles for the unique showmanship of this entrant was the snappy street gag, in which the ushers went "on strike," picketing the streets carrying banners (see photo) to the effect that they were striking because of the impossibility of working due to the laughs in the picture. As that section has been afflicted by a flock of industrial strikes lately, Leggiero says the gag gained extra attention.

Every one of the reliable circus stunts was put over, from dressing the house to costuming the staff. Large Joe Brown cutout was placed over box-office, cashier passing tickets through the oversize mouth. Papers tied in nicely, one coming in on classified contest six days ahead, reported to have netted over 300 inches for the date in return for 40 passes. Stores also included ad on style hookups.

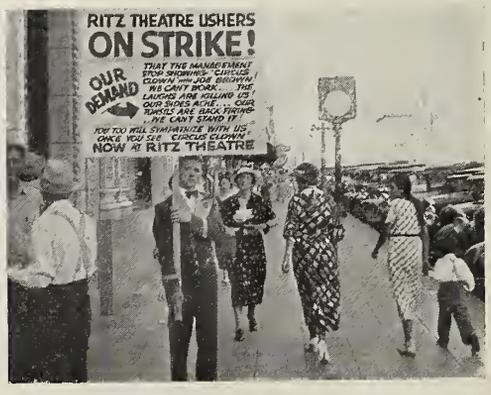
Ice cream company put out special "Clown" brick, buying color space on at top of comic pages, and bakery stuffed all packages of bread and cake for two days ahead. Playground pet show was also put on, cracking papers, children parading to theatre after judging of pets. Tieup made with kid club of local store in which 150 names of members were posted on board in store mezzanine, and all youngsters paraded by board to see if names were included. Bill says 75 passes only were necessary in return for the ad barrage put on by merchant.

Of more than passing interest was four page regular newspaper size paper, thousands of which were distributed by leather lunged newsboys in downtown section and from house to house. Scare "cyclone" head was used, the storm referring of course to the date. Enough outside advertising was obtained to lay off the cost of this one which helped spread the word.

Work For a Quigley Award!

Chaplin Reissue Front

For his return showing of the reissue of Charley Chaplin's "Behind The Screen," Manager B. J. Rybak, of the Broadway Trans Lux, devoted most of his front to a flash on the date, with a life size cut out animation of the comic tipping his hat and working the trick mustache.



Leggiero's Unique Usher Bally



DAVIS' "HERALD" BOARD. Above is photo of one sheet lobby display used by Manager Walter Davis to advertise coming attractions at the Capitol, Winnipeg. All copy and art clipped from pages of Motion Picture Herald.

Work For a Quigley Award!

Armstrong Arranges Overseas Broadcast

For a buildup on "The Scarlet Empress" John Armstrong, Director of Advertising, Paramount Theatres, London, put over an international tieup in persuading the world's famous Madame Tussaud's Wax Museum to make a wax model of Marlene Dietrich. The overseas angle was tied in by a radio broadcast of the unveiling which was relayed over the NBC network in this country. Florence Desmond, famed movie impersonator, was guest of honor.

John also scored high in promoting the South African government to dress the Dietrich model in ostrich feather trimmed gowns as part of the campaign to increase the sales of ostrich feathers. This, of course, obtained a lot of free space in the papers, and further the famed Selfridge department store tied in by featuring these dress models and advertising them in conjunction with the wax unveiling.

Armstrong also sold British Paramount Newsreel on covering the wax bally, and as the pictures were shown in many theatres throughout the country, this made a splendid advance for the attraction.

These were the highlights of this British member's campaign which received endorsements of all those who were concerned in the exploitation. Each of the stunts was good for countrywide publicity and were reported to have boosted the English grosses on various showings of the Dietrich picture.

CO-WINNER OF MAY AWARD IS PROMOTED

Quigley Honors Win New Post for Ken Finlay; September Deadline, Saturday, Oct. 6

by A-MIKE VOGEL

As announced by J. J. Fitzgibbons, General Manager, Famous Players Canadian Theatres, Ken Finlay, co-winner with Gene Curtis of the Quigley Award for May, has been appointed to the post of manager of the newly opened de luxe Royal Theatre, Guelph, Ontario.

Finlay in cooperation with Curtis, has been a consistent winner of Firsts and Honorable Mentions since the first month, and these successes are reported to have had much to do with his selection for the new job.

The promotion of this Round Tabler marks the third Quigley winner to be stepped up, Gene Curtis, May co-winner, and former manager, Palace, Montreal is now publicity head of Famous Players Canadian, and March winner, Nevin McCord, some weeks ago was appointed to City Manager, Marcus Theatres, Twin Falls, Idaho.

September Judges Appointed

Sufficient time still remains to enter the competition for September. The deadline has been set at midnight, Saturday, October 6, and all campaigns received up to that time will be eligible for the Award. At this writing, entries are being received with every post. Many new names are entered.

Encouragement is coming from fresh sources. Howard Waugh, Warner Theatres, Southern Zone director, a long time member, forwards campaigns from managers in his sector, and joins the long list of Warnerites who are solidly behind the Quigley Awards. From now until the end of the year, it looks like a ding-dong battle.

The judges for the September competition are as follows: Messrs. P. D. Cochrane, Universal Pictures; C. C. Moskowitz, Loew Theatres, and Edward A. Finney, of Monogram Pictures. They will convene soon after deadline so that a winner may be announced in Oct. 13 issue.

For the benefit of those who do not clearly remember the rules of the Quigley competition, on page 59, issue September 1, all the necessary information was carried for guidance of those desiring to enter campaigns. There is nothing difficult in the rules, so send that entry now.

Work For a Quigley Award!

Ed. M. Hart Honored by Governor of New Jersey

The September Quigley Award was to be presented to Manager Ed M. Hart, Oxford Theatre, Plainfield, N. J., on Thursday, September 27, by Governor A. Harry Moore of New Jersey, according to word from the Arrangements Committee, as this department goes to press. Details and photo of presentation will be carried next week.

Crosby Aids Harry On "Loves Me" Date

To sum up Harry Botwick's newspaper coverage on his preview opening of "She Loves Me Not," this member's statement may be used in which he says that the date received more free lineage in the way of publicity, feature stories and photographs than on any other attraction in the past year.

The tear sheets that Harry sends on back him up amply, and include story on arrival of M. & P. publicity head Tod Browning and George Richardson to witness preview, story and cut of exhibitors, theatremen, city and state officials, Broadway stars who also attended. As arrangements were made to show a one-reel navy picture, Botwick had pictures made of reel being delivered to him by captain of U.S.S. *Portland,* which also broke the papers, as did a shot of Bing Crosby in Hollywood reading one of the local Portland papers (see photo).

Harry started his radio plugs three weeks ahead, on his program described in these pages a few weeks ago and obtained fine results from a giveaway of stills of the various stars in the picture. Auto parade of new cars led by sound truck playing song hits was promoted into G. A. R. convention parade and added excitement was stirred up by newsboys distributing the press book tabloid.

The entire resort section around Portland was heavily billed, trucks of local news company bannered, many prominent windows obtained and various other click stunts put across for the date on which Botwick reports the best opening day he has had in several months.

Work For a Quigley Award!

Rosen's Two Color Co-op

From Manager Leo Rosen, Troy, Troy, N. Y., comes a very attractive two color Philco Radio co-op page on "Shoot the Works." Full page streamer is in red, same color used to show off different radios in each ad. Copy is all in black, making a nice contrast for an effective eye-catching page.

Work For a Quigley Award!



Bing Reading Portland Paper

"Hollywood Party" Invites Extended by Mickey Mouse

For his "Hollywood Party" date at the Colonial Theatre, Hagerstown, Md., Oscar L. Gray, manager, printed attractive six by eight colored two-page leaflets with Mickey Mouse on the cover inviting all to attend a "Hollywood Party." Inside carried cast and caricature of players, while back cover announced tickets would be given free to those holding lucky number printed in leaflet.

Special telegrams signed by the stars were sent out to patrons through tie-in with Western Union, imprinted balloons were released from airplane flying over city and lobby was dressed in party style with all the trimmings.

An additional newspaper break that Oscar landed came about when he arrived at theatre one morning and discovered the large Mickey Mouse compo cutout was missing. Papers carried stories to effect that "Mickey" was stolen and a reward was offered for his return.

Work For a Quigley Award!

Dezendorf Uses Villa's Swords for Lobby Display

Jim Dezendorf, Palace Theatre, Marfa, Texas, went to town on his "Viva Villa" campaign certainly having the proper setting, as Villa had often visited locally. Jim managed to secure some of the Mexican leader's personal effects (see photo) that were displayed in lobby. Heralds printed both in Spanish and English were delivered house to house.

Ten days prior cards were tacked on every post and fence throughout city and surrounding towns. Senor Lopez, counsel to the U. S. from Mexico, was present at opening and told of Villa and his manoeuvers. Serialization of the bandit's life ran in newspapers and all prior ads carried plug on coming attraction.

Work For a Quigley Award!

Herald Supplies Slogan

Manager Ed Harrison, Capitol, Pittsfield, Mass., reports that going through some old files of the Managers' Round Table section recently, he came across the line—"Right Thru the Summer—Every Show A Hit," and has been using it right along.

Work For a Quigley Award!

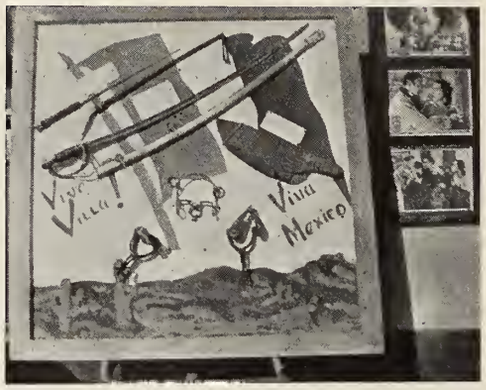
Rosy Opens Headquarters For Stage Attraction

That was a very complete campaign put on by Manager Morris Rosenthal, Majestic, Bridgeport, Conn., on the personal appearance of Duke Ellington and his band, Rosy covering a lot of different angles to bring attention to the date.

Outstanding in the campaign was an Ellington Headquarters, a vacant store prominently located on the main street, in the windows (see photo) and inside, stills of the band and interesting publicity material being arranged in the form of an exhibit. Autographed photos of the bandman were distributed, the gag being unusual enough to keep the spot filled with visitors.

A 30-foot banner hung on a prominent corner building, reported to have been the first time used for theatre advertising, was another profitable idea. Street parade by colored civic organizations on opening night to the theatre also helped.

Rosy reports the success of a special Saturday morning children's show, underwritten by a local newspaper which paid for the special stage acts and gave the event pages of free publicity. Theatre put on a special show consisting of Westerns and shorts, admission being ten cents.



Dezendorf Exhibits "Villa" Weapons



Meyer's "Dames" Street Stage



Lykes Newly Constructed Front



Rosenthal's "Ellington Headquarters"

Many Co-operative Ads In Rotsky's "Vanities" Campaign

Those Montreal Round Tablers evidently have the local merchants well sold on the advantages of advertising tieins, a further indication of which is George Rotsky's success on "Murder at the Vanities," the campaign put on while he was at the Capitol. George tied in a number of his merchants on hats, refrigerators, coiffures, hosiery, all of which netted him large display ads in the local press.

A parade of bannered automobiles was put on on opening day, cars carrying girls from various night clubs. Participating department store and night clubs plugged the bally via radio and after the parade the cars and girls were lined up in front of the theatre to be photographed, which of course attracted curious throngs.

Rotsky also put over a lucky number contest in advance with a prominent lunch counter chain in which coupons were given to all customers, drawings taking place at the end of the week. The chain distributed imprinted napkins and George paid for the coupons with a cigarette ad on reverse side.

Work For a Quigley Award!

Meyers Erects Street Stage for "Dames" Date

An unusual and effective bally was put over by Vic Meyers, Orpheum, New Orleans, La., for his "Dames" date, in which a few days prior to opening, a temporary stage was erected on sidewalk next to theatre (see photo). Girls in bathing suits put on song and dance act for passersby.

When not appearing on this stage, girls toured city in bally truck equipped with orchestra. Stunt broke in all papers.

Work For a Quigley Award!

Finger Print Department Sees "Bulldog Drummond"

A special screening was arranged by Managers A. Sparrows and J. J. Cavanagh, Loew's State Theatre, Norfolk, Va., for the Norfolk detective and finger print department on the "Bulldog Drummond" date. A tie-up with radio station on "What was the greatest thrill you've had?" was means of picture getting air plug one week ahead. End of each program mentioned contest and picture at theatre. Winners received tickets to show.

Memory contest as suggested in press book was also put on and invisible ink cards were distributed throughout city.

Work For a Quigley Award!

Lykes Constructs New Flash Theatre Front

Jack Lykes, Loew's Stillman, Cleveland, Ohio, has built a new flash front that he reports greatly enhances the appearance of his house (see photo). Two large columns built over the smaller corner frames were painted with cool colors; background light gray-blue trimmed in dark blue borders. Decorations are in silver wooden strips and orange cutout designs. Six eight by ten frames for stills are on either side of art posters, so constructed that they may be repainted for frequent use.

For "Paris Interlude" Jack tied up with a local artist for an art exhibit in lobby. Artist had two of his models pose while he sketched. Models distributed cards announcing artist's appearance and theatre plug.

"Rothschild" Second Run Put Over by Shepherd

On the subsequent run of the picture after its local road show engagement, Sonny Shepherd, of the Mayfair, Miami, put together a strong campaign on "House of Rothschild," topped by a newspaper contest sponsored by local realtors who contributed cash prizes and took full page co-op ads to announce the tieup, which was for the best answers to the question "Why Invest in Real Estate Now?"

Classified hookup was arranged in which paper printed and distributed plug cards, theatre giving tickets in return for paid-in-advance want ads. Daily also ran many large size display ads on the stunt. Radio dramatization, endorsement by rabbis, and merchant tieups were also reported to have brought returns.

Work For a Quigley Award!

Artist Konetsky Builds "Treasure Isle" Display

This attractive lobby display that we are showing of "Treasure Island" (see photo) comes from Thomas W. Konetsky, artist, Empress Theatre, So. Norwalk, Conn. The shadow-box measured twelve feet by six feet and lighting effects were used to set off the background. The island was made of real sand and rock with a chest of tinseled gold and silver rock on the shore.

Focal point of display was the 20-inch model whaling vessel, the original of which is on display at a museum in New Bedford. Boat set into beaver board painted as water with cotton waves and base is an artificial grass mat with circle of lettering and stills.

Work For a Quigley Award!

Mascot Stamp Club

In cooperation with Nick Goldberg, Al Sherman, Mascot ad head, is putting over a Frankie Darro Stamp Club, to be used in conjunction with the exploitation on coming Mascot serials. To encourage steady attendance at the serials, youngsters are given stamp album to start and each week are supplied with new stamps.

Work For a Quigley Award!

Baby Contest Featured in Holland's "Baby" Campaign

From Sid Holland, City Manager Elkhart Amusement Co., Elkhart, Ind., an imposing campaign on "Baby, Take a Bow" indicates that much was done and much accomplished. Sid went strongly for lobby animation, promoting motor and hooked up cutout of Temple, having starlet bowing from waist, balloon tying in welcome copy.

Sidewalk stencil was used and street banner placed across intersection of prominent traffic streets. For a good gag, Sid revived the deaf man stunt, couple traveling street cars, busses, etc. Hotel lobbies, railroad ticket offices and chain stores were covered, and also helpful was house-to-house testimonial gag, in which residents signed names and addresses carried by girl solicitors. Girl in prominent window actually phoning residents was another clicker, phone company promoted for equipment.

Jeweler paid for heralds on a misspelled word contest, guest tickets as prizes which were also given on a photographer tieup to those writing the title of the picture the most times in a designated space on heralds distributed house-to-house. Another standout was Holland's "Miss Elkhart" baby contest put on a week ahead in which scores of children (see photo) filled stage for judging, local and outlying papers carrying loads of publicity on this, and according to Sid being one of the main reasons for the outstanding business done as a result of his campaign.



Konetsky's "Treasure" Display



Tucker's Civil War Vets' Party



Meyers-Hodges Lobby Flash



Holland's "Baby" Contestants

Hodges Treasure Hunt For "Treasure Island"

Jack Hodges, Florida Theatre, Jacksonville, Fla., engineered a treasure hunt on his "Treasure Island" showing for which twelve leading merchants donated prizes. Each merchant was given window card upon which was printed one letter of title and typewritten clue to merchant next in line. Clue was not to be attached to card but placed in some other part of window. Night of hunt participants assembled in front of theatre at 8 o'clock and were given ruled sheet of paper with name of picture spelled down left hand side.

Next to each letter was space for name of firm in whose window clue cards were to be found, and space for class of merchandise displayed in window. First clue was read to participants and the fun began. so planned that they ended up at theatre.

Accompanying photo shows the attractive lobby display painted by L. E. Myers, artist. Flash measured 70 feet long and covered two sides of lobby.

Work For a Quigley Award!

Invites Old War Vets

Fred Tucker, Bay Theatre, Panama City, Fla., invited by mail and in newspaper ads, all local civil war vets, to see "Operator 13," and states the average age of the old soldiers attending was around 90. Visitors lined up to have pictures taken (see photo) and papers went heavy for the stunt.

Work For a Quigley Award!

Imprinted Book Pages Used as Heralds

Pages from "One More River," the book from which the picture was made, were used as heralds by Randforce Circuit publicity head Monty MacLevy for the date at the Savoy, Brooklyn, N. Y. Promoting a number of the books from the publishers, Monty had each page imprinted on one side with picture and theatre copy and on the reverse, this line: "A page torn from the outstanding novel, etc., etc.—turn over."

Various adaptations of the idea have been used effectively, Monty giving credit for the stunts similarly used by Manager Murray Reisner on "Ann Vickers" at the Claridge in the same circuit.

Work For a Quigley Award!

Special Section Put Over For Beckerich Opening

Al Beckerich, long-time Round Tabler, who recently reopened the Academy of Music, Newburgh, N. Y., with Harry Wilson, has managed to take a few minutes from his many duties to tell the membership about his opening campaign.

Al put over a four-page section in the local paper by selling the ads himself and writing most of the copy, the flash being distinguished with a series of streamer heads and congratulatory copy from the participating merchants. In addition, thousands of mailing pieces and heralds were put out and many prominent windows obtained. During the first three days, Al built up a lot of good will by entertaining children from local orphanages and newsboys.

As a result, an auspicious beginning was reported, and we are sure that the entire membership joins us in extending the very best to this Round Tabler no wenrolled in the ranks of the exhibitors.

ANOTHER RADIO VIEWPOINT

Texas Member Believes Future of Theatre-Air Advertising Depends Upon Commercial Sponsorships

by DON HOOBLER

Interstate Circuit, Dallas, Tex.

While I was in Paramount-Publix's advertising department in New York I had occasion to note a countless number of radio tie-ups and methods of using radio to the theatre's box office advantage. In general and particularly in those days, almost all of the tie-ups involved the lowest powered stations in each community—stations that would play ball with the theatres on a "no cost" basis. As to the kinds of programs, there were dozens, none in my opinion really the answer.

Since ours is such a perishable product and since the very nature of radio makes repetition necessary (national advertisers know that even with well established brand names which are here today and tomorrow and next year, repetition, week after week at known and established hours on class "A" stations is vital to merchandising success) then it seems that past procedures with theatre-radio advertising has been everything that it should not be, or rather it has not been any of the things it should be if national advertisers' ideas are correct. Our product—the titles of pictures, change as many as three or four times weekly. And if we get on the air one time in a minor station to which the percentage of listeners is negligibly small, then I think even if it only costs a few passes the effect is doubtful—so few people hear the message. It doesn't cost much and it isn't worth much.

True enough, every little bit helps—every announcement made probably hits a few, but how few?

Says Radio Has Definite Place

I think radio has a definite place in advertising. But not for theatres unwilling to go for the best station in the community. If that's an economic impossibility, then I say—stay off.

If circumstances are such that a theatre, on certain pictures, feels that it can afford concentrated sales programs presented more than one time on the air, on the station in the community to which the greatest number of people listen, I say radio has not only a place but a vital place in that theatre's advertising scheme.

Obviously, certain pictures are particularly adapted to radio advertising. Pictures with radio stars like Bing Crosby are radio "naturals." Any musical picture—the theme songs of which have been played a lot on the air, are exceptionally appropriate. They are not only appropriate because they lend themselves to the construction of an entertaining program, but they are appealing to the same people—the most likely prospects for tickets!

It stands to reason that a fan for Bing Crosby or Ben Bernie or Phil Baker or Jack Benny is No. 1 person to consider when we start out to sell theatre tickets on the attractions featuring these people. It's a mere matter of avoiding what agencies call "waste coverage" or something of the kind.

When we do have important attractions like "Dames" or "Belle of the Nineties" or "She Loves Me Not" it is my contention that an increase in advertising expenditure above normal should be in the direction of the medium best suited to the nature of the attraction. I think radio is preferable to any other medium for extra advertising on pictures of this type. BUT—

Advises Use of Ace Stations

When we do arrive at such conclusions and decide to make radio one of our major mediums in a campaign, let's treat radio like we would our newspaper advertising. We wouldn't depend on a weekly newspaper if we had a good daily paper in the community. Neither should we depend on a honky tonk radio station for an important sales job.

Those are my views. As you will see, they may seem a bit irregular—they are so because while I agree with Botwick that an established Hollywood chatter column at certain hours each day eventually gathers a following, I do not believe enough of them are made good enough to really gather a following.

Incidentally, I should perhaps clear up my meaning in the first paragraph of this page. As to constructing a program. If the station does not see its way clear to devoting talent to the use of these numbers on a basis which considers our product (songs in this case) entertaining enough to earn a better rate than commercial, then I urge the use of carefully prepared record or transcription programs. A simple plan, where the star has recorded the hit tunes from the picture is merely working in the theatre name and playdate identification any time during the day the station is using records—and this record in particular. This plan makes the building of a special 15 or 30 minute program unnecessary, and provides plenty of repetition in the announce ments.

Last year *Time Magazine* had a radio program, sponsored by *Time*. Then it was decided that there was entertainment enough in the program and that *Time* got enough advertising out of the "entertainment" that the hour could have another sponsor—"one advertiser within another."

Isn't our entertainment equally suitable? Can't we be getting advertising at the same time another advertiser's program is receiving sponsorship? I think that herein lies the future of radio-theatre advertising.

OPPORTUNITY WANTED

Young man, 29 years of age, dignified, experienced as designer, decorator, photographer and bookkeeper seeks a position where his creative and executive ability can be utilized. Will make small investment if necessary and increase this arrangement if agreeable later on. Salary no object and any worthwhile proposition will be considered.

BOX 445, MOTION PICTURE HERALD.



Solomon's Deck Swabbing Gag

Unusual Ideas Distinguish Solomon's "Navy" Campaign

Among the many excellent ideas put over by Manager Sig Solomon, on "Here Comes the Navy" at the Regent, a subsequent neighborhood house in Newark, N. J., the following two gags rate more than passing mention. The first was a mop and bucket idea in which 12 boys were promoted to clean the sidewalk in front of the theatre (see photo) in naval style. As a traffic stopper, this stunt is unique. The second was a tieup with neighborhood merchants in which many signed an agreement to stop for 60 seconds all store activity at the beginning of the first showing of the feature on the opening day.

The exact time was designated by the continuous blowing from the marquee of police sirens, which in addition to window cards posted in the stores of cooperating merchants brought curious crowds to the theatre and also served to fix the opening of the picture put on earlier than usual.

Also profitable was an outside trailer stunt in which by use of a portable machine, the picture trailer was projected across the street on a screen secured to the face of the building opposite. Microphone and loud speaker attachment made a public address setup.

Sig wisely stressed the feminine appeal by promoting a complete outfit of new clothes for the girl wearing the most becoming sailor outfit at any performance, winner being announced on the stage last day of show. Same store gave 12 girls a complete sailor outfit for a street parade.

Naval Reserve radiogram outfit was promoted for lobby to send short wave messages gratis to all parts of the world.

Work For a Quigley Award!



CURTAIN SELLING ATTRACTION. Johnnie McAuliffe, artist at the Haven Theatre, Olean, N. Y., sends along this photo of his curtain showing how he sells his coming attractions. Letters are plain white cardboard.



Morris' Lobby Toy Display

Showmen Still Scoring High on "Circus Clown"

In Baltimore, Md., Walter Morris, at the Stanley, made tieup with ball park and bathing beach, for "Clown" ad imprint on all popcorn packages. Fifty passes were planted in bags.

For his foyer display (see photo) Walter promoted toys depicting circus atmosphere from department store and set them up in sawdust, flanked by miniature billboards. Head of Joe Brown in clown make-up, placed in 40-inch circle, formed center of display.

Bally clown worked from third floor window of store in shopping district; second clown on opposite sidewalk attracted attention by signaling to man in window. As the curious collected, man in window unfurled banner with theatre plug.

Then to Hanover, Pa.—

Where Charlie Moyer at the State rigged up a trapeze on his marquee with animated cut-out of Joe Brown flying back and forth. Flood light played on display at night. His street bally (see photo) consisted of clown performing on trapeze attached to canopy in front of theatre.

Charlie promoted prizes from a department store and put over the kid yelling contest. Peanuts were distributed in imprinted paper bags. Several hours prior to opening boys wearing signs reading "Waiting to see Joe Brown, etc.," lined up at box office. Stenciled sidewalks, whiting signs on barber shop, beauty parlor, soda fountain and tap room mirrors, and an animated window display with cut-out of six sheet with Joe riding back of two rocking horses were other highlights of Charlie's campaign.

And in Dallas, Texas

Louie Charninsky at the Capitol had a specially built tent covering his entire lobby with marquee reading "Main Entrance." Down the sides of tent art work of circus freaks attracted attention and the box office was built to represent circus ticket wagon. Cashiers dressed as clowns. Side show tents consisted of Chaplin impersonator, clown dressed as Brown, Pop-Eye in person, gypsy fortune teller and a dog act. Peanuts, pop corn and pink lemonade were sold and Louie also used the clown on a "flying trapeze."



Moyer's "Clown" Trapeze Act

Work For a Quigley Award!

"Cellini" Dates Bring Smart Exploitation

In addition to newspaper tieups mentioned previously, other smart hookups were arranged on the New York engagement of "Affairs of Cellini" at the Rivoli, prominent among which were co-op Cellini coiffure and jewelry ads by swank Fifth Avenue shops. The background of one of the jewelry window tieins was a reproduction of Cellini's workshop with samples of his art work, and the reproduction idea was also carried out in a men's clothing window on Broadway, showing the styles of the time of the picture as compared with those of today.

In Syracuse, N. Y.—

Manager Ed McBride, of Loew's, tied in the key guessing stunt with leading department store. Heralds were distributed by store in advance, and large contest box on main floor was decorated with scene stills. Prizes were guest tickets, merchant also giving gag big plug in all ads.

Newspaper contacts were topped with "lettergram" contest, thousands of answers reported on this one. Leading shops carried art windows, and menu cards were distributed at druggists and fountains.

And in Providence, R. I.—

Manager H. H. Maloney, Loew's State, had sound truck parade streets ahead, and planted special color displays in leading windows. Menu cards were well distributed, and bookmarks used by library branches. Radio broadcasts dramatizing story proved helpful.

Work For a Quigley Award!

Lamm's Ice Cream Tiein

Louis Lamm, Capitol, Elyra, O., concentrated his "20 Million Sweethearts" exploitation on merchant tiems, outstanding being ice cream hookups wherein merchant paid for and placed stickers on all ice cream bricks and took paid ad on back page of Lamm's herald. Window displays also helped.

THE VALUE OF A SMILE

"It costs nothing but creates much. It enriches those who receive without impoverishing those who give. It happens in a flash and the memory of it sometimes lasts forever. None are so rich that they can get along without it and none so poor but are richer for its benefits. It creates happiness in the home and fosters good will in business. Yet it cannot be bought, begged, borrowed or stolen. It is something that is no earthly good to anybody till it is given away.

"If at some time you meet someone who fails to give you a smile, may I ask that you give one of your own? For nobody needs a smile so much as those who have none left to give."—*Clipped from "HUMANE REVIEW" and forwarded by LEE GOLDBERG.*

McWhorter Enters Winner In All-City Contest

When the local merchants of his community announced that they would have a 75c. day, Jerry McWhorter, assistant at the Shore Theatre, in the Windsor Park section of Chicago, decided it would be a fine bet to tie-in a beauty contest with merchant support, on "Tarzan and His Mate," and have the winner entered in the all-city contest at the Century of Progress.

Prizes were secured from merchants ranging from hats to beauty treatments in exchange for plug on stage night "Miss Windsor Park" was chosen. Trailer announcing contest ran ten days prior, sign shop prepared large lobby cutout with space for winner's picture and on opening day theatre promoted sound truck from contributing merchants for parade.

Work For a Quigley Award!

Yours—for Better Box Office Receipts

★ STAGE EQUIPMENT WITH A REPUTATION ★

Strictly Confidential

If your theatre is the "runner up," the second best theatre in your neighborhood or community, consult with us and get our ideas as to what you can do to modernize your equipment, to introduce a novel feature or two that will swing larger, more profitable audiences to your house.

* * *

Leadership is not a matter of chance. Peter Clark stage equipment is used in leading theatres throughout the country. Much of it has been originated by this organization. Check over your equipment with us. See what can be done to popularize your theatre, to convert it into a leader.

CORRESPONDENCE INVITED

PETER CLARK, INC.
ESTABLISHED 1905
542 WEST 30th ST., NEW YORK

personalities

BILL LEVEY
is now located at the Suffolk Theatre, Riverhead, N. Y.

▽

MAX BRONOW
paid Club headquarters a visit the other day. Max was in from Atlantic City.

▽

LEW PRESTON
has been made general manager of the new Nelson Renner-Strausberg Circuit in Brooklyn, with headquarters at the Park Theatre.

▽

MARK R. CHARTRAND
manager of the Biltmore Theatre, Miami, Fla., was in to see us the other day with his very charming sister, Mrs. Bell.

▽

ZACK FRIEDMAN
is the managing director of the Fox, Brooklyn, N. Y. Zack more recently was assistant to Leonidoff at the Music Hall.

▽

LOUIS GANS
will manage the recently reopened Freeman Theatre, Bronx, N. Y.

▽

ANDY ROY
has taken over the operation of Warners Strand in Albany, N. Y.

▽

ROY CUMMINGS
has reopened the Watts at Watts, Cal.

▽

DAVID SCHUMAN
has taken over the Pastime at Rittman, Ohio.

▽

JAMES CLEMMER
manager of the Fifth Avenue, Seattle, Wash., has resigned and VIC GAUNTLETT takes over the Fifth Avenue.

▽

SAM SUGGS
has been named manager of the Alabama, Birmingham, Ala., succeeding ROLLIN STONEBROOK transferred to Bristol as manager of the Paramount.

▽

JACK MARPOLE
is manager of the Fox Peninsula, Burlingame, Cal., replacing RALPH ALLAN transferred to the Mission, San Jose.

▽

MILTON FIELD
formerly at the Parker in Darby, Pa., has been transferred to Warners State, Chester, Pa.

▽

GEORGE GALLAGHER
is now at the California in San Diego, Cal., replacing J. D. L'Esperance who returns to the Fox Florence.

▽

JIM HOLLAND
formerly skipper of the Temple Theatre, Sanford, S. C., has been named skipper of the National and Roxy Theatres, Martinsville, Va.

▽

E. E. LUTZ
is erecting a modern picture theatre at Arp, Tex., and it will be ready to open shortly.

POSTER ART WORK IN THE THEATRE



This Will Rogers poster was done by Archie Clark, artist at the Liberty Theatre, Horton, Kan. Background, black and light green; face, white with shades of yellow, orange and magenta; Will Rogers' name, white shaded into green and the title in silver metallics.

L. C. SIPE
recently opened the Alamance Theatre at Burlington, N. C.

▽

LEW WASSERMAN
Warner's Hiph, Cleveland, Ohio, paid Club Headquarters a welcome visit.

▽

I. D. KELLEY
is skippering the Iola Theatre at Iola, Kan.

CLUB PIN

Managers' Round Table Club, Motion Picture Herald, 1790 Broadway, New York. • Send postpaid the number of pins noted below, for which payment is enclosed at $1.00 each (Actual pin is 3/8 of an inch in diameter.)

MEMBER _____

THEATRE _____

ADDRESS _____

CITY _____

STATE _____

GEORGE BANNAN
is holding down the fort as house manager of the Fox Brooklyn. Congrats.

▽

CLARENCE FLINT
succeeds GARY LASSMAN as manager of the Avon, Utica.

▽

HENRY PRECIADO
has taken a lease on the National at Madera, Cal., and will open it as the Rex.

▽

ANNA BELL WARD
has been named, Vice-President of the Phoenix Amusement Co., Lexington, Ky. Good luck, Anna Bell.

▽

GEORGE SARGENT
has been transferred from the Strand, Dover, N. H., to manage the Grand, Rutland, Vt.

▽

RICHARD FOY
has been transferred to the Arcadia, Dallas, Tex., replacing WALLY AKIN, who manages the Melba.

▽

M. YELLEN
has succeeded WARREN HUSS as manager of the New Pine Theatre at Bayport, Minn.

▽

BOB SOFFER
formerly at the new Delancey Theatre, N. Y. C., is managing the Hollywood Theatre in Brooklyn, N. Y., neighborhood house.

▽

WILLIAM MISKELL
is at the helm of the Orpheum Theatre, Omaha, and JIMMY SCHLATTER is assistant manager.

▽

HARRY DENNY
transferred from the Florence, San Diego to the Alcazar, Bell, Cal., replacing P. H. MATTNER resigned.

▽

HAL NEIDES
is major domo of the newly reopened Orpheum at San Francisco, Cal.

▽

LEO GROSVENOR
has been named manager of the Empress at Cherokee, Ia.

▽

WILLIAM WOLFSON
succeeds LLOYD TOWNS as manager of the Paramount, Montgomery, Al., and will also serve as city manager. TOWNS goes to the Academy at Selma, Ala., as manager.

▽

M. E. BERKHIMER
has moved from Las Vegas, New Mexico, to North Platte, Neb., to manage the Fox & Paramount.

▽

DICK CRUSIGER
former manager of Warners Alhambra, Canton, Ohio, has been assigned to the Kenton. JOHNNY MANUEL has been made manager of the Plaza in Sandusky.

▽

R. S. HELSON
is now in Beloit, Kansas, managing the Dickinson Theatre there.

▽

BOB WERNICK
formerly at the Corona, in Corona, L. I., is managing the Ritz in Brewster, N. Y.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May 1	70	Aug. 25
Curtain Falls, The	Henrietta Crosman	Oct.		
Green Eyes	Charles Starrett-Shirley Grey	June 15	67	
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15	75	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Among the Missing	Richard Cromwell-Billie Seward	Aug. 15	67	
(See "In the Cutting Room," July 21.)				
Beyond the Law	Tim McCoy-Shirley Grey	July 20	58	
Black Moon	Jack Holt-Fay Wray	June 15	69	July 7
Blind Date	Ann Sothern - Paul Kelly - Neil Hamilton	July 20	72	Sept. 15
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr. 20	58	Aug. 11
Defense Rests, The	Jack Holt-Jean Arthur	July 15	70	Aug. 25
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17	62	Apr. 12
Girl in Danger	Ralph Bellamy-Shirley Grey	Aug. 29		
Hell Bent for Love	Tim McCoy-Lillian Bond	May 20	58	Aug. 4
Hell Cat, The	Robt. Armstrong-Ann Sothern	June 16	69	July 14
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23	105	Mar. 3
Lady Is Willing, The	Leslie Howard-Binnie Barnes	July 30	76	Feb. 10
Line-Up, The	William Gargan-Marian Nixon	Mar. 17	65	May 5
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24	58	June 2
Man's Game, A	Tim McCoy-Evalyn Knapp	June 21	58	
Most Precious Thing in Life	Jean Arthur - Donald Cook - Richard Cromwell	June 5	70	June 23
Name the Woman	Richard Cromwell-Arline Judge	July 25	63	
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston	Apr. 20	78	Mar. 10
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31	64	May 26
One Night of Love	Grace Moore-Tullio Carminati	Sept. 1	82	June 30
Party's Over, The	Stuart Erwin-Ann Sothern	May 15	85	May 19
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15	70	Apr. 14
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10	74	
Twentieth Century	John Barrymore-C. Lombard - Walter Connolly	May 11	91	Apr. 21
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6	59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr. 10	74	Apr. 21
Whom the Gods Destroy	Walter Connolly-Robert Young-Doris Kenyon	July 14	71	July 21

Coming Attractions

Broadway Bill — Warner Baxter-Myrna Loy
(See "In the Cutting Room," July 14.)
Captain Hates the Sea, The — Fred Keating - Wynne Gibson - Victor McLaglen-John Gilbert — Oct. 10
(See "In the Cutting Room," July 7.)
Criminal Within — Neil Hamilton-Florence Rice — Oct. 25
Feud — Tim McCoy
Georgiana — Ann Sothern
Girl Friend, The — Lupe Velez-Jack Haley
I'll Fix It — Jack Holt - Walter Connolly - Winnie Lightner-M. Barrie — Oct. 20
I'll Love You Always
Jail Breaker — Edward G. Robinson
Lady By Choice — Carole Lombard - May Robson - Walter Connolly-Roger Pryor — Oct. 15
(See "Orchids and Onions," "In the Cutting Room," Sept. 1)
Police Ambulance — John Mack Brown-Sally Blane
(See "In the Cutting Room," Sept. 22.)
Song You Gave Me, The — Bebe Daniels-Victor Varconi — 84. Oct. 21,'33
Spring 3100 — Nancy Carroll-Donald Cook
(See "In the Cutting Room," Sept. 22.)
Sure Fire — Gene Raymond-Ann Sothern
That's Gratitude — Frank Craven-Sheila Manners-Charles Sabin-Mary Carlisle — Oct. 13
Wolves of Catclaw — Tim McCoy

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston - May Stuart - Borneo Joe	Apr. 14	70	
Death of L'Aiglon		Oct. 1	75	
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling		60	
Hollywood, City of Dreams	Jose Bohr	Mar. 30	68	
Romance in Budapest	Franciska Gaal	Apr. 18	93	May 19
Shame of a Nation	Gustaf Diessl	Apr. 10	75	May 5
Tell-Tale Heart	Norman Oryden - John Kelt - Yolande Terrell	June 5	55	June 30

Coming Attractions

Blue Light — Leni Riefenstahl — Oct. 15 — 90
Old Bill — Anatole France story — Nov. 1 — 70

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Road to Ruin	Helen Foster-Paul Page	May 15	58	Feb. 24

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Agent	Leslie Howard-Kay Francis	Sept 15	81	Aug. 11
Circus Clown, The	Joe E. Brown	June 30	63	May 19
Dragon Murder Case, The	Warren William - Lyle Talbot - Margaret Lindsay	Aug. 25	67	Aug. 18
Fog Over Frisco	Donald Wood-Bette Davis-Lyle Talbot-Margaret Lindsay	June 2	68	June 18
Journal of a Crime	Ruth Chatterton	Mar. 10	65	May 5
Man With Two Faces, The	Edward G. Robinson - Mary Aster - Ricardo Cortez	Aug. 4	72	June 2
Merry Frinks, The	Aline MacMahon	May 26	68	July 7
Midnight Alibi	Richard Barthelmess - Ann Dvorak - Helen Lowell	July 14	59	May 26
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7	62	July 21
Return of the Terror	Lyle Talbot-Mary Aster	July 7	65	June 2
Side Streets	Aline MacMahon - Paul Kelly - Ann Dvorak	July 14	63	Aug. 18
Twenty Million Sweethearts	Dick Powell - Ginger Rogers - Pat O'Brien	May 26	89	Mar. 24
(Reviewed under the title "Rhythm in the Air.")				
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5	62	Mar. 24
Wonder Bar	Al Jolson - Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31	84	Feb. 17

Coming Attractions

Babbitt — Aline MacMahon-Guy Kibbee
(See "In the Cutting Room," Sept. 15.)
Earthworm Tractor — Joe E. Brown
Flirtation Walk — Dick Powell-Ruby Keeler-Pat O'Brien
(See "In the Cutting Room," June 30.)
Gentlemen Are Born — Franchot Tone-Jean Muir
(See "In the Cutting Room," Sept. 15.)
Happiness Ahead — Dick Powell-Josephine Hutchinson — Oct. 27 — *85 — Sept. 22
I Sell Anything — Pat O'Brien - Ann Ovorak - C. Dodd — Oct. 20
Lost Lady, A — Barbara Stanwyck — Sept. 29 — 61 — Sept. 8
Maybe It's Love — Gloria Stuart-Ross Alexander
Murder in the Clouds — Lyle Talbot-Ann Ovorak
Singer of Naples — Enrico Caruso, Jr.
Six Day Bike Rider — Joe E. Brown-Maxine Doyle — Oct. 20
(See "In the Cutting Room," Aug. 18.)
What New York Wants — Joe E. Brown

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Men Are Enemies	Hugh Williams - Helen Twelve - trees	Apr. 20	79	Apr. 7
Baby Take a Bow	James Dunn - Claire Trever - Shirley Temple	June 22	73	June 16
Call It Luck	"Pat" Paterson-Charles Starrett	June 1	64	June 2
Cats-Paw, The	Harold Lloyd-Una Merkel	Aug. 7	100	Aug. 4
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18	76	May 12
Charlie Chan's Courage	Warner Oland-Drue Leyton	July 6	71	Sept. 1
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23	84	Apr. 14
David Harum	Will Rogers-Evelyn Venable	Mar. 2	83	Mar. 3
Dude Ranger	George O'Brien	Sept. 21	65	Sept. 22
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9	72	Apr. 7
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16	78	Mar. 17
Grand Canary	Warner Baxter-Madge Evans	July 27	74	June 23
Handy Andy	Will Rogers-Peggy Wood	July 27	81	May 5
Heart Song	Lilian Harvey-Charles Boyer	Apr. 27	81	Aug. 12,'33
Hold That Girl	James Dunn-Claire Trevor	Feb. 16	65	Mar. 31
Murder in Trinidad	Heather Angel - Victor Jory - Nigel Bruce	Apr. 8	74	May 26
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	May 11	87	Apr. 26
Servants' Entrance	Janet Gaynor-Lew Ayres	Sept. 7	88	July 28
She Was a Lady	Helen Twelvetrees - Donald Woods - Ralph Morgan	July 20	77	Sept. 1
She Learned About Sailors	Lew Ayres-Alice Faye	June 29	76	June 23
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May 25	73	Apr. 28
Stand Up and Cheer	(All Star Musical)	May 4	80	Apr. 28
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May 4	81	June 16
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23	85	July 21
Wild Gold	John Boles - Claire Trevor	June 8	77	May 26

Coming Attractions

Bachelor of Arts — Tom Brown-Anita Louise
Bright Eyes — Shirley Temple - James Dunn - Claire Trevor
Caravan — Charles Boyer - Loretta Young - Jean Parker-Phillips Holmes — Oct. 5 — 101 — Sept. 8
Charlie Chan in London — Warner Oland - Drue Leyton — Sept. 14 — 77 — Sept. 22
East River — Edmund Lowe-Victor McLaglen
Elinor Norton — Claire Trevor-Norman Foster-Hugh Williams-G. Roland — Oct. 12
(See "In the Cutting Room," Aug. 25, "The State vs. Elinor Norton.")
Gambling — George M. Cohan
Hell in the Heavens — Warner Baxter-C. Montenegro
Helldorado — Spencer Tracy
Judge Priest — Will Rogers — Sept. 28 — 79 — Aug. 11
Lottery Lover — "Pat" Paterson - Lew Ayres — Nov. 30
Love Time — "Pat" Paterson - Lew Ayres — May 4 — Sept. 21
(See "Serenade," "In the Cutting Room," July 28.)
Marie Galante — Spencer Tracy-Ketti Gallian — Oct. 28
(See "In the Cutting Room," Sept. 15.)
Music in the Air — Gloria Swanson - John Boles - Douglass Montgomery — Nov. 2
(See "In the Cutting Room," Sept. 15.)
Pursued — Rosemary Ames - Victor Jory - Russell Hardie — Aug. 24 — 68
(See "In the Cutting Room," Aug. 11.)
365 Nights in Hollywood — Alice Faye-James Dunn — Nov. 9
(See "In the Cutting Room," Sept. 1.)
24 Hours A Day — Rosemary Ames
When a Man's a Man — George O'Brien
White Parade, The — John Boles-Loretta Young

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Sally	Cicely Courtneidge		72	Mar. 9
(Reviewed under the title "Aunt Sally.")				
Arson Ring, The	Leslie Banks		68	
Channel Crossing	Constance Cummings - Matheson Lang	June 1	64	Apr. 7
Dick Turpin	Victor McLaglen	June 15	72	
Evergreen	Jessie Matthews-Sonnie Hale			June 23
Friday the 13th	Jessie Matthews	May 1	73	May 28
Just Smith	Tom Walls		69	May 5
Prince of Wales, The			57	
Princess Charming	Evelyn Laye			July 21
Strikel	Leslie Banks-Carol Goodner		83	
Wings Over Evsrest				June 16
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton	May 28	70	June 9

GOLDSMITH PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Hang	All-Star Cast			
I Hate Women	Wallace Ford-June Clyde	Apr. 15	72	Apr. 14

(THE RELEASE CHART--CONT'D)

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Fifteen Wives	Conway Tearle-Noel Francis	June	1	66	
(See "House of Strangers," "In the Cutting Room," June 2.)					
Fugitive Road	Eric Von Stroheim - Leslie Fenton - Wera Engels	June	1	66	
In Love With Life	Onslow Stevens-Lila Lee-Dickie Moore	Apr.	1	68	May 19
Twin Husbands	John Miljan - Shirley Grey - Monroe Owsley	Feb.	25	62	June 9

Coming Attractions

One in a Million	Dorothy Wilson-C. Starrett	Sept.	15	66	
Port of Lost Dreams	Wm. Boyd-Lola Lane	Oct.	15		

LIBERTY PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer	June	1	68	May 19
Take the Stand	Jack LaRue-Thelma Todd	Sept.	7	78	Sept. 15
When Strangers Meet	Richard Cromwell-Arline Judge	July	20	74	

Coming Attractions

No Ransom	Leila Hyams-Phillips Holmes	Oct.	28	70	July 21
Once to Every Bachelor	Marian Nixon-Neil Hamilton	Dec.	14	72	May 19
School for Girls	Sidney Fox-Paul Kelly	Mar.	22,'35		
Two Heads on a Pillow	Neil Hamilton-Miriam Jordan	Feb.	1,'35		
Without Children	Marguerite Churchill - Bruce Cabot	May	10,'35		

MAJESTIC

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Broken Lives	Edward Arnold - John Miljan-Barbara Barondess - Dorothy Revier	Apr.	23	67	May 5
(Reviewed under the title "Unknown Blonde.")					
Morning After, The	Ben Lyon-Sally Eilers	Jan.	1	63.	Oct. 28,'33
(Reviewed under the title, "I Spy.")					
You Made Me Love You	Thelma Todd-Stanley Lupino	May	29	69.	Oct. 14,'33

Coming Attractions

Night Alarm	Bruce Cabot - Judith Allen - H. B. Warner-Fuzzy Knight-Sam Hardy	Sept.	22	*65	Sept. 22
Scarlet Letter, The	Colleen Moore-Hardie Albright-Henry B. Walthall			*70	July 14
She Had to Choose	Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey	Oct.	1	*85	Aug. 11

MASCOT PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Lost Jungle, The	Clyde Beatty	June	13	88	
Young and Beautiful	William Haines-Judith Allen	Sept.	2	68	Sept. 8

Coming Attractions

Crimson Romance	Ben Lyon-Sari Maritza				
In Old Santa Fe	Ken Maynard				
Marines Have Landed, The	William Haines				

MAYFAIR PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Badge of Honor	Buster Crabbe-Ruth Hall	Apr.	15	68	
Fighting Rookie, The	Jack LaRue-Ada Ince	May	15	68	
Oil Raider, The	Buster Crabbe-Gloria Shea	July	15	85	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel.	Ruaning Time Date	Minutes	Reviewed
Chained	Joan Crawford-Clark Gable	Aug.	31	*74	Sept. 1
Death on the Diamond	Robert Young-Madge Evans	Sept.	14	72	
(See "In the Cutting Room," Aug. 18.)					
Girl from Missouri, The	Jean Harlow-Franchot Tone	Aug.	3	74	July 21
Have a Heart	Jean Parker - James Dunn - Stuart Erwin - Una Merkel	Sept.	7	82	
(See "In the Cutting Room," Aug. 4.)					
Hideout	Robert Montgomery - Maureen O'Sullivan	Aug.	24	82	Aug. 11
Hollywood Party	(All Star Musical)	June	1	70	June 2
Laughing Boy	Ramon Novarro-Lupe Velez	Apr.	13	79	June 30
Lazy River	Jean Parker-Robert Young	Mar.	16	77	Mar. 18
Manhattan Melodrama	Clark Gable-Myraa Loy-William Powell	May	4	95	Apr. 28
Men in White	Clark Gable-Myrna Loy	Apr.	6	75	Feb. 17
Murder in the Private Car	Charles Ruggles-Una Merkel	June	29	65	June 30
Operator Thirteen	Marion Davies-Gary Cooper	June	15	88	June 18
Paris Interlude	Otto Kruger - Robert Young - Madge Evans - Una Merkel	July	27	73	July 14
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar.	30	90	Mar. 31
Sadie McKee	Joan Crawford-Fraachot Tone	May	11	95	May 12
Show-Off, The	Spencer Tracy-Madge Evans	Mar.	9	60	Mar. 3
Stamboul Quest	Myrna Loy-George Brent	July	13	90	July 14
Straight Is the Way	Franchot Tone - Karen Morley - May Robson-Gladys George	Aug.	10	59	July 28
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr.	20	116	Apr. 28
Thin Man, The	William Powell-Myrna Loy	May	25	91	May 19
Treasure Island	Wallace Beery - Jackie Cooper-Lionel Barrymore-Otto Kruger	Aug.	17	110	July 14
Viva Villa!	Wallace Beery-Fay Wray	Apr.	27	115	Apr. 7

Coming Attractions

Babes in Toyland	Laurel and Hardy-C. Henry				
Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March	Sept.	21		Aug. 4
Biography of a Bachelor Girl	Robert Montgomery-Ann Harding				
(See "In the Cutting Room," Sept. 8.)					
David Copperfield	All Star Cast				
Evelyn Prentice	William Powell-Myrna Loy				
Forsaking All Others	Joan Crawford - Clark Gable - Robert Montgomery				
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald	Oct.	12(T)	*110	Sept. 8
Night Is Young, The	Ramon Novarro-Evelyn Laye				
Outcast Lady	Constance Bennett - Herbert Marshall - Hugh Williams	Sept.	28	79	Sept. 8
Painted Veil, The	Greta Garbo-Herbert Marshall-George Brent				
(See "In the Cutting Room," Sept. 15.)					
Repeal	Carole Lombard				
Sequoia	Jean Parker-Russell Hardie				
(See "In the Cutting Room," Sept. 1.)					
Student Tour	Charles Butterworth-J. Durante				
(See "In the Cutting Room," June 23.)					
What Every Woman Knows	Helen Hayes - Brian Aherne				
(See "In the Cutting Room," Sept. 1.)					
Wicked Woman	Mady Christians				

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel.	Runnlag Time Date	Minutes	Reviewed
Blue Steel	John Wayne	May	10	54	May 12
City Limits	Ray Walker-Sally Blane-Frank Craven	May	1	70	June 23
House of Mystery, The	Verna Hillie-Ed Lewry	June	1	61	
Jane Eyre	Colin Clive - Virginia Bruce	Aug.	15	65	July 14
Loudspeaker, The	Ray Walker-Jacqueliae Wells	May	30	67	May 12
Man from Utah, The	John Wayne	May	15	55	
Manhattan Love Song	Dixie Lee-Robt. Armstrong	May	1	73	Mar. 31
Money Means Nothing	Wallace Ford-Gloria Shea	June	15	70	May 19
Monte Carlo Nights	Mary Brian-John Darrow	May	20	62	
Moonstone, The	David Manners-Phyllis Barry	Aug.	20	62	Aug. 11
Randy Rides Alone	John Wayne	June	5	54	June 23
Shock	Ralph Forbes-Gwenillan Gill	Aug.	1	68	July 28
Star Packer, The	John Wayne-Verna Hillie	July	30	54	

Coming Attractions

Flirting With Danger	Robert Armstrong-Marion Burns				
(See "In the Cutting Room," Sept. 22.)					
Girl of My Dreams	Mary Carlisle-Creighton Chaney				
(See "In the Cutting Room," Sept. 22.)					
Girl of the Limberlost	Marian Marsh-Ralph Morgan	Oct.	15	86	Sept. 1
Happy Landing	Ray Walker-Jacqueline Wells	Sept.	1	63	Aug. 4
King Kelly of the U. S. A.	Guy Robertson-Irene Ware	Sept.	15	66	Sept. 15
Lawless Frontier	John Wayne-Sheila Terry				
Mysterious Mr. Wong, The	Bela Lugosi-Wallace Ford				
'Neath Arizona Skies	John Wayne-Sheila Terry				
Reckless Romeos	Rebt. Armstrong-Wm. Cagney				
Redhead	Bruce Cabot-Grace Bradley	Nov.	1	76	Sept. 22
Stratosphere	June Collyer-William Cagney				
Successful Failure, A	Wm. Collier, Sr. - Lucille Gleason				
Tomorrow's Youth	Dickie Moore-Martha Sleeper-John Miljan-Gloria Shea	Sept.	15	83	
Trail Beyond, The	John Wayne-Verna Hillie	Oct.	22	55	Sept. 22

PARAMOUNT

Features

Title	Star	Rel.	Running Time Date	Mlautes	Reviewed
Crime Without Passion	Claude Rains	Aug.	24	70	Aug. 25
Double Door	Evelyn Venable-Kent Taylor	May	4	75	Apr. 28
Elmer and Elsie	Geo. Bancroft-Frances Fuller	July	27	84	July 21
Great Flirtation, The	Elissa Landi-Adolphe Menjou-David Manners	June	15	71	June 9
Here Comes the Groom	Jack Haley-Patricia Ellis-Neil Hamilton-Isabel Jewell	June	22	64	June 16
Kiss and Make Up	Cary Grant-Genevieve Tobin	July	6	70	June 16
Ladies Should Listen	Cary Grant-Frances Drake	Aug.	3	80	July 14
Little Miss Marker	Adolphe Menjou-Dorothy Dell-Shirley Temple	June	1	80	May 9
Many Happy Returns	Guy Lombarde-Burns and Allen	June	8	60	May 12
Murder at the Vaaities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Oakie	May	25	89	May 12
Notorious Sophie Lang	Gertrude Michael - Paul Cavanagh	July	20	64	July 28
Old-Fashioned Way, The	W. C. Fields	July	13	71	July 14
Private Scandal	Mary Brian-Phillips Holmes	May	11	85	May 5
Scarlet Empress, The	Marlene Dietrich-John Lodge	Sept.	7	100	Apr. 28
She Loves Me Not	Bing Crosby-Miriam Hopkins	Aug.	10	85	July 14
Shoot the Works	Jack Oakie-Ben Bernie-Dorothy Dell-Arline Judge	June	29	81	June 30
Thirty Day Princess	Sylvia Sidney-Cary Grant	May	18	80	May 5
Trumpet Blows, The	George Raft - Adolphe Menjou - Frances Drake	Apr.	13	72	Apr. 7
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr.	27	74	May 5
Witching Hour, The	Judith Allen-Tom Brown	Apr.	27	64	Aer. 28
You Belong to Me	Lee Tracy-Helen Mack	Sept.	8	66	Sept. 22

Coming Attractions

Belle of the Nineties	Mae West	Sept.	21	75	Aug. 25
Cleopatra	Claudette Colbert - Henry Wilcexen - Warren William	Oct.	5	101	Aug. 25
College Rhythm	Jee Penner-Lanny Ross				
(See "In the Cutting Room," Sept. 8.)					
Code of the West	Jackie Coogan-Randolph Scott				
Enter Madame	Elissa Landi-Cary Grant				
(See "In the Cutting Room," Sept. 8.)					
Kids on the Cuff	Max Baer				
Here Is My Heart	Bing Crosby-Kitty Carlisle				
(See "In the Cutting Room," Sept. 22.)					
It's a Gift	W. C. Fields-Baby LeRoy				
(See "Back Porch," "In the Cutting Room," Sept. 15.)					
Lemon Drop Kid	Helen Mack-Lee Tracy	Sept.	28		
(See "In the Cutting Room," Sept. 8.)					
Limcheuse Nights	George Raft-Jean Parker				
(See "In the Cutting Room," Sept. 8.)					
Lives of A Bengal Lancer	Gary Cooper-Franchot Tone				
Menace	Paul Cavanagh	Oct.	26		
(See "In the Cutting Room," Sept. 1.)					
Mrs. Wiggs of the Cabbage Patch	Pauline Lord - W. C. Fields - ZaSu Pitts - Kent Taylor				
Evelyn Venable		Oct.	19	73	Aue. 25
Now and Forever	Gary Cooper-Carole Lombard	Aug.	31	82	Aug. 4
President Vanishes	Lewis Stone-Janet Beecher				
Pursuit of Happiness, The	Francis Lederer - C. Ruggles - Mary Boland-Joan Bennett	Sept.	28	72	Sept. 15
Ready for Love	Richard Arlen, Ida Lupino	Oct.	12		
(See "In the Cutting Room," Sept. 1.)					
Red Woman, The	Sylvia Sidney-Cary Grant				
Ruggles of Red Gap	Charles Laughton-Mary Boland-Charles Ruggles				
Wagon Wheels	Randolph Scott-Gail Patrick	Sept.	14	57	Sept. 8

PINNACLE PRODUCTIONS

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Chloe	Olive Borden-Reed Howes	Apr.	1	64	
Hired Wife	Greta Nissen-Weldon Heyburn	Mar.	1	65	Mar. 24
Playthings of Desire	Linda Watkine-James Kirkwood	Mar.	15	58	

PRINCIPAL

Features

Title	Star	Rel.	Ruaning Time Date	Minutes	Reviewed
Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May	8	54	
Little Damozel	Anna Neagle-James Rennie	June	11	59	

Coming Attractions

Peck's Bad Boy	Jackie Cooper-Thomas Meighan-Dorothy Peterson-O. P. Heggie-Jackie Searl	Oct.	19	70	Sept. 8
Return of Chandu, The	Bela Lugosi - Maria Alba				

RKO RADIO PICTURES

Features

Title	Star	Rel.	Runnlag Time Date	Mlautes	Reviewed
Bachelor Bait	Pert Kelton - Stuart Erwin	July	27	74½	June 16
Cockeyed Cavaliers	Wheeler and Woolsey	June	29	72	June 16
Down to Their Last Yacht	Sidney Blackmer - Sydney Fox	Aug.	31	84	
(See "In the Cutting Room," May 19.)					
Finishing School	Ginger Rogers - Francee Dee - Bruce Cabot	May	4	73	Apr. 7

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of a Gentleman	Paul Lukes - Lelia Hyams - Patricia Ellis	May 14	66	May 12
All Quiet on the Western Front. (Reissue)	Lew Ayres	Apr. 2	84.	Apr. 28,'30
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May 7	65	May 26
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19	78	Mar. 3
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5	60	Apr. 7
Embarrassing Moments	Chester Morris-Marian Nixon	July 9	67	
Half a Sinner	Joel McCrea-Sally Blane	Apr. 30	78½	Apr. 28
Honor of the Range	Key Meynard	Apr. 18	61	May 5
Human Side, The	Adolphe Menjou-Doris Kenyon	Aug. 27	*60	Aug. 18
I Give My Love	Wynne Gibson-Paul Lukas	June 25	69	June 2
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12	67	Apr. 28
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr. 16	76	Apr. 14
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 28	68	Mar. 17
Let's Talk It Over	Chester Morris - Mae Clarke	June 11	69	June 23
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	June 4	98	May 26
Love Birds, The	Summerville-Pitts	Mar. 12	62	Apr. 21
Love Captive, The	Nils Asther-Gloria Stuart	May 21	61	June 16
One More River	Diana Wynyard - Colin Clive - Frank Lawton - Jane Wyatt - Reginald Denny	Aug. 6	88	Aug. 11
Romance in the Rain	Roger Pryor - Heather Angel - Esther Ralston-Victor Moore	Aug. 13	75	Aug. 11
Smoking Guns (Reviewed under the title "Doomed to Die.")	Ken Maynard-Gloria Shea	June 11	65	Apr. 21
Uncertain Lady	Genevieve Tobin-Edward Everett Horton	Apr. 23	65	June 30
Wheels of Destiny	Ken Maynard	Feb. 19	64	Apr. 14

Coming Attractions

Cheating Cheaters	Cesar Romero-Fay Wray			
Gift of Gab	Edmund Lowe - Gloria Stuart - Alice White	Sept. 24	*71	Sept. 15
Good Fairy, The	Margaret Sullavan - Herbert Marshall-Frank Morgan			
Great Expectations	Henry Hull-Jane Wyatt-Phillips Holmes	Oct. 22		
(See "In the Cutting Room," Aug. 25.)				
Great Ziegfeld, The	William Powell			
Imitation of Life	Claudette Colbert-W. William	Oct. 29		
(See "In the Cutting Room," Sept. 15.)				
I've Been Around	Chester Morris			
Life Returns	Onslow Stevens-Lois Wilson			
Man Who Reclaimed His Head	Claude Rains-Joan Bennett			
Million Dollar Ransom	Mary Carlisle - Edward Arnold-Phillips Holmes	Sept. 17	67	
(See "In the Cutting Room," July 28.)				
Night Life of the Gods	Alan Mowbray			
(See "In the Cutting Room," Sept. 8.)				
One Exciting Adventure	Binnie Barnes-Nell Hamilton-Paul Cavanagh	Oct. 15		
(See "What Ladies Dream," "In the Cutting Room," Sept. 1.)				
Rocky Rhodes	Buck Jones-Sheila Terry	Sept. 24		
Secret of the Chateau	Claire Dodd-Clark Williams		*68	Sept. 15
There's Always Tomorrow	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes	Sept. 10	87	
(See "In the Cutting Room," June 9.)				
Wake Up and Dream	Russ Columbo - June Knight - Roger Pryor	Oct. 1		
When A Man Sees Red	Buck Jones			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Monica	Kay Francis-Warren William	June 23	52	May 26
Friends of Mr. Sweeney	Charlie Ruggles-Ann Dvorak	July 28	68	Aug. 18
Gambling Lady	Barbara Stanwyck	Mar. 31	66	Mar. 10
He Was Her Men	James Cagney-Joan Blondell	June 18	70	May 26
Here Comes the Navy	James Cagney - Pat O'Brien - Gloria Stuart	July 21	86	July 7
Housewife	George Brent-Bette Davis	Aug. 11	69	July 28
Jimmy the Gent	James Cagney-Bette Davis	Mar. 17	67	Mar. 31
Key, The	Edna Best - William Powell - Colin Clive	June 9	71	May 26
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods	May 12	64	May 19
Modern Hero, A	Richard Barthelmess	Apr. 21	71	Apr. 26
Personality Kid, The	Pat O'Brien-Glenda Farrell	July 7	68	June 9
Smarty	Joan Blondell-Warren William	May 19	64	May 26
Upper World	Warren William - Mary Astor - Ginger Rogers	Apr. 28	72	Apr. 7

Coming Attractions

Big-Hearted Herbert	Guy Kibbee-Aline MacMahon-Patricia Ellis-Phillip Reed	Oct. 6	*60	Aug. 25
Border Town	Paul Muni-Bette Davis-Margaret Lindsay			
Case of the Howling Dog, The	Warren William-Mary Astor	Sept. 22	75	Sept. 1
Concealment	Barbara Stanwyck - Warren William			
Demes	Ruby Keeler - Dick Powell - Joan Blondell	Sept. 1	90	Aug. 25
Desirable	Jean Muir-George Brent	Sept. 8	68	Aug. 25
Firebird	Verree Teasdale-Ricardo Cortez			
(See "In the Cutting Room," Sept. 1.)				
I Am A Thief	Mary Astor-Ricardo Cortez			
Irish In Us, The	James Cagney-Pat O'Brien			
Kansas City Princess	Joan Blondell - Glenda Farrell - Robert Armstrong	Oct. 13	64	Aug. 18
Madame Du Barry	Dolores Del Rio-Victor Jory	Oct. 13	77	Aug. 18
Perfect Week-end, The	James Cagney			
(See "In the Cutting Room," Sept. 15.)				
Racing Luck	Lyle Talbot			
Right To Live	George Brent-J. Hutchinson			
Sweet Adeline	Irene Dunne			
Sweet Music	Rudy Vallee-Helen Morgan			
White Cockatoo	Jean Muir-Ricardo Cortez			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adieu Les Beaux Jours	Brigitte Helm - Jean Gabin	Ufa	Apr. 21	100	May 19
Blossom Time	Richard Tauber	Wardour Films			July 28
Cities of the Desert		L. M. B. Films			May 26
Gay Love	Florence Desmond-Sophie Tucker	British Lion			Sept. 15
Great Defender, The	Matheson Lang	Werdour Films			July 21
How's Chances?	Tamare Deen-Herold French	Fox-British			June 30
Jeva Heed	Anna May Wong-Elizabeth Allan-Edmund Gwenn				Aug. 11
Lash, The	Lyn Harding - John Mills	Radio			May 19
Lost In the Legion	Leslie Fuller	Wardour Films			July 28
Passing Shadows	Edmund Gwenn-Barry Mackay	Fox			May 19
Return of Bulldog Drummond	Ralph Richardson	British Int'l		67	June 16
Secret of the Loch, The	Seymour Hicks - Frederick Peisley	Associated British Films			June 16

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Bengal	Harry Schenck	May 2	72	Apr. 28
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15	68	

Coming Attractions

Golden Head
Souls In Pawn
Special Duty
Unlimited

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Are Wa Civilized?	William Farnum	Raspin		70	June 23
Brides of Sulu	Adelina Moreno	Exploration Plcts.		67	July 28
Hitler's Reign of Terror		Jewel Prods.	Apr. 30	67	May 12
Not Against Flesh	Julian West	General Foreign Sales Corp.			Aug. 25
Petersburg Nights	B. Dobron Ravov	Amkino	Sept. 8	97	Sept. 22
Ramu, the King of the Sun		Fairhaven Prod	Aug. 4	68	Aug. 25
Unknown Soldier Speaks, Tha		Lincoln Prods.		67	June 2
War's End		Capital		28	May 26
White Heat	Virginia Cherrill-Mone Maris-Herdie Albright	J. D. Trop	July 15	62	June 30
Woman Condemned	Claudia Dell	Marcy Plcts.	Apr. 4	66	
World In Revolt, The		Mentone		69	June 16

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cellini, The	Fredric March - Constance Bennett-Frank Morgan-Fay Wray	Aug. 24	79	Apr. 21
(Reviewed under the title "The Firebrand")				
Born to Be Bad	Loretta Young-Cary Grant	May 18	61	June 9
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young	July 20	83	May 19
Count of Monte Cristo, The	Robert Donat-Elisse Lendi	Sept. 7	*113	Sept. 8
House of Rothschild, The	George Arliss	Apr. 6	86	Mar. 10
Last Gentleman, The	George Arliss	Sept. 21	72	May 12
Our Daily Bread	Karen Morley-Tom Keene	Sept. 28	74	Aug. 18

Coming Attractions

Brewster's Millions	Jack Buchanan-Lili Damita			
Broken Soil	Anna Sten-Gary Cooper			
Call of the Wild, The	Fredric March-Edward Arnold			
Cardinal Richelieu	George Arliss			
Clive of India	Ronald Colman			
Congo Raid	Leslie Banks - Paul Robeson - Nina Mae MacKinney			
Folies Bergere de Paris	Maurice Chevalier			
It Had To Happen	Clark Gable			
Kid Millions	Eddie Cantor - Ann Sothern - Ethel Mermen			
(See "In the Cutting Room," Aug. 25.)				
Mighty Barnum, The	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce			
Nell Gwyn	Anna Neagle-Cedric Hardwicke		75	July 14
100 Years From Now				
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon	Oct. 19		Sept. 22
Queen's Affair, The	Anna Neagle-Fernand Graavey	Nov. 9		
Scarlet Pimpernel, The	Leslie Howard-Merle Oberon			
Transatlantic Merry-Go-Round	Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny	Nov. 2		
(See "In the Cutting Room," Aug. 18.)				
We Live Again	Anna Sten-Fredric March			
(See "In the Cutting Room," Aug. 25.)				

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss In Boots	May 17	1 rl.
The Queen of Hearts	June 25	7
Aladdin	Aug. 10	1 rl.
The Headless Horsemen	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Jack Frost	Nov. 31	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Back to the Soil	Aug. 10	2 rls.
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby	June 15	2 rls.
Hollywood Here We Come		
Plumbing for Gold (Sidney and Murray)	June 29	2 rls.
Punch Drunk (3 Stooges)	July 13	2 rls.
Radio-dough (Sidney and Murray)	Feb. 5	2 rls.
Stable Mates	Apr. 8	2 rls.
When Do We Eat?	Mar. 19	2 rls.
Ten Baby Fingers (Sidney and Murray)	Jan. 26	2 rls.
COLUMBIA TWO REEL COMEDIES		
Men in Black (Howard, Fine & Howard)		
KRAZY KAT KARTOONS		
Busy Bus	Apr. 20	1 rl.
Bowery Daze	Mar. 30	1 rl.
Cinder Alley	Mar. 9	1 rl.
Masquerade Party	May 11	1 rl.
Southern Exposure	Feb. 5	1 rl.
Tom Thumb	Feb. 18	1 rl.
1934-35		
1. The Trapeze Artist		
2. Catnips of 1940		
3. Krazy's Waterloo		
LAUGHING WITH MEDBURY		
6—In Ethiopia	June 15	1 rl.
7—In the Islands of the Pacific	July 23	1 rl.
8—Among the Latins	Aug. 3	1 rl.
1934-35		
Laughing With Medbury in the Arctics		
MARCH OF THE YEARS		
No. 8—	Mar. 23	1 rl.
No. 9—	May 15	1 rl.
MICKEY McGUIRE COMEDIES		
4—Mickey's Minstrels	Jan. 11	18
5—Mickey's Rescue	Mar. 23	20
6—Mickey's Medicine Man	May 18	2 rls.
MINUTE MYSTERIES		
No. 5—The Missing Clue	Jan. 22	1 rl.
No. 6—Hidden Evidence	May 30	1 rl.
No. 7—One Way Out	June 15	1 rl.
No. 8—Simple Solution	July 6	1 rl.
No. 9—By Persons Unknown	July 14	1 rl.
No. 10—The Professor Gives a Lesson	Aug. 3	1 rl.
MUSICALS		
No. 3—School for Romance (Lou Holtz)	Jan. 31	2 rls.
No. 4—Love Detective (Frank Albertson)	Feb. 28	2 rls.
No. 5—Women Haters	May 5	2 rls.
No. 6—Susie's Affair	June 1	2 rls.
No. 7—Tripping Through the Tropics	July 27	2 rls.
SCRAPPY CARTOONS		
Aw, Nurse	Mar. 9	7
Scrappy's Dog Show	May 18	1 rl.
Scrappy's Relay Race	July 7	1 rl.
Scrappy's Theme Song	June 15	1 rl.
Scrappy's Toy Shop	Apr. 13	1 rl.
SCREEN SNAPSHOTS		
No. 3	Jan. 18	1 rl.
No. 4	Feb. 7	1 rl.
No. 5	Feb. 18	1 rl.
No. 6	Mar. 16	1 rl.
No. 7	Apr. 24	1 rl.
No. 8	May 18	1 rl.
No. 9	June 8	1 rl.
WORLD OF SPORT		
Anything for a Thrill		1 rl.
Cyclomania	May 30	1 rl.
Decks Awash	Aug. 10	1 rl.
Dumb Champs	Apr. 20	1 rl.
Harnessed Lightning	May 17	1 rl.
Heigh-Ho the Fox	June 20	1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)		
1. Veiled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Chump (Hal Skelly)	Nov. 1	15
Frankie and Johnny (Charles Laughton)	Oct. 1	8
Mire Unga	Aug. 15	9
Prisoner (George Sarl)	Sept. 15	10
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars In the Making (Frank Albertson)	Oct. 1	17
Sword of the Arab (Duncan Renaldo)	Sept. 15	28
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Half Baked Relations	June 1	19
Hello Prosperity	Apr. 20	18
BATTLE FOR LIFE		
Born to Die	Mar. 16	8
Nature's Gangsters	June 15	7
Spotted Wings	June 8	7
BING CROSBY SPECIALS		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 24	20
3—Billboard Girl	Oct. 5	21
4—Dream House	Sept. 28	19
CORONET COMEDIES		
Hello, Sailors	Aug. 17	20
Hotel Anchovy	Apr. 13	18
Inventors, The	Feb. 2	20
North of Zero	Jan. 19	17
Rural Romeos	Nov. 2	
Second Hand Husband	Oct. 12	19
Super-Stupid	Sept. 14	19
FROLICS OF YOUTH		
Campus Hoofer, The	Nov. 9	
Educating Papa	Nov. 30	
MARRIAGE WOWS SERIES		
Domestic Bliss-ters	Oct. 5	2 rls.
MERMAID COMEDIES (Harry Langdon)		
No Sleep on the Deep	Apr. 8	21
MUSICAL COMEDIES		
Big Business	Oct. 26	2 rls.
Girl from Paradise, The	Nov. 16	2 rls.
Going Spanish	Mar. 2	21
Good Luck—Best Wishes	Aug. 24	21
Nifty Nurses	Oct. 12	
She's My Lilly	Sept. 7	22
ROMANTIC JOURNEYS		
Lost Race, The	Apr. 13	8
Mediterranean Blues	Feb. 23	9
Paradise of the Pacific	June 1	9
SONG HIT STORIES		
Doctor, The	Feb. 23	8
Mountain Melody	Aug. 31	10
Time on Their Hands	Sept. 14	1 rl.
STAR COMEDY SPECIALS		
Allez Oop	May 25	21
Dog-Gone Babies	July 8	20
STAR PERSONALITY COMEDIES		
His Lucky Day	Sept. 21	2 rls.
TERRY-TOONS		
Black Sheep, The	Oct. 5	1 rl.
Busted Blossoms	Aug. 10	8
Hot Sands	Nov. 2	
Irish Sweepstakes	July 27	8
Jack's Shack	Nov. 30	
Jail Birds	Sept. 21	1 rl.
Joe's Lunchwagon	Apr. 8	8
Just a Clown	Apr. 20	8
King's Daughter, The	May 4	8
Lion's Friend, The	May 18	6
Mad House, A	Mar. 23	6
Magic Fish, The	Oct. 19	
Mice In Council	Aug. 24	6
My Lady's Garden	July 13	8
Owl and the Pussycat, The	Mar. 9	8
Pandora	June 1	8
See the World	June 29	8
Slow But Sure	June 15	8
Tom Tom the Piper's Son	Nov. 16	
Why Mules Leave Home	Sept. 7	1 rl.
TOM HOWARD COMEDIES		
Big Meow, The	Mar. 9	19
Good Scout, A	Apr. 27	18
Wrong Bottle, The	July 13	18
TREASURE CHEST		
Bosom Friends	Mar. 30	8
Hula Honeymoon	Mar. 2	7
Pagliacci	Apr. 6	11
Then Came the Yawn	Aug. 10	8
YOUNG ROMANCE		
Three Cheers for Love	Nov. 23	2 rls.

FIRST DIVISION

Title	Rel. Date	Min.
MUSICAL MOODS		
1. In a Monastery Garden		7
2. Mexican Idyl		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Chasing the Champions	May 18	9
Man's Mania for Speed		10
MAGIC CARPET SERIES		
Fortunate Isles	Apr. 13	9
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	8
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
The Coast of Catalonia		9
MOVIE TINTYPE SERIES		
The Extravagant Wife	Jan. 5	10
The Girl from the Country	Jan. 19	10
Emma's Dilemma	Feb. 2	10
Love's Old Sweet Song	Feb. 18	10
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date (Variable)	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family In America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
Oriental Phantasy		8
Organ Festival		9
Melody Tour		8
Organlogue-ing the Hits		8
Melodies of Love		8
Songs of the Range		6
Rhapsody in Black		1 rl.
Wine, Woman and Song		1 rl.
Elli Elli		1 rl.
What's In a Name		1 rl.
SPECIAL		
She Whoops to Conquer (ZaSu Pitts-Billy Bevan-Daphne Pollard)		2 rls.

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Mixed Nuts	Feb. 17	19
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
CHARLEY CHASE		
Another Wild Idea	June 18	19
Cracked Iceman	Jan. 27	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
Something Simple		
IRVIN S. COBB		
Ballad of Paducah Jail		19
Nosed Out		18
Speaking of Relations		19
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		8
Citadels of the Mediterranean		
Colorful Ports of Call	Jan. 13	9
Cruising In the South Seas		1 rl.
Egypt, Kingdom of the Nile	May 19	10
Glimpses of Erin		1 rl.
Holland In Tulip Time		9
Italy, Land of Inspiration	Feb. 24	9
Switzerland, The Beautiful		9
Temple of Love, The		10
Tibet, Land of Isolation	Mar. 17	8
GOOFY MOVIES		
No. 3	Mar. 24	10
No. 4	May 5	8
No. 5		8
No. 6		1 rl.
No. 7		1 rl.
No. 8		9
No. 9		10
HAPPY HARMONIES (Technicolor)		
1—The Discontented Canary		9
2—Old Pioneer		8
3—A Tale of the Vienna Woods		
LAUREL & HARDY		
Going Bye-Bye		21
Oliver the Eighth	Jan. 13	28
Them Thar Hills		2 rls.
MUSICAL COMEDIES		
Apples to You	Apr. 7	20
Benny from Panama	May 28	18
Duke for a Day, A	May 12	20
Maple In Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19
MUSICAL REVUES		
Big Idea, The	May 12	20
Jail Birds of Paradise (Color)	Mar. 10	18
Gentlemen of Polish		2 rls.
Grandfather's Clock		
Spectable Maker, The		20
What Price Jazz?		18
ODDITIES		
Attention, Suckers!	June 9	10
Dartmouth Days		11
Donkey Baseball		
Flying Hunters	May 12	7
Little Feller	May 28	8
Nipups	Apr. 28	9
Old Shep	June 23	9
Pichianni Troupe		1 rl.
Pro Football		9
Rugby		10
Strikes and Spares		9
Taking Care of Baby		8
Trick Golf	Mar. 24	8
Vital Victuals (Color)	Mar. 3	10
OUR GANG		
First Roundup, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	18
Honky-Donkey	June 2	17
Mike Fright		18
TODD-KELLY		
I'll Be Suing You	June 23	19
Maid In Hollywood	May 19	20
One Horse Farmers		
Soup and Fish	Mar. 31	18
Three Chumps Ahead		2 rls.
WILLIE WHOPPER		
Cave Man		7
Davy Jones' Locker	Jan. 13	7
Good Scout		7
Hell's Fire (Color)	Feb. 17	7
Insultin' the Sultan	Apr. 14	8
Jungle Jitters		1 rl.
Rassilin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8
Viva Willie		7

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
2. City of the Sun	Jan. 1	10
3. Love's Memorial	Feb. 1	10
4. Children of the Nile	Mar. 1	10
5. The Peacock Throne	Apr. 1	10
6. Jungle Bound	May 1	10
7. The Last Resort	June 1	10
8. Mother Ganges	July 1	10
9. The First Paradise	Aug. 1	10
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Life Guard	July 13	7
Betty Boop's Little Pal	Sept. 21	1 rl.
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Betty In Blunderland	Mar. 2	7
Dancing on the Moon	July 13	1 rl.
Hal Hal Hal	Mar. 2	7
There's Something About a Soldier	Aug. 17	7
COLOR CLASSICS		
Little Dutch Mill	Oct. 26	
Poor Cinderella	Aug. 3	7
HEADLINERS		
All on Deck	Mar. 30	8
Cab Calloway's Hi-De-Ho	Aug. 24	1 rl.
Club Continental (Leon Belasco & Orchestra - Geo. Givot - Vivian Janis-Grace Barry)		
International Cafe (T.) (Leon Belasoe and Orchestra-Geo. Givot	Sept. 14	1 rl.
Little Jack Little Revue (Little Jack Little and Orchestra - Gypsy Nina - Do Re Mi Trio	May 11	10
Mr. W's Little Game (Alexander Woollcott	June 8	19
New Deal Rhythm ("Buddy" Rogers	Apr. 13	8
Radio Announcer's Review The	Sept. 14	
Society Notes (Test.)	Aug. 3	10
Station T.O.T.	Jan. 19	10
Underneath the Broadway Moon (Isham Jones and Orchestra - Eton Boys-Vera Van	June 29	11
HOLLYWOOD ON PARADE		
No. 8	Mar. 2	11
No. 9	Mar. 30	11
No. 10	Apr. 27	11
No. 11	May 25	11
No. 12	June 22	10
No. 13	July 20	11
PARAMOUNT PICTORIAL		
No. 11—More or Less—The Eyes of Science — Song Makers of the Nation, Ralph Ralnger	May 18	10
No. 12—Let's Make Up—Fairy of the Flowers—Song Makers of the Nation, Harold Arlen	June 15	10
No. 13—Songs of the Organ—The River and Me—Wings Over the North—Roy Smeck	July 13	19
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 1 — Song Makers of the Nation—Chas. Tobias—Flowery Kingdom of America — The Windjammer	Aug. 17	10
No. 2—The Big Harvest—Geared Rhythm — Denys Wortman	Sept. 14	1 rl.
No. 3—	Oct. 12	
PARAMOUNT VARIETIES		
Madhouse Movies No. 1	Aug. 24	1 rl.
Madhouse Movies No. 2	Oct. 19	1 rl.
Old Kentucky Hounds	Sept. 7	1 rl.
Superstition of the Black Cat	Aug. 10	8
POPEYE THE SAILOR		
Axe Me Another	Aug. 24	1 rl.
Can You Take It	Apr. 27	7
I Done My Duty	Sept. 28	
Man on the Flying Trapeze, The	Mar. 30	7
Shiver Me Timbers	July 27	7
Shoein' Hosses	June 1	7
Strong to the Finich	June 29	7
SCREEN SONGS		
Lazybones	Apr. 13	7
Borrah Minneviteh		
Let's All Sing Like the Birdies Sing	Feb. 9	8
Love Thy Neighbor	July 29	7
Mary Small		
She Reminds Me of You	June 22	7
Eton Boys		
This Little Pig Went to Market	May 25	7
Singin' Sam		
Tune Up and Sing	Mar. 9	7
Lanny Ross		
SCREEN SOUVENIRS		
No. 6	Jan. 12	10
No. 7	Feb. 9	10
No. 8	Mar. 9	10
No. 9	Apr. 8	18
No. 10	May 4	10
No. 11	June 1	10

MAR 7 1935

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 12	June 29	10
No. 13	July 27	10
SCREEN SOUVENIRS (New Series)		
No. 1	Sept. 7	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 7—Jumping Giants	Jan. 26	11
No. 8—Horsepower	Feb. 16	11
No. 9—Flying Bodies	Mar. 23	10
No. 10—Animal Antics	Apr. 13	10
No. 11—Marine Marvels	May 11	11
No. 12—Lucky Anglers	June 8	11
No. 13—Good Shape	July 6	11
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 1—Miles Per Hour	Aug. 3	10
No. 2—Springboard Champions	Aug. 31	10
No. 3—Water Rodeo	Sept. 28	1 rl.
TWO-REEL COMEDIES		
Circus Hoodoo Harry Langdon	Feb. 16	21
Gold Nuggets Walter Catlett	Feb. 2	18
Just an Echo Bing Crosby	Jan. 19	20
Making the Rounds Pallette-Catlett	July 6	21
New Dealers, The Pallette-Catlett	Apr. 6	20
News Hounds Pallette-Catlett	June 1	20
No More Bridge Leon Errol	Mar. 16	21
Oil's Well Chic Sale	May 4	22
Old Bugler, The Chic Sale	Jan. 5	20
Petting Preferred	Apr. 27	19
Up and Down Franklyn Pangborn	Mar. 2	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day		17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant		
Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	8
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANOY CARTOONS		
Lion Tamer, The	Feb. 2	8
Rasslin' Match, The	Jan. 5	11
BLONDE and RED HEAD SERIES		
Bridal Bail	Feb. 9	21
Contented Calves	Aug. 9	20½
Ocean Swells	Oct. 12	
Rough Necking	Apr. 27	20
Undie World, The	June 15	21
CHICK CHANDLER COMEDIES		
Unlucky Strike	Aug. 31	20½
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Immigrant	Jan. 19	21
One A.M.	Mar. 23	18
Behind the Screen	May 25	2 rls.
The Adventure	July 5	2 rls.
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	July 26,'35	21½
Bedlam of Beards	Apr. 13	18
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 26,'35	19
Hey Nanny, Nanny	Jan. 12	21
In A Pig's Eye	Dec. 28	
In the Devil Dog House	Feb. 2	21
Love and Hisses	June 8	17½
Odor in the Court	Aug. 2	21½
CUBBY THE BEAR CARTOONS		
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	7
Good Knight	Feb. 23	7½
How's Crops	Mar. 23	7½
Mild Cargo	May 18	7½
Sinistor Stuff	Jan. 26	6½
OUMBBELL LETTERS		
No. 1	June 22	4½
No. 2	July 20	4
No. 3	Aug. 17	
FOUR STAR COMEDIES		
Fixing Stew	Nov. 2	20
Fuller Gush Man	Aug. 24	18
GRIBBON-KENNEDY-STANTON COMEDIES		
Cracked Shots	May 4	19½
Strictly Fresh Yeggs	Apr. 6	21½
Trailing Along	June 1	21
What No Groceries	July 26	20½
HEADLINER SERIES		
No. 4—Autobuyography	Mar. 18	20
No. 5—The Old Maid's Mistake	May 11	20
No. 6—Well Cured Ham	June 22	19
HEADLINER SERIES (1934-35)		
No. 1—Ferry-Go-Round	Oct. 5	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Blasted Event	Sept. 7	20½
In-Laws Are Out	June 29	19
Love on a Ladder	Mar. 2	18
Poisened Ivory	Nov. 16	21
Wrong Direction	Nov. 16	21
MUSICALS		
Bubbling Over Ethel Waters	Jan. 5	20
Everybody Likes Musls	Mar. 9	19½
Henry the Ape Bert Lahr	Jan. 26	2 rls.
Knife of the Party Lillian Miles	Feb. 16	20
No More West Bert Lahr	Mar. 30	19
Sea Sore	Apr. 20	2 rls.
MUSICOMEDIES SERIES (Ruth Etting)		
Oerby Decade	July 13	21½
Southern Style	Sept. 14	20
Torch Tango	Feb. 23	21
PATHE NEWS Released twice a week		
PATHE REVIEW Released once a month		
RAINBOW PARADE CARTOONS		
Pastrytown Wedding	July 27	1 rl.
SOGLOW'S "THE KING" CARTOONS		
Art for Art's Sake	May 11	8
Cactus King	June 8	1 rl.
Jest of Honor	Jan. 19	7
Jolly Good Felens	Feb. 16	7
Royal Good Time, A	Apr. 13	7
Sultan Pepper	Mar. 16	7
SPECIALS		
Century of Progress	June 15	22
Grand National Irish Sweepstake Rase, 1934	Apr. 2	10
La Cucaracha		20½
Steffi Duna-Oen Alvarado (Technicolor)		
So This Is Harris	Jan. 19	28
TODDLE TALE CARTOONS		
Grandfather's Clock	June 29	9½
VAGABOND ADVENTURE SERIES		
Damascus	June 8	1 rl.
Eyes on Russia	Aug. 9	11
Gibraltar, Guardian of the Mediterranean	May 4	8
Holy Land	Feb. 16	10
Madeira, Land of Wine	Mar. 30	9
Meorish Spain	Jan. 12	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
3. Camping Out	Feb. 18	7
4. Playful Pluto	Mar. 18	7
5. Gulliver Miskey	May 19	9
6. Mickey's Steamroller	June 15	7
7. Orphans' Benefit	Aug. 11	9
8. Mickey Plays Papa		
SILLY SYMPHONIES		
2. The China Shop	Jan. 15	8
3. Grasshopper and the Ant, The	Feb. 23	8
4. Funny Little Bunnies	Mar. 30	9
5. The Big Bad Wolf	Apr. 20	9
6. The Wise Little Hen	June 7	1 rl.
7. The Flying Mouse	July 12	7
8. Peculiar Penguins	Sept. 8	1 rl.
9. Goddess of Spring, The		

UNIVERSAL

Title	Rel. Oate	Min.
CARTUNE CLASSICS		
No. 1—Jolly Little Elves	Oct. 1	1 rl.
GOING PLACES with LOWELL THOMAS		
No. 1	Sept. 10	9
No. 2	Oct. 8	1 rl.
No. 3	Nov. 5	1 rl.
No. 4	Dec. 3	1 rl.
No. 5	Dec. 31	1 rl.
GOOFYTONE NEWS		
No. 5	Mar. 5	8
No. 6	Mar. 19	9
No. 7	Apr. 30	9
OSWALD CARTOONS		
Annie Moved Away	May 28	7
Chris Columbo, Jr	July 23	1 rl.
Dizzie Dwarf	Aug. 6	1 rl.
Gingerbread Boy	Apr. 16	6
Goldilocks and the Three Bears	May 14	8
Happy Pilgrims	Sept. 3	1 rl.
Kings Up	Mar. 12	7
Park in the Spring	Oct. 29	1 rl.
Robinson Cruse, Jr	Oct. 15	1 rl.
Sky Larks	Oct. 8	
Wax Works, The	June 25	9
William Tell	July 9	8
Welf. Welf	Apr. 2	8
Ye Happy Pilgrims		8
STRANGE AS IT SEEMS SERIES		
No. 38—Novelty	Apr. 23	9
No. 39—Novelty	May 21	10
STRANGER THAN FICTION SERIES		
No. 1—Novelty	Aug. 27	9
No. 2—Novelty	Sept. 24	1 rl.
No. 3—Novelty	Oct. 22	1 rl.
No. 4—Novelty	Nov. 19	1 rl.
No. 5—Novelty	Dec. 17	1 rl.
UNIVERSAL COMEDIES		
At the Mike (Menton No. 3-A)	Oct. 17	2 rls.
Beau Bashful Herbert Cortheil	June 8	21
Ceiling Whacks Henry Armetta	Mar. 28	20
Ed Sullivan's Headliners (Mentone No. 10)	May 2	20
Fads and Fancies (Mentene No. 13)	Aug. 22	20
Financial Jitters Eddie Nugent-Gray Sutton	July 3	2 rls.
Good Time Henry Henry Armetta	May 3	20
Gus Van and His Neighbors (Mentone No. 2-A)	Sept. 19	
Heartburn Sterling Holloway	Apr. 11	20
Hits of Today (Mentone No. 12)	Aug. 15	2 rls.
Just We Two	Aug. 8	19
A Night In a Night Club (Mentene No. 1-A)	Sept. 2	2 rls.
Pest, The (Mentone No. 9)	Apr. 18	19
Picnic Perils Sterling Holloway	July 28	21
Pleasing Grandpa Sterling Holloway	June 20	20
Soup for Nuts (Mentone No. 11)	June 27	2 rls.
There Ain't No Justice Corthell and Hurst	May 23	19
Well, By George (Mentone No. 4-A) Georgie Price	Oct. 31	2 rls.
World's Fair and Warmer	Oct. 10	22

VITAPHONE SHORTS

Title	Rel. Oate	Min.
BIG V COMEOIES		
No. 14—Corn on the Cop Harry Gribbon	Apr. 28	20
No. 15—I Scream Gus Shy	May 19	20
No. 16—Salted Seanuts Chas. Judels-George Givot	June 2	20
No. 17—The Prize Sap Ben Blue	June 23	20
No. 18—Art Trouble Henry Gribbon	June 23	20
No. 19—My Mummy's Arms Harry Gribbon	July 28	19
No. 20—Daredevil O'Dare Ben Blue 1934-35	Aug. 11	19
All Sealed Up Ben Blue	Sept. 15	19
Oh Sailor Behave El Brendel	Sept. 29	17
Smoked Hams Shemp Haword-Daphne Pollard	Oct. 20	18
So You Won't T-T-T-Talk Roscoe Ates	Nov. 3	20
Out of Order Ben Blue	Nov. 17	19
BROADWAY BREVITIES		
No. 18—Look for the Silver Lining Dorothy Stone	Mar. 17	30
No. 19—Let's Play Post Office Jean Sargent	Mar. 31	21
No. 20—Story Conference Lillian Roth	Apr. 7	20
No. 21—Morocco Nights (Technicolor)	Apr. 21	18
No. 22—Private Lessons Hal LeRoy	May 5	22
No. 23—Masks and Memories Lillian Roth	May 12	30
No. 24—Murder In Your Eyes	May 26	20
No. 25—Service with a Smile Leon Errol (Technicolor)	July 28	21
No. 26—Darling Enemy Gertrude Niesen	June 9	19
No. 27—Who Is That Girl? Bernice Claire-J. Harold Murray	June 16	20
No. 28—King for a Day Bill Robinson	June 30	19
No. 29—The Song of Fame Ruth Etting	July 7	19
No. 30—The Winnah Arthur and Florence Lake	July 21	20
No. 31—The Mysterious Kiss Jeanne Aubert	Aug. 4	19
No. 32—The Policy Girl Mitzi Mayfair-Roscoe Ails 1934-35	Aug. 11	20
Syncopated City Hal LeRoy-Dorothy Dare	Sept. 1	20
Paree, Paree Dorothy Stone-Bob Hope	Sept. 8	21
Good Morning Eve Leon Errol (Technicolor)	Sept. 22	19
No Contest Ruth Etting	Oct. 6	21
Off the Beat Morton Downey	Oct. 18	20
The Flame Song Bernice Claire-J. Harold Murray	Oct. 27	19
Gem of the Ocean Jeane Aubert	Nov. 19	20
What, No Men? El Brendel-Phil Regan	Nov. 24	21
Nothing But Vera Van and the Yacht Club Boys		2 rls.
LOONEY TUNES		
No. 6—Buddy's Garage	Apr. 14	7
No. 7—Buddy's Trolley Troubles	May 5	7
No. 8—Buddy of the Apes	May 26	7
No. 9—Buddy's Bearcats	June 23	7
No. 10—Buddy the Woodsman		1 rl.
No. 11—Buddy's Circus		1 rl.
No. 12—Buddy the Detective		1 rl.
No. 13—Viva Buddy		1 rl.
MELODY MASTERS		
Vincent Lopez	Mar. 17	10
A Big City Fantasy Phil Spitalny	Apr. 14	9
Isham Jones	May 12	10
Tin Hat Harmeny Abe Lyman	June 6	10
A Jolly Good Fellow B. A. Rolfe	July 9	10
Ben Pollock and Band 1934-35	Aug. 4	10
Mirrors Freddy Rich & Orchestra	Sept. 8	11
Phil Spitalny and his Musical Queens	Oct. 6	10
Richard Himber & His Orchestra	Nov. 3	10
MERRIE MELODIES		
Beauty and the Beast (Cinecolor)	Apr. 14	7
Those Were Wonderful Days	Apr. 26	7
Goin' to Heaven on a Mule	May 19	7
How Do I Know It's Sunday?	June 9	7
Why Do I Dream These Dreams?	June 30	7
The Girl at the Ironing Board		1 rl.
The Miller's Daughter		1 rl.
Shake Your Powder Puff		1 rl.
Rhythm in the Bow		1 rl.
MUSICAL WORLO JOURNEYS E. M. NEWMAN		
Slackers of the Jungle	Apr. 28	10
East Indies	May 26	10
Central America	June 23	10
Dark Africa	Aug. 11	10
A Visit to the South Sea Islands	July 21	10
SEE AMERICA FIRST E. M. NEWMAN		
1. Pilgrim Days	Sept. 29	11
2. Boston Tea Party	Oct. 27	11
3. Hail Columbia		10
JOE PENNER COMEDIES (Reissues)		
Gangway	Apr. 14	2 rls.
Making Good	Apr. 21	1 rl.
You Nasty Man (Formerly "Here Prince")	Apr. 28	2 rls.
Service Stripes	May 5	1 rl.
Where Men Are Men	May 12	2 rls.
A Stuttering Romance	May 19	1 rl.
Toreador	May 26	2 rls.
PEPPER POT		
No. 15—Pure Feud Edgar Bergen	Apr. 21	10
No. 16—A Cabinet Meeting Radio Ramblers	Apr. 7	10
No. 17—Just Concentrate Lulu McConnell	June 2	10
No. 18—Those Were the Days	May 5	10
No. 19—Radio Reel No. 1 Jessel-Van	May 19	10
No. 20—Penny a Peep	June 30	9
No. 21—Hollywood Newsreel	Mar. 24	9
No. 22—Radio Reel No. 2	June 16	10
No. 23—Dad Minds the Baby	July 14	9
No. 24—At the Races Edgar Bergen	July 21	10
No. 25—The Stolen Melody	July 28	10
No. 26—Camera Speaks	Aug. 11	9
1934-35		
Little Jack Little	Sept. 1	9
Radio Reel No. 1	Sept. 15	9
Mr. and Mrs. Jesse Crawford	Sept. 29	9
Vaudeville Reel No. 1	Oct. 13	11
Movie Memories	Oct. 27	8
Songs That Live Gus Edwards	Nov. 10	9

SERIALS

(EACH SERIAL 12 EPISOOES OF 2 RLS.)

Title	Rel. Oate	Min.
FIRST DIVISION		
Young Eagles Boy Scouts	July 1	2 rls (each)
MASCOT		
Burn 'Em Up Barnes Jack Mulhall-Lola Lane-Frankie Darro	June 16	2 rls (each)
Law of the Wild Rex, Rin Tin Tin, Jr. Ben Turpin, Bob Custer		
Lost Jungle, The Clyde Beatty	Apr. 1	20 (each)
Wolf Dog, The Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory	Sept. 30,'33	2 rls (each)
PRINCIPAL		
Return of Chandu, The Bela Lugosi-Maria Alba (8 episodes)	Sept.	2 rls
UNIVERSAL		
Red Rider, The Buck Jones (15 episodes)	July 16	20 (each)
Tailspin Tommy Maurice Murphy-Noah Beery, Jr. (12 episodes)	Oct. 29	20 (each)
Vanishing Shadow, The Onslow Stevens Ada Ince	Apr. 23	20 (each)

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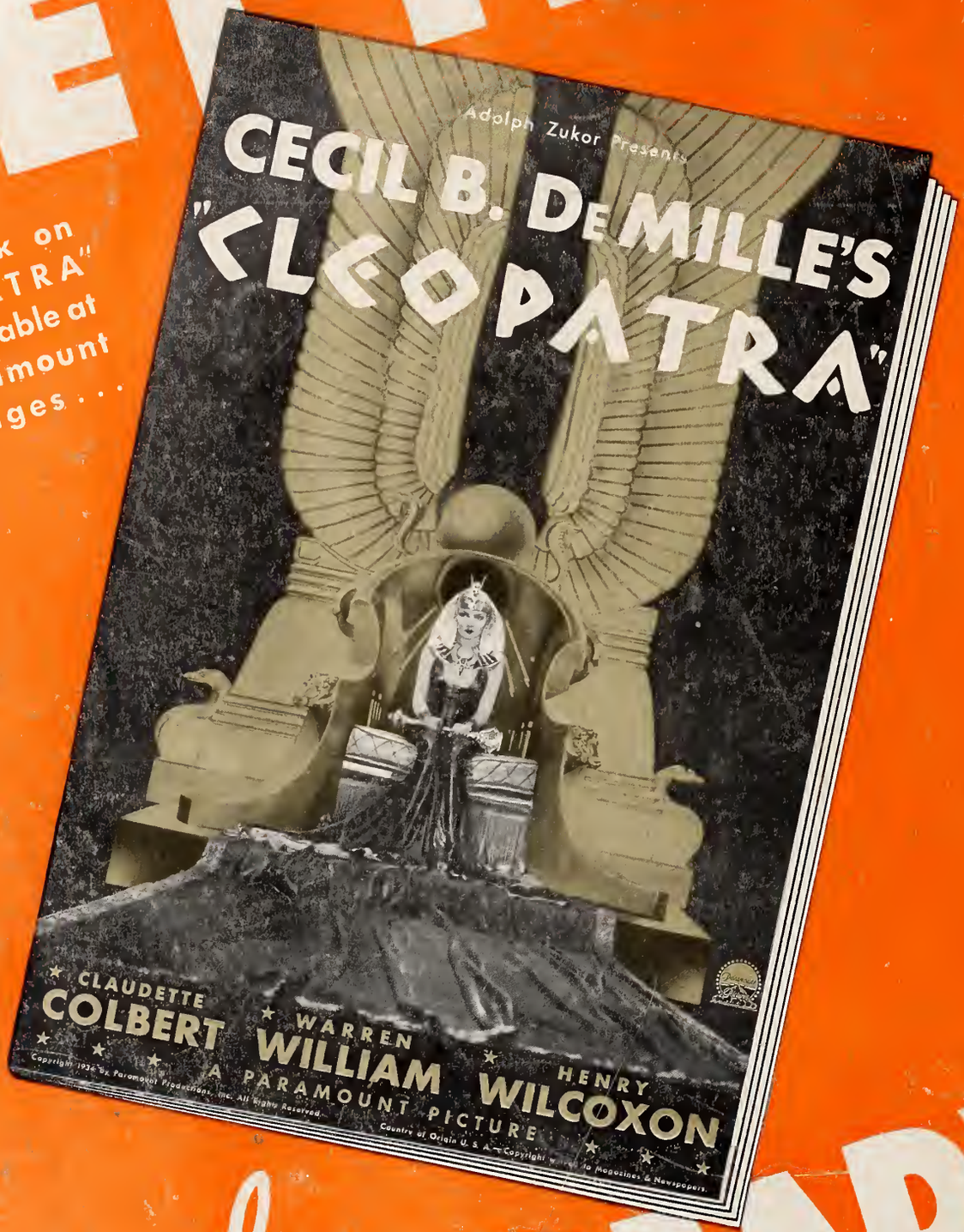
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